SCREEN | RADIO | MUSIC | STAGE

VARIETY

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POLITICOS BAIT PIX, RADIO

Jukebox in Doctor's Office

Fort Worth, Aug. 5.

Dr. Henry Harper, Fort Worth physician, has installed a jukebox in the waiting room of his office suite in the Medical Arts Building. When a patient enters, he or she is handed a slug by the nurse. Slug will operate the machine.

Records are changed weekly.

Saratoga, in Chips With Best Season In Yrs., Caught Short By Big Crowds

By ABEL GREEN

Saratoga, Aug. 5.

Judging by the weekend influx, this is the year which last year, and some seven years prior thereto, was to have been 'the' year at the Saratoga spa. But it has come to pass in 1941 and, unless the hoopla and to-do, which always attends Saratoga's August racing season when the lid goes off, suddenly brings a clampdown, it should be happy-days-in-Dixie all around.

Saratoga is now geysering, with the first big crowds arriving Friday (1), although the race meet started a week ago (28) and the joints found it an open-sesame from the gong. When Governor Lehman visited the spa on Thursday (31), for a quiet dinner, there was some concern, as Saratoga is very sensitive to any

(Continued on page 54)

Defense Coin Hypoing Hinterland Niteries, But Passing Up N. Y. Spots

Defense spending is a nitery hypo in many smaller key cities, although New York has yet to feel the backwash of the Government's billions. But it is booming the hinterland through keeping people anchored to their native cities, or to the centers wherein the U. S. defense activity is dominant.

N. Y. hotels and cafes know this too well already, because of the

(Continued on page 42)

SAM SCRIBNER, ONCE IN MILLIONS, DIED BROKE

White Plains, N. Y., Aug. 5.

Will of the late Samuel A. Scribner has been filed for probate at White Plains, N. Y., county seat of his home town of Bronxville. His passing reveals that another showman, supposed to have been fabulously rich, died virtually broke. Although he was one of the most active men in theatrical charities, none were mentioned in the will for the simple reason that Scribner had nothing to bequeath.

He was treasurer of the Actors Fund and president of Theatre

(Continued on page 40)

Par Tests Pola Negri

Hollywood, Aug. 5.

Paramount, the studio where she starred in the silent days, will test Pola Negri for the Pilar role in 'For Whom the Bells Toll.'

She's due in this week after being detained in New York by immigration authorities.

RAH-RAH SONGS FOR PRO GRID GAMES

Under a tieup with George Marshall, Harry Link is having 'official' songs written for all the professional football teams this fall, starting with Marshall's Washington Redskins.

Paul Cunningham, Ira Schuster and Leonard Whitcup doing the authoring of the entire series which Link's firm, Feist, will publish.

SHOW BUSINESS CAUGHT IN FIRE

Washington Sees Isolationist Bloc Willing to Use Any Weapons, Including Anti-Semitism, to Discredit Roosevelt's Foreign Policy

NYE'S RADIO BLAST

Washington, Aug. 5.

No blows or weapons are barred in the fight the isolationists are making to discredit the foreign policy of the Roosevelt Administration. The recent attacks upon the film industry and the raising of anti-Semitism in a new form by Senator Gerald P. Nye are interpreted in Washington as the final, all-out, last ditch stand of the America First bloc. It suits the purposes of the enemies of the President to raise the hue and cry of 'propaganda.' The film industry itself is thus made the football of politics.

Trouble for the motion picture and radio industries is rolling up on the national horizon with vehement members of the Senate isolationist bloc calling Friday (1) for a thorough investigation of alleged propagandist activities in film and radio circles.

Both industries are threatened with a long drawn-out and vigorous

(Continued on page 4)

Silk and Pix

Hollywood, Aug. 5.

The Government's silk embargo has hit the film industry.

Edward Stevenson, RKO designer, goes to New York this week to discuss with manufacturers about fabrics which can possibly be used as substitute.

Films' Pressure for Radio Plugs Forced ASCAP to OK Unattractive NBC Terms

Consumation of a contract between NBC and the American Society of Composers, Authors and Publishers has been met by the music publishing industry with a feeling co-mingled with disappointment and relief. The vast majority of publishers affiliated with ASCAP expressed themselves as deeply disappointed by the terms that have been granted radio but at the same time glad that the fight and period of inaction is over and that the industry could now go back to work. They figure that it would take them from three to six months to get their catalogs rolling in full force and even if they had to take less from radio they ought to be able to recoup more than the difference from an already indicated boom in the sheet music business.

ASCAP publisher affiliates make no bones about admitting that they have emerged from the row with radio in a badly dented condition. Not only will they be collecting less from radio but it will take many of them from six to nine months to recover the losses suffered in their business since the first of the year. It is estimated that some of the large firms have been hit for as much as $40,000 a month, while not a few small ones, with no standard catalogs

(Continued on page 42)

Comics' New 'U Deal

Hollywood, Aug. 5.

Bud Abbott and Lou Costello signed a revised contract with Universal, calling for three pictures a year on the home lot and one annual outside job at Metro with two-year options to be taken up a year in advance. In addition, the comic team was handed a bonus of $25,000 on each of two completed films, 'Buck Privates' and 'Hold That Ghost.'

Signed originally for one picture, 'A Night in the Tropics,' the comedians have had the pact changed three times. The two-year option clause was inserted to give them a feeling of security in their new homes, swimming pools, and whatnot. Their first Metro job will be in 'Rio Rita.'

DENY TRENDLE BIDDING FOR BLUE NET

Niles Trammell denied Monday (4) the rumor that George Trendle, head of WXYZ, Detroit, and the Michigan Network had made a bid for the NBC-Blue network.

Trammell stated that not only hasn't Trendle made a bid to buy, but he hasn't approached NBC in any way on the subject.

Sunday, Thursday And Monday Best Nights for Radio

In a breakdown of sets in use for the period of October, 1940, to April, 1941, the Co-operative Analysis of Broadcasting has found, according to a booklet released yesterday (Tuesday), that while Sunday and Thursday nights continue to capture the week's peak audiences in that order, Monday has replaced Tuesday as the third best listening night of the week. The report also showed that daytime sets in use from 9:30 a.m. to 5:30 p.m. didn't vary much during the week, except Monday when it was slightly off the level prevailing from Tuesday through Friday.

It was also disclosed that more sets were tuned in Saturday afternoon than any other matinee of the week.

ORSON WELLES TOUCH TO NEXT CHAPLIN FILM

Hollywood, Aug. 5.

Charles Chaplin bought a story idea from Orson Welles calling for a complete departure from the old comedy role that made Chaplin famous.

Picture is slated for United Artists release as soon as Chaplin gets around to filming it.

RECORD REFUTES VICIOUS ATTACK

If there is a single distinguishing characteristic about show people, it is their traditional capacity, highly commendable, to mind their own business.

As a group, men and women of the theatre, in all its various forms, engage less in public controversy than almost any category of professional workers. The ability to keep his nose out of the other fellow's affairs is one of the marks of a showman.

The reason for this is apparent. The theatre attracts to its doors men, women and children from all walks and conditions of life, from every section of urban and rural occupation. The universality of its appeal is as expansive and tolerant as the school and the church. Yet the theatre is without public subsidy, except its own priceless good will. It is private enterprise, operated within strict legal limitations both as to its physical plant and its stage and screen entertainment.

As an institution, the theatre is an outstanding symbol of the American way of life, and conclusive proof that such an instrument of service to a free people can and does reflect the best in the national spirit.

But one of the functions, and by no means a lesser one, of minding one's own business is to protect one's affairs from vicious assault, unsubstantiated by a single iota of truth or fact.

Riding high and hysterical on the outstanding airlanes of a national network last Friday night (1), U. S. Senator Gerald Nye (Rep., N. D.), addressing an America First rally in St. Louis, turned loose a volume of spleen and abuse against the film industry and some of its

(Continued on page 4)

Synchronized With Europe?

Show business, which is usually easy going and liberal in attitude, freely accommodating Gentile and Jew, white and Negro in its ranks, is shocked by the recent anti-Semitism that has been focused upon the film industry and, a little, against broadcasting. Senator Nye's studied exclusion at St. Louis Friday (1) night of all Gentile-sounding names from his list of those who control films is one of the most profoundly shocking developments in years to show business. By implication and connotation it seems to reveal depths of bigotry and animosity which good-natured showfolks temperamentally don't like to believe exist.

In casting about for an 'explanation' for the venom that seems rather suddenly to have come to a head in the States, some observers take note of the synchronization of the latest outbursts on this side with reports that Germany is having internal difficulties and is again inflaming the racial question, blaming its troubles upon the whipped and cowed and blacklisted Jews within its ghettos. An import traffic in Nazi ideology seems to have been more than ordinarily active of late. Or so the timing of events on both sides suggests to some observers.

Show business is shuddering at the suddenly revealed willingness to dismiss all the crimes of the Nazis by subtly misrepresenting the whole struggle as just part of 'the Jewish question.' Catholics and Negroes who, each in turn, have known the sting of intolerance and prejudice are reported to be giving plenty of thought to what might happen to show business if the forces of Ku Kluxism are revived under the hatreds engendered by the war situation.

Reporter Saddens Airport With News of London's Liquor Shortage

By GEORGE FROST

Sadness smote scotch-sated souls covering New York's LaGuardia Field this week when newsman Paul Manning, of Newspaper Enterprise Assn., flew in from Lisbon aboard the Dixie Clipper to relate that though food is plentiful in Old Blighty, beerless days exist in London's suburbs and many public pubs vend but one drink of Scotch to a customer per day.

Tipplers' tears were shed for the brethren 'cross the seas when Manning murmured: 'The beer pubs are out of beer two or three days a week. Very often you will see a sign in front of the pub which reads 'Beer Tomorrow.'' He said that in the larger hotels it is possible to get two or three drinks of Scotch at a sitting. Near the end of the month, however, when the supplies reach an ebb, but one drink of the Scot nectar is obtainable even in the best of places.

As usual, the Clipper-Trippers of the week included a bushel of 'headliners,' with Kathleen Danetree, member of the executive committee (Continued on page 55)

Bad Heart Complicates Lew Lehr's Breakdown

Lew Lehr, who suffered a nervous breakdown about six months ago, is in such bad health that his position as head of 20th-Fox shorts department has been taken over by Jack Darrock. Lehr is reported as being in a sanitarium where he is suffering from a bad heart as well.

Lehr's condition is quite widely known to have resulted from too strenuous work. Besides heading the 20th-Fox short feature division, he appeared twice weekly in the company's Movietone newsreel where his comedy was rated a highlight of the reel. His newsreel comedy brought him several network radio shows.

Besides having to prepare his radio programs, Lehr scripted all his material for the newsreels and, of course, supervised all the shorts department material. Besides all of this activity, Lehr found himself in great demand as an after-dinner speaker. Always obliging, he tried to fill many of these extra-curricular dates. Windup came when this intensified activity forced him to take a leave of absence in an effort to recover his health.

Catholic Univ. Will Do Musical Biog of Dowling

Washington, Aug. 5.

Eddie Dowling is the next theatrical figure due to have his biography set to music in an original musical show written and performed by speech and drama department of Catholic University. Set for next spring, the musical account of Dowling's life is the third such venture at the school.

This past spring it was Joe Cook's biog, 'Cook Book,' and last year the students staged the first of their original musicals, 'Yankee Doodle Boy,' with George M. Cohan as the central figure.

Gert Niesen Sensitive

San Francisco, Aug. 5.

Monte Niesen, father of Gertrude, tipped the reason why newsreelers were barred from her newly acquired 22-bedroom shack in Newport, although a Life photog got in. Miss Niesen remembers a clip on a sweepstake winner, in which unsuspecting subject was held up to ridicule for a laugh, and figured the lensers would be tempted to try the same tactics on her new home.

Singer currently is filling four-week engagement at the Club Moderne here.

Phil Spitalny to Honor ASCAP; Waring Warns BMI of New Leaning

Phil Spitalny declared over the weekend that he was going to celebrate the ASCAP-NBC peace with the tossing of a dinner to professional men connected with all ASCAP-affiliated publishing firms. He said that he would announce the date and the place as soon as the NBC affiliates have ratified the agreement.

At his weekly luncheon to contact men Fred Waring last week told representatives of firms affiliated with Broadcast Music, Inc., that he wanted to be frank with them in letting them know that as far as he was concerned their close business relations would have to taper off since he would be giving major attention to the mass of material available from ASCAP publishers.

Metro Sponsors Film Bow of Marta Eggerth

Hollywood, Aug. 5.

Marta Eggerth, Hungarian singer and wife of Jan Kiepura, opera warbler, signed an acting contract with Metro, without any particular picture in sight for her debut.

The Kiepuras have bought a home in Beverly Hills, intent on permanent habitation in these parts.

BRIAN AHERNE IN PHILLY

He Gives All, and His Hostess Is Unique, Too

Philadelphia, Aug. 5.

Brian Aherne, film actor, turned over his entire fee for his symphonic reading at the Robin Hood Dell—reported at more than $2,000—to the Hollywood division of the British War Relief.

The reading was halted in the middle by last Thursday's (31) downpour. Aherne volunteered to complete the program the following night sans extra charge.

Aherne's Philly hostess, Mrs. Constance Wolf, wife of a local sports-man-aviator, stole the headlines from the program by peeling her evening gown as soon as the storm broke. She had a bathing suit underneath.

Miranda Congas East

Hollywood, Aug. 5.

Picture making becomes manana next week for Carmen Miranda, who goes back to New York to fill a stage engagement for the Shuberts' 'Crazy House.'

She pulled a westward rhumba on a two-month furlough from Broadway to make 'That Night In Rio' and stayed 10 months to wind up 'Weekend In Havana.'

LARRY SCHWAB WITH BIOW AD AGENCY

Lawrence Schwab, legit and film producer, will join the Milton Biow agency in New York next week as general producer of its radio programs. The assignment has been under discussion between Biow and Schwab for some weeks, but it wasn't closed until Monday (4).

Either on his own or in association with others Schwab produced such Broadway hits as 'Good News,' 'New Moon,' 'The Desert Song,' 'The Gingham Girl,' 'Follow Thru,' 'Take a Chance' and 'She Loves Me Not.' He also did considerable production in Hollywood for 20th Century-Fox.

Hudson Theatre May Be First Legit Devoted To Coaxial Television

The Hudson Theatre on 45th Street may become the first Broadway legiter devoted to enlarged television of the type RCA demonstrated some weeks ago in bringing a Madison Square bout to the New Yorker Theatre by coaxial cable. This was strictly invitational; not an admission enterprise.

Showmen think the curiosity concerning television and the backwardness of set distribution may create a place for some theatres dealing in large screen television at this time. They regard the RCA system as highly promising.

Possible theatre usage of television may be one reason why the Shuberts have been adding to their string of houses on Broadway.

FILMITES INVADE COAST CHINATOWN FOR UCR

Hollywood, Aug. 5.

Not only film stars but constellations of studio execs go celestial over the weekend to brighten the 'Moon Festival,' to be celebrated for the benefit of United China Relief. It is an Oriental three-ring charity circus, to be staged Aug. 7-9 in Old Chinatown, New Chinatown and China City, by a committee headed by David O. Selznick, representing all phases of the picture industry.

Among the execs on various committees are Charles K. Feldman, Abe Lastfogel, Bert Allenberg, William Koenig, John Joseph and Harry Maizlish, in charge of advance ticket sales. Committees estimate a total attendance of 500,000 in the three barricaded areas during the three days.

Rabinowitch's Schnitzler Yarn for Miss Darrieux

Gregor Rabinowitch, the French film producer, who has decided to try independent producing in U. S., has purchased 'Liebelei' ('Light of Love'), by Arthur Schnitzler, and probably will use it as a starring vehicle for Danielle Darrieux, who is scheduled to arrive in U. S. next month. Rabinowitch, recently arrived in the U. S. after trying to get out of France for a whole year, has Miss Darrieux under contract. His picture, 'Gibraltar,' finished in Paris during 1939, is credited with doing nice business in the Latin-Americas, where it is being distributed by Metro.

Rabinowitch also has prints of other recently finished French pictures, hitherto not shown in U. S., which he completed before forced out by the Hitler regime in France. He was in Berlin until 1934 when forced out by Hitler.

THE BERLE-ING POINT

By Milton Berle

Chicago, Aug. 5.

My final week at the Chez Paree. Off I go. But I'm tired of traveling. Think I'll send my agent out on a personal appearance tour—and let him earn his 10%.

Going back to Hollywood to make a new picture called 'Between the Devil.' After all, what has Clark Gable got that I haven't got? I'm sorry to say.

Everyone in Chicago was wonderful. The bookmakers were very polite to me. When they found out I was leaving they formed a single line to collect their money.

Talk about heat waves, it was so hot the other night when I came home the electric fans in my room took turns cooling one another off.

Broadway Department

Harry Gourfain writes that things are so good up at Grossinger's they're doing the lemon bit with avocados.

New thing at the Luxor Baths: With every Swedish massage, the rubber sings two choruses of 'The Hut Sut Song'.

Will Mahoney cabled from London: The movie theatres, in order to stimulate business, are giving away guns in place of dishes—looks like they're playing 'Bango' instead of Bingo.

The Theatrical Pharmacy on West 46th street advertised for a new counterman. Qualifications: 'Must know how to mix a salad and be a good straightman.'

Hollywoodiana

Cesar Romero knows a quickie producer who saw a flock of eagles flying in the clouds and called to his cameraman: 'Hurry up. Shoot that scene and we'll make an aeroplane picture out of it.'

Maxie Rosenhloom is the only successful actor who has made a career out of ignorance.

Joe Frisco just signed a three-way contract—actor, producer and handicapper.

Music Department

Do you think BMI songs will build up Henny Youngman?

Bob Crosby knows a musician whose hair was so long he played a club date with Phil Spitalny's All-Girl orchestra.

Radio Department

Am starting Sept. 12 for Ballantine's Ale on a coast-to-coast program over Mutual with Charles Laughton and Bob Crosby's band. Afterthought: If I can loan Bob Hope my mother for next season, will he loan me his Crossley?

Dennis Day signed a new contract with Jack Benny. Next week they're going to let Dennis read it.

There's No Truth to the Rumor

That *Peggy Hopkins Joyce* will get married again, providing her next husband gives her a two-year guarantee with options . . . That *Skinnay Ennis* took a quarter out of his pocket and lost his balance.

Hangnail Descriptions

Carole Landis: The Magnificent Construction . . . *Richard Himber:* A Professional Blind Date . . . *Lindy's Restaurant:* A Struggling Monopoly . . . *Barbara Hutton:* Bareback with Greenbacks . . . *Mr. and Mrs. Dave Rose:* Judy and the best . . . *Jerry Colonna:* Mustache Cup with Legs.

Observations

Broadway Rose is not using perfume any more. She says 'flit' is cheaper.

Went to a night club in Chicago called 'The 606.' It's the first cafe I ever saw with a bouncer to every table.

Eavesdropped at the Camellia House: She looks like a million and she's just as hard to make.

Eavesdropped at Martins: He looks like he stepped out of Esquire—and fell flat on his face.

My brother (who is also my secretary) bought himself a new car to fit his disposition—a Stanley steamer.

Whatever Became of——?

Venita Gould	Ina Alcoma & Marty Young
O'Donnel & Blair	Riggoletto Bros.
Aussie & Czech	The Swanson Sisters

Afterpiece

Thank God we live in a country where a blackout is only the end of a sketch.

HOOF TO HARMONICA

Joint Concerts by Larry Adler and Paul Draper in Prospect

Larry Adler will preem Jean Berger's concerto for harmonica, the first symphonic piece ever composed specially for that instrument, when he appears as guest soloist Nov. 9 with the Rochester (N.Y.) symphony orchestra. He wanted to give the first public performance of the composition Saturday (9) night when he guests with the N. Y. Philharmonic-Symphony at Lewisohn stadium, N. Y. However, it would have cost about $1,000 to have orchestration made in time, so he abandoned the idea. Adler guests tomorrow (Thursday) night with the Philadelphia orchestra at Robin Hood Dell, Phila.

Plans are tentatively set for a joint concert tour this fall by Adler and Paul Draper. Former would do several solos with or without orchestra accompaniment, and Draper would ditto several dance numbers. There would also be some numbers with Adler providing harmonica accompaniment for Draper's dances.

Par Courts Ginger Rogers

Hollywood, Aug. 5.

Ginger Rogers and B. G. de Sylva are talking a contract calling for one picture a year for the next three years at Paramount. Deal between the actress and RKO is for two pictures a year with plenty of leeway for outside commitments.

At present the home studio has nothing definite in sight. Her idea is to make only three pictures a year.

Montgomery on Leave Only; Metro Denies 'All Washed Up' Report

Hollywood, Aug. 5.

Robert Montgomery, currently assigned as assistant naval attache at the U. S. Embassy in London, is not 'all washed up in pictures,' according to executives at the Metro studio where the actor is under contract. The 'washed-up' statement was attributed to Montgomery in a press dispatch from England.

Montgomery, according to the studio, is under contract for four more years. At present he is on a 14-week vacation, with 10 more to go. If, the execs declared, the Navy wants to keep Montgomery on duty for a long term, there will be no objection from the studio.

Russian Marching Songs Released in America

Figuring to capitalize on Russia's stand against the Nazis, Columbia Records is issuing in two weeks an album of Russian marching tunes recorded some time ago in the U.S.S.R. by the 'Choir of the Red Army,' directed by A. V. Alexandroff. Choir is said to be composed of active soldiers, selected from the ranks.

Some of the tunes in the book are in French, 'La Marseillaise' and 'Le Chant Du Depart' (French-Russian). Others are all in Russian tongue including 'Boatmen of the Volga,' 'Song of the Village Mayor,' 'Song of the Plains' and 'The White Whirlwind.'

CAN'T MAKE RED SLUR STICK

Mention of Burley Not So Hush-Hush In H'wood Since Abbott-Costello Click

Hollywood, Aug. 5.

Burlesque has gained a social rating in Hollywood since the advent in films of Abbott and Costello. Whereas in former days social amenities in the film colony frowned at any mention of the old burley wheels in connection with film great, there is much publicity given to the background which was spoken of only in whispers in past years as studios concentrate a search to discover new comic talent that will ring the bell at the boxoffice.

Apropos of VARIETY's appraisal that low comics are upping film biz, oldtime burlesque veterans now in Hollywood assert the film business won't find much new talent on the present-day burley circuit. As a training school for worthwhile comedians who might be adaptable to films it is no go, they say.

The old burlesque theatres offered a great training ground for comics, especially from the standpoint of timing, and the majority of the film laugh-getters played the burley wheel at some time in past years to acquire the ability to succeed in pictures, according to the claims.

John Grant, special writer for Bud Abbott and Lou Costello, himself an old burlesque straight man, writer and producer, and at one time assistant general manager of the Columbia burley wheel, stoutly asserts that the present-day burlesque theatres bears no relation to the oldtimer.

Of course, the biggest example presently at which the oldtimers point with pride to bear out their as-

(Continued on page 46)

OR MAYBE BURLESQUE NO LONGER IS A LURE

Philadelphia, Aug. 5.

Mebbe it's on account of national defense or mebbe there's no more glamour in a stage career for Philly girls—but there's a serious shortage in these parts of burlesque chorines.

Last week Izzy Hirst, burly impresario, advertised for 208 girls to fill spots in the line for the 13 traveling shows in his circuit. Only eight applied.

The same chorus girl shortage has been expressed around Broadway, as regards road company and also forthcoming new legit musicals.

Re: Comeback of Burlesque

Naples, Me.

Editor, VARIETY:

Have been checking on the comeback of burlesque for some time, as I had several conferences with a view of starting a circuit of a better type burlesque and I wanted to convince myself there is a field for it.

We've always heard about the demand for something new and along come Abbott & Costello and a few others and do burlesque bits that belong to everybody, along with some that are protected by copyright, and the picture business wakes up to find that the public is still eager to laugh at that brand of humor. This convinces me, as it always did: comedy does not have to be filthy to get laughs.

One thing that deterred me from moving faster with respect to forming a circuit are the many unions that have been injected which would not only up the cost for a regular show but might hamper its operation. The present shows I understand carry no scenery, stage crew and the saving from these is about half the cost of operation.

Barney Gerard.

GEORGIE WANTS SOPHIE

Hollywood, Aug. 5.

George Jessel is here for a contract confab with Sophie Tucker for the musical he will produce on Broadway with the Shuberts.

Rehearsals start around Aug. 18.

Elsa Maxwell's Diary

Elsa Maxwell turns columnist in September. She'll do a six-day-a-week stint to be syndicated by Press Alliance. Pillar will be Miss Maxwell's first effort for syndication, although she has done writing for the slick mags in the past.

Column will be a 'daily diary' and contain chat of the comings and goings of society, plus a bit of a Winchellesque scoop now and again. There will also be debunking 'wherever debunking is necessary.'

CAESAR, GORDON ALMOST TRADE BLOWS

Hollywood, Aug. 5.

Bitter exchange of words between Irving Caesar, prez of the Songwriters Protective Assn., and songsmith Mack Gordon at 20th-Fox studio Monday (4) nearly resulted in trading of blows, but friends stepped in when tempers flared. Coming out of the studio cafe, Caesar encountered Gordon and took him severely to task for latter's asserted statements that the studio had been egging on songwriters to devise means of getting music on air during the ASCAP-broadcasters impasse.

Caesar said he knew for a fact that Gordon had been fronting for the studio in fomenting revolt among film songwriters and told him bluntly neither he nor other ASCAP-

(Continued on page 42)

Heifetz An Artistic and B.O. Wow at Lewisohn Stadium; Baseball 'Symphony' as Gag

The Lewisohn Stadium Concerts this week were featured by one serious and another ludicrous appearance. First was the appearance of Jascha Heifetz as soloist on Thursday (31) in the Brahms Concerto for Violin and orchestra; while the second, on Sunday (3), was the first presentation of Russell Bennett's 'Symphony in D for the Brooklyn Dodgers.'

Heifetz is considered by many the world's greatest violinist, and with bad weather and the threat of rain, he still played to 18,500 admissions paying around $9,200.

The 'Dodgers Symphony' attracted some 5,000, paying $2,200, who mixed cheers with catcalls as Brooklyn came from behind in the ninth with a smash over the wall by Dolf Camilli winning the game. Red Barber, Brooklyn's WOR announcer, described the proceedings, while Larry MacPhail was introduced during in-

(Continued on page 42)

PUBLICITY BRINGS IN OLD 'YOO HOO' SONG

Al Jolson-Buddy DeSylva pop tune hit of 1919 titled 'I Hear You Calling Yoo-Hoo' is being revived by two of the pop recording companies to follow up on the recent incident involving the Army's Gen. Lear and a group of soldiers in the midwest. (Army head penalized the enlisted men for 'yoo-hooing' shorts-clad girls on a golf course).

Tony Pastor recorded the tune yesterday (Tues.) for Bluebird. Columbia has not yet assigned it to any band.

WITCH HUNT ON COAST FLOPS

Communists in Film Studio Unions?—Try Hard to Prove It But Some Testimony at Hearings Backfires

BIZ KEEPS COOL

Hollywood, Aug. 5.

Efforts of a California State Legislature committee to smear the film industry with a red tint have failed. Certain witnesses and undercover agents corralled by the committee tossed out a raft of innuendoes and rumors, but little or no definite information. Some of them believed the Communists were trying to infiltrate into studio unions. Others believed Soviet coin was being slipped to screen writers in return for grinding out Communist propaganda. It was a good show for the newspapers, with red socks being waved from the witness

(Continued on page 54)

Two Hits On One Record Is a Record

Jimmy Dorsey's recording of 'Green Eyes,' backed by 'Maria Elena' is unique in that it's cut with two distinct hit tunes, forcing coin machine operators to buy two records in order to be able to insert both in machines. Of course, if the tunes had been grooved separately they'd still have to buy both, but with both on the same platter it's a bit irksome to buy two. Only consolation they get is that when both tunes wear out from constant playing, they're flipped over to get two fresh versions.

Currently running two-three in VARIETY's 10 most popular coin machine records 'Green Eyes' and 'Maria' have topped Dorsey's strongest previous record, 'Amapola,' which went over 400,000 copies.

'AUNT' ANOTHER LEGIT JINX FOR PHIL BAKER

Phil Baker's ill-luck in his own legiters continued with his revival of 'Charley's Aunt,' which closed in Chicago Saturday (2) after one week. Show in which he appeared in the title part started in Atlantic City, where business was mild. Evident mistake was made in jumping the revival from the resort to the Loop, what with the transportation cost, while another error was booking it into the Studebaker there, regarded disadvantageous in show circles.

First night's takings in Chicago were around $400 and word was sent Equity to send money on deposit there to pay salaries. Payroll was around $1,000, not including Baker, venture being incorporated as Rekab, his name reversed.

Believed that the picture version of 'Aunt' with Jack Benny militated against the play's chances. However, it played the summer stocks last year and turned in an excellent engagement on Broadway at the Cort. Last year Baker and others were interested in Leonard Sillman's costly flop, 'All in Fun,' but he withdrew both as backer and player before the show came to Broadway, where it quickly closed.

Pix Anxious to Lay It on the Line For B'way Productions, Prior To Filming, But Can't Find Scripts

Never in history have film companies been more willing to lay out coin to back Broadway shows than they are for the coming season. Now their plaint is that there are no suitable scripts to be had.

Metro, Warner Bros., Paramount, Columbia and RKO are openly in the field to finance legiters. Only Metro and Warner Bros. have found anything to suit their fancy. Metro has 'Wookey,' by Frederick Hazlitt Brennan. It opens in Philadelphia or Washington Aug. 25 and preems at the Plymouth, N. Y., week of Sept. 8. Brennan got a record-breaking $30,000 advance royalty and a $100,000 minimum guarantee for stage and screen rights.

Warner Bros. is backing 'Banjo Eyes,' musical version of 'Three Men on a Horse,' in which Eddie Cantor will star. It is also mulling production of a comedy by Joseph F. Dinneen about a county jail operated along the lines of a country club. Edward Childs Carpenter is collaborating on rewriting, success of which will determine WB's participation.

Both Warners and Metro are in the

(Continued on page 42)

Charity Gag?

The day after Patricia ('Honeychile') Wilder went into voluntary bankruptcy she was guest-of-honor at Leon & Eddie's (N.Y.) Sunday night party.

This parallels another recent L.&E. incident, where the Sunday night guest was supposedly on the verge of being locked out of his hotel just about the same time he was being toasted as an actor who had 'arrived.'

SHUBERTS DROP MEMORIAL TO BRO. SAM

New Haven, Aug. 5.

Sam S. Shubert theatre here, originally a memorial to the late showman and the state's only consistent legit house for some years, has been taken over by new interests. Shubert tenancy dated since house was built 26 years ago. Shuberts failed to renew their lease, which expired June 1.

New setup, Yorkhaven Enterprises, Inc., with $50,000 capital stock, is headed by Morris A. Nunes as president. Nunes also heads the Progressive Premium Co., distributors of theatre premiums. He was formerly with Paramount in the New England district and currently owns theatres in Westport and Guilford, Conn. Associated with Nunes

(Continued on page 55)

Eddie Leonard Outlived His Type But in Heyday Was Shrewd Showman

Eddie Leonard, who died in strange circumstances last Tuesday (29), was buried Friday (1) in Cedar Grove Cemetery, Flushing, L. I., following Baptist and Masonic funeral services at the Walter B. Cooke chapel, N. Y. Though reported the American Society of Composers, Authors and Publishers had to bury the former minstrel and vaude star, this is denied by the society.

Only explanation for Leonard checking into the Imperial hotel in the Herald Square section of N. Y., where he was found dead a few hours later, is that he wanted to be back in the vicinity of his former stage triumphs. The 70-year-old blackface performer the day before had left the Imperial hotel, on West 44th street, where he was living with his wife, the former Mabel Russell, and when he failed to return several

(Continued on page 55)

M. P. RELIEF FUND'S HOME TO HOUSE 250

Hollywood, Aug. 5.

Motion Picture Relief Fund's retreat for aged and indigent film industry workers will be called the Country Home and will house more than 250 when completed. Immediate care of 65 is contemplated for earliest occupancy. Plans are being rushed with suggestions by stars, directors, producers, execs and writers being incorporated into the blue print.

Treasurer's report this week revealed fund is now receiving and disbursing four times as much as three years ago.

HELEN MORGAN WEDS IN SLACKS TO 'MY BILL'

Miami Beach, Aug. 5.

Helen Morgan's marriage early last week (27) to Lloyd Johnson, California businessman, on the Dempsey Vanderbilt pool deck, hit a new something or other in nuptial proceedings.

Both Miss Morgan and the groom wore slacks, while the orchestra played 'My Bill' for the recessional.

ANOTHER STAR IS BORN

Hollywood, Aug. 5.

After one picture, 'Lady Be Good,' Red Skelton has been given starring status at Metro.

He shares top billing with Ann Sothern in 'DuBarry Was a Lady.'

VARIETY

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INDEX

Advance Production Chart	18
Bills	47
Chatter	53
Coin Machines	40
Concert	36
Exploitation	13
Film Reviews	8
Forum	55
House Reviews	48
Inside—Legit	50
Inside—Music	42
Inside—Radio	34
International News	16
Literati	55
Legitimate	50
Music	41
New Acts	49
Night Clubs	44
Night Clug Reviews	49
Obituary	54
Orchestras	37
Pictures	4
Radio	25
Radio Markets	30
Radio Reviews	35
Vaudeville	44

DAILY VARIETY

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Politicos Bait Pix, Radio

Continued from page 1

probe of their affairs, when a resolution jointly sponsored by Senators Bennett (Champ) Clark, Missouri Democrat, and Gerald P. Nye, Republican of North Dakota, reaches the hearing stage. No time-limit attached to the investigation of radio and film matter which the keep-us-out-of-war group in the Senate described as 'designed to influence the public mind in the direction of participation in the European war.'

The resolution, for which Clark asked unanimous consent to submit and have referred to the Senate Interstate Commerce Committee accuses radio and the motion picture industry of propaganda 'directed to one side of the important debate now being held, not only in Congress but throughout the country.'

'Whereas all of this propaganda has been directed to one side of the important debate now being held, not only in Congress but throughout the country; and

'Whereas this propaganda reaches weekly the eyes and ears of a hundred million people and is in the hands of groups interested in involving the United States in war,' the isolationists are ready to make a bitter fight against radio stations and the film studios. Subpoena powers are provided in the resolution and the subcommittee which will be appointed by the Senate Interstate Commerce Committee will be given power to 'sit and act....during the sessions, recesses and adjourned periods of the Senate in the 77th and subsequent Congresses.'

'Very Determined' Bloc

Ordinarily legislation of this character would be given a small chance of survival, since Senators and House members are concerned primarily with matters pertaining to national defense. The Senate Interstate Commerce Committee however, points out that the isolationists are 'a very determined group.'

'Fact that Senator Burton K. Wheeler, Montana Democrat and leader of the isolationist bloc, is chairman of the full Interstate Commerce Committee, gives virtual assurance that the witch-hunt will occur as soon as a subcommittee can be chosen. The only two loopholes that can be seen at the present time are (1.) the ponderous procedure that accompanies the setting-up of any important subcommittee and (2.) the fact that, before a committee can be chosen and the hearings started, the United States may have become involved in Europe's war.

Industry representatives who will be called to Washington to testify in the projected propaganda hearings will need their ablest counsel, according to observers. Isolationists vs. interventionist feeling in the nation's capital has reached the hair-pulling stage and little sympathy will be displayed by Chairman Wheeler and his colleagues to any group displaying the faintest trend toward militarism.

While film and radio witnesses may anticipate a roughing-up at the hands of the isolationists, the fight is not going to be one-sided. Too much indication that the country is rapidly approaching the feeling that was apparent in 1917, coupled with the fact that the Administration is using every weapon at its command to encourage radio and motion pictures to further ventures along the paths they have already selected.

2,600 Cuffo Attendants At America 1st Rally

St. Louis, Aug. 5.

The Hollywood film industry received a verbal shellacking for its 'war propaganda' pix Friday (1) from U. S. Senator Gerald P. Nye (N.D.) who addressed a crowd of 2,600 in the air conditioned convention hall of the $7,000,000 municipal auditorium. The vet Republican non-interventionist charged that, while the motion-picture industry in foreign countries is owned by governments, in the United States it is owned by individuals, 'who, for some reasons, have been operating as war propaganda machines almost as if they were being operated from a central agency.'

The mob, cuffo guests of the America First Committee which sponsored the rally, booed and hooted when Nye condemned, with heavy sarcasm, the trend in American motion picture films recently. 'We see pictures glorifying war, telling about the grandeur and heavenly justice of the British Empire, depicting the passion for democracy and the love of humanity of the generals and trade agents of Britain,' Nye declared, 'while all the people who are opposed to her, including courageous little Finland, are drawn as coarse, bestial scoundrels.

'You have seen these pictures: 'Convoy,' 'Escape,' 'Flight Command,' 'That Hamilton Woman,' 'Man-Hunt,' 'Sergeant York,' 'The Great Dictator' and 'I Married a Nazi.' At least 20 pictures have been produced in the last year to drug the reason of the American people, to set aflame their emotions, to fill them with fear that Hitler will come over and capture them. You do not have to take my word for this. The President himself recently thanked the Academy of Motion Picture Arts for 'explaining' the lease-lend bill, and only a couple of days ago he had Sergt. York at the White House and told him that the new picture would do much to arouse our people.

''Only,' the President said, 'he didn't like so much killing in the picture. The movies have ceased to be an instrument of entertainment. They have become the most gigantic engines of propaganda in existence to rouse the war fever in America and plunge this nation to destruction.

'Let's See Whose Doing It?'

'Now let's see who is doing this. The men who dominate the major film companies are well known to you. There is Harry and Jack Cohn of Columbia Pictures, Louis B. Mayer of Metro-Goldwyn-Mayer, George J. Schaefer of RKO, Barney Balaban and Adolph Zukor of Paramount. There is Joseph Schenck and Darryl Zanuck of 20th Century and Murray Silverstone of United Artists. There is the great Sam Goldwyn, Inc., and there are the three Warner brothers, Arthur Loew, Nicholas Schenck, Sam Katz and David Bernstein of Loew's, Inc.

'In each of these companies are production directors, many of whom are from Russia, Hungary, Germany and the Balkan countries. Do not misunderstand me. I say nothing against the sturdy people of these countries, but in this great era of world upset the film propaganda engine is in the hands of men who are peculiarly susceptible to these emotions. Great Americans like Sen. Wheeler, Col. Lindbergh and Gen. Wood are in many places denied the use of a hall to speak for America. But these men, with the motion picture films in their hands, can address 80,000,000 people a week. Why do they do this? Well, because they are interested in foreign causes.

Pans British Actors

'Hollywood is a raging inferno of war fever. The place swarms with refugees and British actors. In Hollywood they call it the Army of Occupation. They want to push us into war to see that Britain wins, because if she does not, a lost British market for American films—with most companies the margin of profit.'

The Senator also took a shot at the newsreels stating that they now contain about 70% of what are called 'national defense pictures,' but in reality are pictures to glorify war, to glorify Britain and now of course you'll probably begin to see pictures glorifying Russia.

Wheeler's Sarcasm

Senator Burton K. Wheeler squawked to Mutual Saturday (2) about the failure of WOL, Washington, an affiliate, to carry the speech of Sen. Gerald Nye the night before and Mutual replied that it would be glad to provide another half hour for a Nye broadcast. Senator Nye's speech had to do with anti-intervention.

The Montana senator wired Mutual that WOL's explanation for not carrying the Nye talk was technical trouble and he wanted to know why when 'war propagandists' broadcast Mutual stations don't seem to experience technical trouble. WOR, New York, also passed up the broadcast, but WGN, Chicago, did relay it from a platter.

Senator Connally's Plug for Film Biz

Washington, Aug. 5.

In direct refutation of the remarks anent the film industry by Senators Wheeler and Nye last week, Senator Tom Connally of Texas this morning paid high praise from the floor of the Senate to 'the grand work being accomplished by the motion picture screen.'

Chairman of the Senate Foreign Relations Committee noted that he had recently seen 'Blossoms In the Dust,' which is about the work in caring for children of a woman in his home state. Metro pic apparently brought on his statement, which was incorporated in the Congressional Record.

Hollywood Doing An Off-the-Record Burn

Hollywood, Aug. 5.

Hollywood as yet is taking no official notice of Senator Wheeler's attacks on the film business with respect to the industry turnout for the Wendell Willkie meeting at the Hollywood Bowl recently. That is, none of the representative heads of the industry, including Will Hays, is officially refuting Wheeler's tirade.

But off the record it is another matter. Folks will talk and they are not restraining the flow of conversation to choice language either.

N. L. NATHANSON DENIES ANY UA TIE

Denial of any plan or thought of joining United Artists was made yesterday (Tuesday) by N. L. Nathanson in New York. Former prez of Famous Players-Canadian Corp. was said to be negotiating a deal for financing UA producers which would give him an important part in UA affairs.

Arthur W. Kelly, UA's operating head, likewise denied that Nathanson was negotiating any such deal with the company. Kelly admitted there might be confabs between himself and the Canadian theatre operator, but said they were purely on routine product buys.

Other quarters, however, were less certain that something might not be up between UA and Nathanson, who was in New York last week and returned yesterday from his Toronto headquarters. Arrangement would be advantageous to UA, if in no other way, in giving it the Nathanson theatre outlets in Canada.

It was recalled that Nathanson was offered the presidency of Paramount about four years ago, before Barney Balaban took it. UA, being in the market at the moment for a prexy, made the prospect of Nathanson's joining the company not illogical.

'My interests lie in Canada and will remain there,' Nathanson told VARIETY.

Films' Warmongering Refuted By U. of So. Calif. Poll on 'Propaganda'

Contradicting Senators Wheeler and Nye, recent poll of public opinion shows that Americans are not 'annoyed' by 'war propaganda' in feature pictures, newsreels or shorts. Figures were obtained by a research staff under direction of Dr. Floyd Ruch, associate professor of psychology at the University of Southern California.

To a query as to whether 'you have been annoyed by any propaganda in features recently,' 77% of those asked replied no, 16% yes, and 7% didn't know. Questioned as to whether 'you have been annoyed by propaganda in newsreels and shorts' brought 68% negative answers to 25% positive and 7% who didn't know.

94 Players at Par

Hollywood, Aug. 5.

New contract list at Paramount discloses 77 players under term deals and 17 more tied up by special picture pacts.

Roster lists four producer-directors, 16 directors and 16 writers. Studio is shooting seven pictures.

TAYLOR'S NEXT

Hollywood, Aug. 5.

Robert Taylor's next picture at Metro will be 'Johnny Eager.'

Mervyn Leroy will direct as soon as he completes 'New York Story.'

Vicious Attack

Continued from page 1

leading executives. He charged the industry with having become the propaganda tool of forces, within and without the Government, that seek for selfish purposes to plunge America into the vortex of the world war.

Then, to prove his point, he listed a half dozen feature films that have been released over the past two years as 'examples' of an unholy allience between the industry and 'warmongers.'

Thereafter, with elephantine subtlety he associated with these films the names of film company presidents, producers and executives who, he charged, are inspired by alien influence of birth and parentage.

And for climax, having by his own statements stamped himself and the isolationist cause for which he was speaking as viciously intolerant, Nye reached his peroration with this masterpiece of inconsistency:

'Great Americans—great Americans like Wheeler, Lindbergh, and Gen. Wood—(applause)—Americans like these in many places are denied the use of a hall to speak up for America, but these men, with the motion picture films in their hands, can address 80,000,000 people a week, cunningly and persistently inoculating them with the virus of war. Why do they do this? Well, because, among other things, they're interested in foreign causes. You cannot doubt this. Go to Hollywood. It is a raging volcano of war fever, swarming with refugees. It also swarms with British actors. In Hollywood they call it the British Army of Occupation. (Laughter and applause.) The leaders are almost all heavy contributors to the numerous committees of all sorts, organized under the guise of relief to Britain, Greece and Russia, organized to propagandize us into war.'

There was a lot more, much of it to do with the fallacy that the American film companies were pleading for war in order to save their foreign income, without which, he said, they would go bankrupt within a year. And for authority he quoted from an anonymous Wall Street market letter, written by some keen analyst who must have had the financial statements of 1932 in front of him. For the benefit of Nye and his 'authority,' it might be mentioned that this is 1941, and the film companies, despite huge sums frozen in foreign countries, are doing all right.

It is a waste of good print paper to attempt to dissuade Nye, Wheeler and their group from their hatred for films. But it is well to make the point that no one within the knowledge of present day showmen possesses the ability to make propaganda pay at the boxoffice. Only entertainment gives a return on investment.

As for the issue in its broader aspects, Paul Smith, of the San Francisco Chronicle, speaking in rebuttal to Nye over the same network the following night (2), closed the argument by deftly stating that the problem currently disturbing the American people is not the motion picture industry, but adequate national defense.

Discharging its duty to itself, the film industry has only to show its daily record of patriotic performance, prompted by the fullness of love of country. The theatre, as a free institution, has played its active role as a patriot long before Nye, Wheeler and their like ever breathed American air. And it will continue to do so when they are gone and soon forgotten.

N.Y. to L.A.

Harry Cohn.
Cass Daley.
Jack Durant.
Charles Glett.
Joan Perry.
Rex Smith.
Jonie Taps.
Bobby Warren.

L. A. TO N. Y.

Willie Bioff.
George Breslin.
Harry Cox.
Jerry Danzig.
Ed Dowling.
Don Francisco.
James R. Grainger.
Nedda Harrigan.
John Healy.
Alexander Korda.
Thomas J. La Brum.
Rosemary Lane.
Michael Luddy.
Haskell Masters.
Bessie McGaffney.
Joseph Moskowitz.
Dick Pollard.
Casey Robinson.
David Rose.
Nicholas M. Schenck.
Jack Scholl.
John Schulman.
Paul Shear.
Spyros Skouras.
Edward Stevenson.
Claude Stroud.
John Waters.
Meredith Willson.
Ed Zobel.

TITLE TROUBLE

William Dieterle's (RKO) Tags all Tangled Up

William Dieterle Productions, which releases through RKO, is having title trouble—in spades. Its major difficulty at the moment is in finding a handle for what was originally 'The Devil and Daniel Webster,' then 'Here Is a Man' and now....well, that's what RKO would like to know.

Same trouble is being experienced with next Dieterle production, although it is not so acute inasmuch as it hasn't gone before the cameras yet and lack of a moniker isn't causing delay of the pub-ad campaign. New one started out as 'The Band Plays On,' and was then switched to 'Syncopation.' It was discovered, however, that the latter was used by RKO itself in 1929 and to prevent confusion that this is a remake it will be changed again.

Shift from 'Devil and Daniel Webster' and 'Here Is a Man' is said to result from boxoffice experience that the words 'devil,' 'man' and 'mother' on a marquee are not conductive to patronage. One exhib also complained about 'Webster' that he didn't want any picture about a dictionary.

SAILINGS

Aug. 8 (Caribbean cruise). Ira Ashley (Santa Paula).

Aug. 7 (New York to Lisbon), Anna Neagle, Herbert Wilcox (American Clipper).

WALL ST. AND AMUS. STOCKS

Analysis of Par's Statement Shows Theatres Dipped But Distrib Upped

Indication of the severity of the slump in theatre grosses throughout the country during April, May and June was made clear in the earnings statement for the period issued by Paramount last week. It revealed a drop of virtually 30% in theatre income from the same three months of 1940.

Par's theatre earnings are taken by the industry as an excellent guide to general grosses, as it operates or is partnered in the operation of houses in most of the states of the union and not only has first-runs but a variety of subsequents.

Analysis of the figures shows the big slide taken by the grosses was in the second quarter, although the first three months were also off. While the April-May-June spill was approximately 29%, that for the first six months was only 15%. Theatre (Continued on page 29)

Correa Hints He May Ask Bioff-Browne's Bail Be Revoked

Trial of George E. Browne and William Bioff, president and west coast representative of the International Alliance of Theatrical Stage Employees, previously set for Aug. 18 in N. Y. federal court may be deferred. Yesterday (Tuesday) Judge Edward A. Conger told both the Government and defense counsel that no judge may be available before Aug. 25. Browne and Bioff are charged with violating the anti-racketeering act through threats of calling a strike of their union if major film companies failed to pay them off. Government charges $550,000 was extorted from Paramount, Loew's, Warner Bros. and 20th Century-Fox.

Mathias F. Correa, U. S. prosecutor, told the court that he was considering asking for the revocation of bail for the two defendants, each of whom has put up $50,000. Correa cited Judge John C. Knox's ruling last May in which the court declared that if any Government witness was interfered with, he would revoke bail. Correa declared that Nick Circello, described as a 'Chicago individual who has been on Browne's payroll from 1935 to 1940, although he is not a member of the union,' disappeared shortly after the indictment of Browne and Bioff on May 23, and F.B.I. men and U. S. marshalls in Chicago cannot locate him. He's better known as Nick Dean.

Correa indicated that if Circello did not turn up by Aug. 18, he would ask the court to revoke bail.

Attorneys for the defendants asked that the case be postponed to September, and while Correa admitted the Government would not be ready by Aug. 18, he opposed the delay and cited the disappearance of the witness as the reason for Government failure to be ready.

Defense counsel denied any knowledge of the whereabouts of the witness. Also yesterday (Tuesday), Federal Judge Simon Rifkind reserved decision on pleas by both Bioff and Browne to quash the indictments against them. Both men claim that the anti-racketeering act under which they are to be tried is unconstitutional and violates the fifth amendment to the Constitution.

Bioff East for N. Y. Trial; Browne Later

Hollywood, Aug. 5.

Willie Bioff, personal representative on the Coast for IATSE president George E. Browne, has started east, to be followed in a few days by his attorneys, George Breslin and Michael Luddy. They will prepare the defense for the Chicago hoodlum's trial there Aug. 18 with Browne on charges of extorting $550,000 from four major film companies on asserted threats to call a strike of theatre projectionists.

Both the accused are at liberty on $50,000 bonds.

Lionel's Muse

Hollywood, Aug. 5.

Lionel Barrymore gets screen credit as a musician as well as an actor in 'Dr. Kildare's Wedding Day' at Metro.

He composed 'Tableaux Russe,' an orchestral suite played in the picture.

PAR'S NW B.O. MUCH BETTER

Minneapolis, Aug. 5.

Considerable theatre business improvement throughout the Minnesota Amus. Co. (Paramount) circuit, in evidence the past three weeks, is very encouraging to John J. Friedl, its president, and he feels that this bears out a trade contention that there's nothing wrong with the industry that reasonably good economic conditions and first-rate pictures can't correct.

Films have just as strong a hold as ever on the public and haven't lost any substantial amount of ground in the face of more and tougher entertainment opposition, in his opinion.

Moreover, the outlook for the Northwest is excellent because of fine crop prospects, comparatively high farm prices and much greater industrial activity, Friedl points out. It is these factors, plus strong product, that have boosted grosses in recent weeks and which will result in increasingly satisfactory boxoffice returns the ensuing fall and winter, he feels.

As for stage shows, Friedl says, as many big names as are available will be brought into the Orpheum here next fall and winter. While in New York last month he says he contacted agents and gave the latter carte blanche, but as yet nothing definite is lined up.

ROGERS ENDING INDIE PROD. DEAL WITH COL

Hollywood, Aug. 5.

Independent producer deal between Charles R. Rogers and Columbia terminates Aug. 10, with the studio buying Rogers' rights to the story, 'The Gentleman Misbehaves,' production of which was delayed by casting problems.

Moving out with Rogers are his chief aide, Bill Pierce, and his entire staff. Negotiations are going on for the release of two other Rogers story properties, 'Jane Addams of Hull House' and 'Mermaids on Parade.'

Sylvan Simon Nearly Had His Vacation

Pittsburgh, Aug. 5.

S. Sylvan Simon, Metro director who had planned to spend several days here with his mother, Mrs. Eva Simon, got to see her Saturday (2) for only a few hours, having been summoned back to Coast three weeks ahead of his scheduled return to pilot new Wallace Beery picture, 'Steel Cavalry,' formerly 'Combat Car.' Studio paged him at Schroon Lake, N. Y., where he had been vacationing with his wife, just a short time after he had left Hollywood.

Shooting on Beery film was scheduled to get under way this afternoon (5), just a few hours after Simon's arrival. Studio had script waiting for him in Chicago upon his arrival there Sunday (3) so he could go over it on train trip to Coast.

SPOTLIGHT ANEW ON THE INDUSTRY

Paramount and Warners' Activity of Late Inspired By Strong Earnings' Statements — Reduction of Funded Debts Makes Issues Even More Attractive

INVESTMENT TRUSTS

With Paramount and Warner Bros. common shares hitting new 1941 highs and becoming two of the 12 most-active stocks on the N. Y. Stock Exchange last week, fresh interest is being evidenced in film shares by the trading fraternity. Another stock to hit a new peak for the year is Universal common certificates (on the N. Y. Curb), shares gaining a full point in a week to reach $7.87½, by far the highest mark recorded by the shares in more than a year.

Excellent earnings statements by both Par and Warners last week were held responsible for the spurts, while Universal recently showed fine profits with chance that the third quarter of the current fiscal year will even better the record breaker of 1940.

Stock traders in the financial district are not so optimistic about all film company shares but where profits of picture corporations are running far ahead of last year further interest is bound to show, they say. Executives with different companies in which there has been extensive buying lately claim the miniature bull move is traceable both to better earnings and the improved all-around financial picture.

Fact that investment trusts this year bought more in Paramount common than probably any other is reflected in the steady climb of these shares. There is no disposition to sell at these levels, according to opinion in Wall Street. The amount of first preferred outstanding also is linked to this heightened interest in Par common. Reported this week that there is less than $12,500,000 worth of the first preferred currently outstanding as compared with $25,000,000 originally outstanding. While Par has indicated no decision to call in the first preferred, the public's gradual shift from this con- (Continued on page 20)

SEE $800,000 THIRD QUARTER NET FOR U

Although the third quarter of Universal's fiscal year just ended last week, expectation in Wall Street is that the company will show a net profit of around $800,000 for the quarter. This would be slightly above the $780,803 shown in the third quarter of the last fiscal year, which ended Oct. 30, last.

While such earnings would indicate that the company is merely holding the pace set in 1940, the third quarter last year was one of the heftiest in U history. Also the quarter took in the dull boxoffice period of June and July, unusually dismal this year.

Hurley Sets Up Own Outfit to Produce A's

Sacramento, Aug. 5.

Articles of incorporation were filed here by Theatre Attractions, Inc., headed by Harold Hurley, former assistant managing director at Paramount.

Hurley plans a series of 'A' productions in Technicolor and is negotiating for a United Artists release.

If Nick Schenck Doesn't Okay It, Bill Rodgers Will Forget UA Offer

Atlas' RKO Stake

Activity of Atlas Corp. in RKO and its subsidiaries is revealed in the six-month report issued last week, with the company listing 6,882 shares of Keith-Albee-Orpheum 7% preferred, sold to RKO, as one of the major sales in this period. Corporation also showed that it increased its common stock portfolio through the purchase of about 75,000 additional shares of RKO common, making 1,078,157 shares now held.

Atlas also listed the sale of 7,000 shares of General Theatres Equipment.

WB NET PROFIT UP $2,000,000

Showing an improvement of nearly $2,000,000 over the first nine months in the previous fiscal year, Warner Bros. last week reported net operating profit of $4,493,445 for the first 39 weeks in the present fiscal year ending last May 31. This compares with $2,450,713 in corresponding period of the previous fiscal year.

Warner earnings are equal to $1.12 on the common stock, best per share earnings this company has shown in some time for this portion of a year's business. They are figured as being equivalent of $44.50 per preferred share. Company reported a little more than $33.68 as being dividend arrears on these shares.

Company listed gross income at $76,809,471 and net income of $11,653,358 before deductions for amortization and depreciation of properties, interest expense, $1,058,000 provision for normal Federal income taxes and other deductions. Gross income last year in same period was only about $225,000 below 1941. Warner Bros. wrote off $914,000 as provisions for contingencies, believed principal- (Continued on page 20)

CAPRA-SELZNICK-UA WAITING FOR LAWYER

Completion of United Artists' deal with Frank Capra and David O. Selznick will now wait on the end of the Tony Sudakum (Crescent) anti-trust trial in Nashville, expected to take about two weeks more. Necessity of the presence in court of Ed Raftery, UA attorney, is causing the delay.

Originally Raftery intended to leave Nashville and proceed to Coast without awaiting finish of the trial, but he has since changed his plans. In the meantime, he has been confabbin by phone and mail with UA's Coast rep, Loyd Wright, and pact is nearing final form, so that a minimum of time will be needed before it is signed.

Par Moves Up Garvey

Hollywood, Aug. 5.

Stanley Garvey, member of the staff for seven years, was upped to associate story editorship at Paramount to succeed Julian Blaustein, who reported for Army duty.

John Hanagan, head of the reading department, became assistant to Bill Dozier, chief of the scenario and story staff.

SCHWARTZ'S COL. SALE

Hollywood, Aug. 5.

Arthur Schwartz, songwriter, sold to Columbia for $20,000 'Young Girl's Fancy' which he and Everett Freeman authored.

It's for Jean Arthur.

Huddles between Nicholas M. Schenck, Metro prez, and William F. Rodgers this week will determine whether the Metro salesmanager will be released from his contract to take the presidency of United Artists which has been offered him. Schenck's repeated denials to newspapermen, however, that he would not release Rodgers made it appear unlikely that he will change his attitude.

In that case, it is understood, Rodgers will make a public statement and withdraw entirely as a candidate for the UA job. His attitude is that if his departure from Metro cannot be arranged completely and amicably to everyone concerned, he will make no further effort to obtain his release. He's extremely anxious, it is said, not to disturb the friendly relations that exist between him and other execs at Metro, which he has served since 1924.

Despite Schenck's denial to newspapers that Rodgers had asked for his release, it is known definitely that the Metro sales chief had made such proposals and that Schenck was cognizant of them. Schenck arrived in New York from the Coast over the weekend and Rodgers, it is learned, will sit down with him this week on the matter.

Wm. Fox's 2 Attacks While Testifying In Bribery Trial

Philadelphia, Aug. 5.

William Fox suffered two diabetic attacks while testifying this week as star Government witness in the second trial of U. S. Circuit Judge J. Warren Davis and Morgan S. Kaufman, former Federal bankruptcy referee, charged with accepting bribes from the onetime millionaire film magnate.

Fox's first attack came while he was on the stand Friday, and he was stricken again yesterday (Mon.). Despite bitter cross-examination by defense counsel William A. Gray, Fox stuck to the story he told in the previous trial—which ended in a jury deadlock—that he had given Judge Davis $27,500 so that he might obtain a favorable ruling in the Circuit Court on bankruptcy litigation. Kaufman is accused of being the go-between in the deal.

Fox testified that Davis had asked him to 'concoct' a story that would clear the jurist when the F.B.I. questioned him regarding the possession of $1,000 bills which the Government claimed they traced from Fox to Judge Davis' daughter's bank account.

Gray declared that Fox had changed his story in order to get leniency from the Government when he comes up for sentence. The former film mogul has pleaded guilty. Gray alleged that Fox owes the Government about $5,000,000 in delinquent income taxes.

Hakims Sue Gabin On Old Picture Commitment

Los Angeles, Aug. 5.

Germany's invasion of France echoed in Superior court here in a suit against Jean Gabin, French actor, currently under contract at 20th-Fox. Action was filed by Robert and Raymond Hakim, owners of the Paris Film Production Co.

Hakims assert they had Gabin under contract for the picture, 'The Golden Helmet,' in Paris but were prevented from producing it when the actor was called to the French colors. After his discharge from the army, they declare, he refused to go through with the contract. Plaintiffs charge the story was bought with the stipulation that Gabin appear as the star.

Challenge Right of Arbitrator To Set Up New Clearance on Coast

Los Angeles, Aug. 5.

First clearance case under the consent decree in this district has resulted in an appeal questioning the right of the arbitrator to create a clearance where none had existed. Appeal was filed by the Edwards circuit against the decision handed down by Herbert Cameron in a suit involving O. W. Lewis, operator of the Mission Playhouse, San Gabriel; James Edwards, Paramount Warners, United West Coast Theatrestres and Alhambra Amus. Corp.

Contention is that the clearance situation in Alhambra, Rosemead, Garvey and San Gabriel is a factual one, which precludes it from arbitration under Section A of the consent decree, a clause that permits arbitration only where clearances already exist. Under present arrangements the appellants run their pictures 21 days after the Fox West Coast houses in Alhambra. Cameron's ruling is that the 'maximum clearance' which may be granted to Alhambra over Rosemead and Garvey may be seven days after the Mission Playhouse in San Gabriel. The idea is that while the arbitrator's ruling does not necessarily create a new run, it makes a potential seven-day clearance in favor of San Gabriel, which might nullify the existing day-and-date arrangement with the Rosemead and Garvey houses.

Somersons Lose

Philadelphia, Aug. 5.

Arbitrator H. Evans Rhell yesterday (Mon.) dismissed the complaint filed by Samuel and Morris Somerson, operators of the Palm, seeking better clearance break in Kensington area in competition with Stanley-Warner houses in the zone.

Defendants along with the S-W circuit were Metro, Paramount and 20th-Fox. Rhell ruled that the existing clearance was 'just' and that any change would disrupt the situation in Kensington and harm distributor and exhibitors alike. He assessed the cost of the complaint on the plaintiffs.

Syufys Withdraw Complaint

San Francisco, Aug. 5.

First consent decree arbitration here, sought by William and Pauline Syufy over clearance for the Rita, Vallejo, ended abruptly at the opening of the second session (21) when W. Byron Bryant, attorney for the Syufys' withdrew the complaint. Defendants, RKO, Paramount, WB and Fox, had contended the pleadings were incomplete, a point the plaintiff said was 'well taken' in asking dismissal which was granted without prejudice by arbitrator Donovan O. Peters. Rita is the newest of five houses in Vallejo, a military boom town across the bay from Frisco, with a sixth dark house soon to reopen. All situations but the Rita are operated by Fox-West Coast, with Syufy using product five or more years old.

Only other case on clerk Charles Chambers' calendar is that of Laurel theatre versus the Big Five, set for Aug. 12 with Roger Sherman as arbitrator.

Lansdowne vs. WB Ending With Latter's Takeover

Philadelphia, Aug. 5.

A suit for $210,000 triple damages against the Stanley-Warner circuit and the major distribs filed last year in Federal court here by the operators of the Lansdowne appeared dead with the announcement that the house had been leased to Warners for a 10-year period. Norman Ball, attorney for the Lansdowne, said the suit had not yet been officially dropped, but negotiations were still going on with the distributor-defendants. The Lansdowne corporation would still retain an interest in the house.

The suit was the first of the many filed against Warners here which asked for treble damages under the Sherman and Clayton anti-trust laws. The house, owned by the Harrison interests, was formerly leased to Warners but reverted to its owners in 1937.

The Lansdowne owners claimed that the run of the house had been moved back by the distribs as soon as the Warner circuit relinquished it.

Feud On the Range

Hollywood, Aug. 5.

Two generations of film cowpokes are whipping up a new feud on Gower Gulch, without gunplay but with plenty of vocal heat. It started when the elder Buckaroo star, who doesn't croon, cast aspersions in a published interview on the new breed of range riders who know more about guitars than branding irons.

The old chase, he declared, is being slowed up by tenor solos which cheapen the picture and give the juvenile film fans an erroneous idea of the rugged life on the prairies.

BROADWAY'S PARTIAL BLACKOUT LAST NITE

Blackout of spectacular Broadway signs and theatre marquees and uprights, which was scheduled from 9 to 9:30 last night (Tues.), was preceded by considerable tightrope-walking and ticklish maneuvering by operators of the houses. Their aim was to keep their fronts alight but to avoid running into a labor situation in which they were in no way involved.

Calling the Bright Way blackout were members of the International Brotherhood of Electrical Workers, who are involved in a strike with the Consolidated Edison Co. They were using the light-dousing technique merely to call attention to their battle.

Difficulty they faced was that while their members control spectaculars such as the Wrigley, Chevrolet and Wilson Whiskey signs, they are not in charge of theatre marquee operation. That falls to the International Alliance of Theatrical Stage Employees, who are on perfectly amicable terms with their employers.

IA was reported publicly not in sympathy with the marquee blackening, but an IBEW official declared yesterday afternoon that that was just window-dressing—that they did not want to antagonize their employers, but that they would pull the marquee and upright switches at 9 p.m. in promised cooperation with the IBEW.

Broadway, it was said, would take on the aspects of Fifth avenue, with the high-powered advertising mazdas turned off, but street lights and store windows continuing alight.

ADD: CRESCENT

U. S. Vs. Sudekum Chain Continues On Trial

Nashville, Tenn., Aug. 5.

Judge Elmer Davies promises that rulings will be made today (Tuesday) on the admission of Crescent Amusement Co. (Tony Sudekum) playoff sheets and income tax returns. Friday's (1) session saw a heated debate on income tax returns dating from 1935 to 1939 and yesterday (Mondoy) was occupied with the Government's introduction of the playoff sheets in its anti-trust suit against the Sudekum chain.

Davies said he would make the decision on the admissability of playoffs today, but indicated that if he overrules the introduction of this evidence it would be stricken from the records. The Government attorneys declared that if playoffs are overruled the case would be prolonged several days, as additional witnesses would have to be called.

She'll Stand Off Marines

Hollywood, Aug. 5.

Binnie Barnes will be the charmer in the Leatherneck picture, 'The Marines Are Ready,' co-starring Victor McLaglen and Edmund Lowe at RKO.

Lupe Velez was originally slated for the part but was detained by her job in Kay Kyser film, 'Playmates.'

Cummings' Par Repeater

Hollywood, Aug. 5.

Irving Cummings, currently directing 'Louisiana Purchase' at Paramount, remains on the lot for another picture although he is under contract to 20th-Fox.

Pact with the Westwood studio calls for two outside films annually.

MICH. CO-OPS' ANTI-DUAL DRIVE

Detroit, Aug. 5.

For the first time in five years, Michigan Co-operative Theatres are seriously planning to attempt to do something about eliminating double-bills. Just what the move will be, exhibs aren't quite sure yet, but a meeting was held last week to map out campaign.

Main idea of conference was to plan ways to revive business. Also under consideration is an intensive campaign to include contests and similar features to get the public back in the picture houses.

2 APPEALS

Loews in Philly and RKO-WB in Albany

Philadelphia, Aug. 5.

First appeal from arbitrator's decision in the Philly arbitration office was filed recently by Loew's, Inc., petitioning a reversal of the decision which granted David Silver 'some run' at the Earle, New Castle, Del. Defendant in the case was Loew's, Wilmington. The case goes to the appeal board set up under the consent decree.

RKO and WB Appeal

Albany, Aug. 5.

Notices have been filed with John G. Rawson, clerk of the local AAA office, by RKO and Warners, of appeals from the award made July 15 by Morton J. Hall, arbitrator, in which he granted the application of Alec Papayanakos, owner of the American theatre in Canton, for relief from clearance given by the two distributors to the Schine circuit's Strand and Pontiac, Ogdensburg. Hall, after a number of hearings and a study of briefs filed by counsel for both sides, ordered elimination of the 14 days' clearance for the Schine houses against the Papayanakos theatre in Canton, 22 miles away. It was the first arbitration case here under the consent decree—a stipulation joined the complaints against RKO and WB.

Macklin's 37-Day Clearance

Milwaukee, Aug. 5.

After five months of delay and postponement following filing of complaint with the Arbitration Ass'n, the case brought by Lee Macklin, operator of the Grand and Mer Mac theatres of New London, Wis., against Paramount, 20th-Fox, Warners, RKO and Loew's was finally settled by the parties without bringing it to hearing.

Macklin's complaint was that Appleton, Wis., key town for the zone he is in, was permitted to hold back product until it was so old and stale by the time he got it that it had lost all attraction for his potential customers, many of whom went into adjacent zones to see pictures while they were still new. Agreement was reached whereby all product henceforth will be cleared in 37 days.

Put Up Your Dukes

Hollywood, Aug. 5.

David Durand has been assigned by Columbia to star in four comedies with prizefight backgrounds, to be produced by Jules White.

First of quartet is slated for September filming, from script by Felix Adler and Clyde Bruckman.

THAT ALDRICH KID

Hollywood, Aug. 5.

'Mr. Aldrich's Boy' is the next in the Henry Aldrich series at Paramount.

Father and son drama starts Aug. 11, with Hugh Bennett directing and Sol C. Siegel producing.

1939 Incomes Over $75,000

NEW YORK

B. B. D. & O.
William H. Johns—$87,575.
COLUMBIA BROADCASTING
Edward Klauber—$94,484.
William S. Paley—$204,270.
DONAHUE & COE, INC.
E. J. Churchill—$129,400.
EASTMAN KODAK CO.
Frank W. Lovejoy—$181,647.
HUROK ATTRACTIONS, INC.
Marian Anderson—$95,818.
KING FEATURES SYNDICATE
George McManus—$99,960.
R. L. Ripley—$143,098.
LENNEN & MITCHELL, INC.
Philip W. Lennen—$80,000.
MARCUS LOEW BOOKING AG'CY
Leopold Friedman—$83,200.
Charles C. Moskowitz, $104,000.
NATIONAL THEAT. AMUS. CO.
Charles P. Skouras—$150,000.
Spyros P. Skouras—$228,000.
PARAMOUNT PICTURES
Jack Benny—$127,500.
Claude Howard Binyon—$76,958.
Robert (Bob) Burns—$77,380.
Madeline Carroll—$127,188.
Ronald Colman—$194,747.
Gary Cooper—$187,713.
Bing Crosby—$250,000.
Roy Del Ruth—$84,186.
Douglas Fairbanks, Jr.—$181,718.
Y. Frank Freeman—$104,100.
Edward H. Griffith—$100,000.
Henry Hathaway—$128,500.
Bob Hope—$77,847.
Arthur Hornblow, Jr.—$158,000.
Harold H. Hurley—$117,733.
William LeBaron—$182,093.
Jas. Mitchell Leisen—$98,000.
Albert Parsons Lewin—$92,375.
Frank Lloyd—$108,500.
Fred MacMurray—$240,333.
Sherman Chas. Ruggles—$79,668.
Wesley Ruggles—$83,333.
Mark Sandrich—$81,500.
Barbara Stanwyck—$92,500.
Preston Sturges—$143,000.
Harlan Thompson—$83.168.
Dale Van Every—$78,000.
Wm. A. Wellman—$148,354.
Adolph Zukor—104,200.
RKO RADIO PICTURES
Brian Aherne—$82,500.
Pandro S. Berman—$181,868.
John Cromwell—$144,188.
William Dieterle—$103,333.
Gary Grant—$93,750.
George Haight—$90,500.
Norman Krasna—$82,500.
Gregory La Cava—$175,000.
Charles Laughton—$118,170.
Carole Lombard—$211,111.
Leo McCarey—$127,500.
Adolphe Menjou—$74,999.
George O'Brien—$120,400.
Ginger Rogers—$219,500.
George Stevens—$139,833.
RADIO CORP. OF AMERICA
David Sarnoff—$100,240.
ROCKEFELLER CENTER, INC.
Hugh S. Robertson—$80,000.
J. WALTER THOMPSON CO.
Stanley Resor—$81,000.
20th CENTURY-FOX
Don Ameche—$128,583.
Warner Baxter—$101,923.
Harry Joe Brown—$127,500.
Claudette Colbert—$150,079.
Richard M. Day—$78,500.
Roy Del Ruth—$110,490.
Allan Dwan—$109.125.
Alice Faye—$140,291.
Henry Fonda—$103,248.
John Ford—$235,000.
William Goetz—$102.000.
Raymond Griffith—$104,825.
Sonja Henie—$249,186.
Nunnally Johnson—$85,833.
Al Jolson—$128,125.
S. R. Kent—$179,370.
Henry King—$155,833.
William Koenig—$78,500.
Sidney Lanfield—$112,875.
Walter Lang—$77,083.
Kenneth MacGowan—$102,000.
Gene Markey—$97,875.
Wm. Anthony McGuire—$98,708.
Tyrone Power—$168,250.
Gregory Ratoff—$109,375.
Joseph M. Schenck—$113,833.
Randolph Scott—$80,208.
William Seiter—$119,000.
John Stone—$78,500.
Shirley Jane Temple—$118,570.
Harry Tugend—$78,500.
Sol Wurtzel—$178,500.
Darryl F. Zanuck—$255,000.
UNITED ARTISTS CORP.
Maurice Silverstone—$145,500.
VITAGRAPH, INC.
S. C. Einfeld, $98,900.
Gradwell L. Sears, $98,900.
WARNER BROS. CIRCUIT
Joseph Bernhard, $125,400.
WARNER BROS. PICTURES, INC.
Lloyd Bacon, $196,000.
Henry Blanke, $92,750.
Charles Boyer, $100,000.
George Brent, $110,833.
James Cagney, $368,333.
Michael Curtiz, $183,900.
Bette Davis, $129,750.
Wilhelm Dieterle, $78,500.
Errol Flynn, $213,333.
Leo Forbstein, $79,500.
Bryan Foy, $138,750.
Mark Hellinger, $80,625.
Miriam Hopkins, $102,500.
William Keighley, $117,083.
Anatole Litvak, $150,000.
Robert Lord, $140,450.
Merle Oberon, $85,000.
Pat O'Brien, $164,888.
George Raft, $138,000.
Claude Rains, $85,000.
Casey Robinson, $99,833.
Edward G. Robinson, $255,000.
Max Steiner, $79,500.
H. B. Wallis, $265,000.
Albert Warner, $106,000.
H. M. Warner, $159,000.
J. L. Warner, $185,500.

CALIFORNIA

ARGOSY CORP.
John Ford, $85,000.
BERG-ALLENBERG, INC.
Phil Berg, $127,187.
Bertram Allenberg, $94,000.
CHARLES CHAPLIN FILM CORP.
Charles Chaplin—$152,000.
DARMOUR, INC.
Jack Holt, $80,384.
WALT DISNEY PRODUCTIONS
Walter E. Disney—$85,000.
FAMOUS PRODUCTIONS, INC.
H. E. Edington, $101,000.
FELDMAN-BLUM CORP.
Charles Kenneth Feldman, $75,925.
SAMUEL GOLDWYN, INC., LTD.
Samuel Goldwyn—$107,000.
Jo Swerling—$81,668.
Archie Mayo—$175,156.
Sam Wood—$177,000.
William Wyler—$104,999.
Gary Cooper—$295,106.
HEARST CONSOL. PUBLICATIONS
William Randolph Hearst, $100,000.
HAL ROACH STUDIOS, INC.
Hal E. Roach—$103,500.
Stan Laurel—$82,500.
Adolphe Menjou—$100,000.
SELZNICK INTERNAT. PICTURES
David O. Selznick—$185,500.
Alfred Hitchcock—$138,818.
MYRON SELZNICK & CO., INC.
Myron Selznick—$130,000.
WALT. WANGER PRODUCTIONS
Walter F. Wanger—$130,000.
Joel McRea—$84,499.
Tay Garnett—$98,883.

ILLINOIS

BLACKETT-SAMPLE-HUMMERT
J. G. Sample—$105,000.
Hill Blackett—$105,000.
E. F. Hummert—$119,343.
LADY ESTHER, LTD.
Syma Busiel—$96,000.
Alfred Busiel—$98,000.
LORD & THOMAS, INC.
Don Francisco—$102,538.
Sheldon R. Coons—$109,536.
J. P. SEEBURG CORP.
J. P. Seeburg—$91,011.
N M. Seeburg—$78,803.
H. T. Roberts—$82,830.

MASSACHUSETTS

LEVER BROS. CO.
F. A. Countway—$383,210.

NEW JERSEY

ATLAS CORP.
Floyd B. Odlum—$200,000.

Studio Contracts

Hollywood, Aug. 5.

Regis Toomey's contract renewed by Warners.

Jean Wallace's minor pact with Paramount approved by Superior Court.

Cornell Wilde drew a player ticket at 20th-Fox.

Barbara Slater gained court sanction for her contract with 20th-Fox.

Stanley Clements inked player ticket at 20th-Fox.

Carol Bruce's option hoisted by Universal.

Marta Eggerth signed by Metro.

Leo Tover renewed for one year as cameraman at Paramount.

Jinx Falkenberg joined Columbia's contract list.

Edgar Buchanan's player option picked up by Columbia.

George Montgomery drew option lift at 20th-Fox.

Bruce Edwards' actor option hoisted by 20th-Fox.

Carole Landis had her option lifted at 20th-Fox.

Ann Todd signed to a 20th-Fox contract.

John Kimbrough inked contract to star in westerns at 20th-Fox.

Robert Planck handed cameraman ticket by Metro.

Ty's New Girl Friend

Hollywood, Aug. 5.

Tyrone Power gets a new femme lead, Maureen O'Hara, in 'Benjamin Blake,' after several pictures with Linda Darnell as his romantic interest.

Filming starts around Sept. 1 with John Cromwell directing at the studio and a second unit going to Hawaii for tropical scenes.

Like Falling Outa Tree

Hollywood, Aug. 5.

Frances Gifford escaped so many tropical perils in 'Jungle Girl' that Republic is starring her in another tree-hanger, 'Perils of Nyoka.'

New serial, a sequel to the jungle adventure, is slated for 15 chapters, starting in October.

'MOST SENSIBLE SELLING'

Exhib Pleads for Tradeshowings; Asks Decree Be Given Full Trial

By Ray Branch

(President, Allied Theatres of Michigan, Inc.)

Detroit, Aug. 1.

Editor, VARIETY:

For many years now, I have listened to a lot of complaint from exhibitors all over the country, about having to buy their pictures by number, and that having no knowledge of what was being offered for sale 'was like buying a cat in a bag.'

Whether or not I personally care about seeing them before contracting for them, is beside the point. The fact now is—the Cat Is Out of the Bag. Under the terms of the consent decree, the new product must be tradeshown in each exchange territory before they are offered for sale. This affords exhibitors the opportunity of seeing before buying, and it also answers that age old complaint.

The various distributors are complying with the term and are offering their pictures to be tradeshown in each territory and they are not asking you to sit in their own screen rooms but are rather arranging a screening under regular theatre atmosphere and conditions, and in most instances they are not asking you to stay up until midnight, and further they are screening one picture each day so as not to burden you with the necessity of spending too much time at any one screening.

What are you doing about it? I attended a screening last week and counted seven salesmen, one branch manager, and four exhibitors besides myself. Maybe you do not care to look at them and are willing to take someone else's word for them, but if I don't miss my guess, this practice will soon be changed around, and maybe the court will decide that you were not so interested in seeing what you were buying. One thing is sure: needless expense and hardships upon parties to the Decree will not be tolerated long. If you desire to lose the advantage of seeing before buying, just stay away from these screenings in large numbers and you will get your wish.

No Catch to It

I have felt all along as I studied the decree that by virtue of the fact that pictures must be finished and tradeshown before they could be offered for sale, would definitely do one thing; assure us of much better product, and judging the ones that have been offered to date, I would say that the dope was about right. A lot of exhibitors think there is a catch to this new plan, and that it is only a means of establishing higher rentals, it may be that such a thing will happen, but if you do really get worthwhile pictures instead of a lot of quickies, then you won't mind the change. At least up to this point it is all in your favor Mr. Exhibitor.

I don't say that each and every exhibitor can or should be in attendance to every screening, this would undoubtedly be financially and physically impossible. But I do say that a large attendance is desirable and beneficial, and that we as exhibitors should encourage the distributors to continue if it proves practical.

Has Its Advantages

I am skeptical of the fellow that sits back and claims that everything constructive is a trick. After all the decree says that you don't have to buy, even after seeing, unless you want to. How in the world are we ever going to know whether this thing will work unless we give it a trail? I couldn't afford to attend every screening in the exchange center, and I could not take the time if I wanted to, but I believe that there can be some arrangement made whereby some representative person can see them all. And we can see the ones that we think will be to our advantage to see.

In conclusion, let's remember the one thing that brought about this new plan. The Exhibitor, meaning you and me, protested for years that we were buying a cat in a bag, and now we are doing a swell job telling the world that this is not what we wanted at all.

N. J. Allied For, MPTOA Against Tradeshowings

With the New Jersey Allied believing that more tradeshowings are needed and the Motion Picture Theatre Owners of America describing tradeshows under the Consent Decree setup a complete 'bust,' it became more and more evident this week that the matter of tradeshowings is a contradictory exhibitor worry. The distributors, however, are following the letter of the Decree, and there have been promises that additional cities will be used for tradeshowings if there is sufficient demand. Also most distribution companies have indicated that they would supply prints to reputable exhibitors in almost any spot if they want to look at films (this has been a practice to some extent in the past). This would enable the exhibitor to look at any particular film at his own convenience. Indications presently are that much buying, even under the Decree, will be about as it wasin the past—based on the different company's reputation for delivering boxoffice pictures and the stars available for worthy films. But the exhibitor is the one who must worry about maintaining a steady flow of product; hence, much buying sight unseen appears in prospect, excepting that it will be in groups of three or five or single, as the distributor may offer.

Attitude of the MPTOA is that the present tradeshow setup is a flop, and the small exhibitors will not and cannot look at pictures to select the ones they want. Statement from this organization also points out that many small theatre exhibs prefer to see the pictures they book at the first-run theatres anyway because thus best able to gauge audience reaction first-hand.

Prefer Blockbooking?

Milwaukee, Aug. 5.

Blockbooking of a season's product is preferred by many Wisconsin exhibitors to the blocks-of-five plan set up by the Consent Decree, according to Jack Frackman, Republic manager, and to this preference he attributes the fact that in spite of generally adverse business conditions he is currently doing a far greater business than at any previous time in the more than 20 years he has been selling pictures in this territory.

'There's a lot of squawking about the light attendance at the tradeshows,' said Frackman, 'but exhibitors all over the state tell me they simply can't afford to be running into Milwaukee all the time to screen pictures. It costs them $40 or $50 to make the trip, besides the time they have to be away from their theatres. They'd rather buy as they have in the past and be through with it. They're smart enough to know they'll get a weak picture now and then, but they're also smart enough to know that just because they buy in blocks-of-five every picture isn't going to be a wow either.'

'Confidential Reviewing'

Harry Perlewitz, business manager of the Independent Theatres Protective Association of Wisconsin and Upper Michigan, agrees with Frackman to some extent on the causes for the light attendance at tradeshowings, but declares that the organization's confidential reviewing service obviates the need for exhibs personally attending them, and says this service has been received with great enthusiasm.

This service has now been expanded to cover six states, according to the india chief, although he declined to identify these localities as inimical to the best interests in the working out of the confidential reviewing plan.

EXCHANGE GIVES ITS VIEWPOINTS

20th-Fox Office Manager in Minneapolis Can't See Why This Scientific Method Isn't the Best Sales Plan

CITES BENEFITS

Minneapolis, Aug. 5.

Selling in groups after the pictures have been made and seen—by trade paper critics, if not by exhibitors—and after they've been reviewed in the trade press, is the most sensible film sales' plan. The plan makes it much easier than ever before for the salesman to sell good pictures and get fair prices for them. And the exhibitor customer finds the plan the most satisfactory yet evolved.

These are the observations of Jack Cohan, 20th-Fox office manager and city salesman. They were made after Cohan, oldest of the company's local salesmen in point of service, had completed a special trip into North Dakota and closed an exceptionally large number of deals.

'When your group happens to include at least three pictures which have won rave notices, as is the case with the first Fox five,' says Cohan, 'selling is as easy as taking candy from a baby. You simply walk through and don't miss a town or a bet.

'If exhibitors say they haven't seen the product, you simply shove trade paper reviews and comments under their notices and convince them. But, of course, the opposite holds true when you have poor pictures and it will be tougher.

'The effect of this should be to spur producers on to greater efforts. As a result, there undoubtedly will be an improvement in film quality and better returns to the producers for meritorious product. These better returns will probably permit the producers to toss bad films into the scrap heap.

'Much less sales resistance is encountered than before and less time is consumed in making a deal when you have a group like our first one. And there isn't as much opportunity for the exhibitor to dicker with prices.

'Nearly every exhibitor visited told me that he much preferred to buy in small groups and know what he's buying, instead of buying an entire season's product blindly, with only the company and salesmen's promises to go on. There's no chance any more to feed the exhibitors with lies and baloney and they know it and appreciate the new cards-on-the-table deal.

'The only few exhibitors encountered by me who don't like this new deal are ones who have a reputation of not wanting to be fair with the film companies. They're the ones who don't want to pay reasonable prices for good pictures—chiselers who always are trying to put something over on the distributors—the boys who are opposed to sharing boxoffice prosperity with the producers responsible for it.'

Neagle-Wilcox in Canada

Anna Neagle and Herbert Wilcox left New York Monday (4) for Toronto prior to departure tomorrow (Thursday) or Saturday (9) for England from N. Y. Miss Neagle appeared at a Canadian war relief benefit organized by the Toronto Star.

Difficulty with Portuguese visas is making starting date of pair's flight to England uncertain. They will make pictures in Britain and do not intend returning to the United States. They return to New York tomorrow and clipper out for Lisbon immediately if visas have arrived, otherwise wait until Saturday.

Disney Strikers Win All Their Demands, Including 100 Hours Back Wages

Hollywood, Aug. 5.

Striking cartoonists have won practically everything they demanded from Walt Disney's cartoon factory under the findings of the U.S. Conciliation Service. They will also get backpay to the amount of 100 hours work.

The company has already agreed to a closed-shop contract, two weeks' vacation with pay, severance pay, sick leave and minimum wage scales for the various classifications. This starts with $85 per week for top animators and graduates downward to about $22.50 for workers who formerly received $16 and $18 per week.

A final move by the company to 'freeze out' the strikers by calling only a few of them back to work after agreeing to arbitration was blocked by James F. Dewey, ace conciliator for the U. S. Labor Department, who arbitrated the dispute. Dewey pointed out to Gunther Lessing, Disney attorney, that the agreement called for all the strikers to be restored to their jobs. The company had been paying all of them, but only 25 or 30 of the nearly 400 strikers had actually been put back to work.

The Guild was represented at the arbitration sessions by Herbert Sorrell and attorney George E. Bodle, who acted with a Guild committee of employees. Roy Disney, Lessing and William Garrity did the talking for the company. Dewey was assisted by Stanley White, a U. S. labor conciliation commissioner with headquarters in San Francisco.

The McCoy

Hollywood, Aug. 5.

Samuel Goldwyn is taking great pains to obtain faithful portrayals of characters in his forthcoming picturization of the life of Lou Gehrig.

Late ball player's widow is being tested so comparisons can be made with the femme player who will play her on the screen.

20TH ROLLS 7 FILMS IN AUG.

Hollywood, Aug. 5.

Starting today (Tues.) with 'Confirm or Deny,' 20th-Fox rolls seven features during August.

Other six are 'Green Entry,' 'Remember the Day,' 'Flight Surgeon,' 'Young America, 'Fraternity' and 'Lone Star Ranger.'

San Antonio Honors Hoblitzelle-Interstate's 35th With 'Movie Month'

San Antonio, Aug. 5.

August was designated as 'Movie Month' in this city in a proclamation issued here Friday (1) by Mayor C. K. Quin in honor of the Interstates' 35th Anniversary in Texas. The proclamation read:

'Since 1906, when their president, Karl Hoblitzelle, opened the old Queen Theatre on Alamo Plaza, the organization has always striven to present to the people the finest entertainment available in the theatrical world.

'They have made it possible for the citizens of this fair city of ours to see and thrill to Hollywood's finest productions.

'Their motto throughout the state is, 'Dedicated to Community Service,' which is most commendable. Their policy has always been to present clean, wholesome entertainment in a manner befitting our beloved city.

'Therefore, I urge the populace in these strenuous times to go and see a movie, relax and enjoy themselves, for it is showtime in San Antonio during the month of August.'

Golden Shower for Pix Workers on Back Lots

Hollywood, Aug. 5.

Santa Clause jingled into Hollywood in the middle of July with a retroactive payday amounting to approximately $1,000,000 in back wages to workers in the film industry. Extra payments ranged from 11c to about $2,000.

Paramount let loose with about $120,000, RKO with approximately $100,000 and other studios accordingly. Among the substantial oldtimers rating retroactive checks were a grip, with $1,500, and a sound man who drew $1,100. There was no wild spending. Most of the recipients made payments on their homes or automobiles.

The Line Is Forming

Hollywood, Aug. 5.

Cinema Service, Inc., has been formed by T. R. Williams, former producer, to provide finances for picture production and to act as Coast representative for eastern financial outlets.

Connected with the new organization is Sherwill Productions, a producing company, also headed by Williams.

SEALS NECESSARY FOR PENNSY TRADESHOWS

Philadelphia, Aug. 5.

Mrs. Edna R. Carroll, chairman of the State Board of Motion Picture Censors, last week sent warnings to local exchanges against screening films at tradeshowings without a state seal of approval. Mrs. Carroll said that the only time that films can be shown without seals is at screening in exchanges with only exchange employes present.

The warning followed on the heels of the ban on the showing of the Soviet double bill, 'Red Army' and 'Soviet Frontier,' as well as the Nazi pic, 'Sieg im Westem.'

Newspapers and liberal groups this week blasted the action of the censors in turning thumbs down on the Red films in view of the present alignment of the Soviet government. Louis F. McCabe, attorney for Artkino, distribs of the films, is drawing up an appeal against the censors' action to be filed shortly in Common Pleas court.

Conn Punches His Way Out of Republic Pic

Hollywood, Aug. 5.

Billy Conn, who achieved film stardom by staying 13 rounds with Joe Louis, checked out of Hollywood for his home town, Pittsburgh, after winding up his work in the Republic picture, 'The Pittsburgh Kid.'

Final scenes in the film, directed by Jack Townley, were made in Hollywood Legion Stadium.

Flynn Sheds Libel Suit

Los Angeles, Aug. 5.

Errol Flynn asked the dismissal, without prejudice of his $2,000,000 libel suit against Harcourt, Brace & Co. and Constancia de la Mora, author, in U. S. district court.

Actor charged he had been libeled in a book, 'In Place of Splendor, the Autobiography of a Spanish Woman,' published by Harcourt.

WHISTLING IN DARK

Hollywood, July 30.

Metro release of George Haight production. Features Red Skelton, Conrad Veidt, Ann Rutherford, Virginia Grey. Directed by S. Sylvan Simon. Screenplay by Robert MacGunigle, Harry Clork, Albert Mannheimer; based on play by Laurence Gross and Edward Childs Carpenter, as presented on stage by Alexander McKnig; camera, Sidney Wagner; editor, Frank E. Hull. Previewed at Alexander, Glendale, July 29, '41. Running time, 76 MINS.

Wally Benton	Red Skelton
Joseph Jones	Conrad Veidt
Carol Lambert	Ann Rutherford
'Fran' Post	Virginia Grey
Sylvester	'Rags' Ragland
Philip Post	Henry O'Neill
'Buzz' Baker	Eve Arden
Jennings	Paul Stanton
Gordon Thomas	Don Douglas
'Noose' Green	Don Costello
Robert Graves	William Tannen
Beau Smith	Reed Hadley
Hilda	Mariska Aldrich
Upshaw	Lloyd Corrigan
Commissioner O'Neill	George Carleton
Herman	Will Lee
Mrs. Robinson	Ruth Robinson

Most important factor in this revamped remake of 'Whistling in the Dark' is the showcasing of the comedic abilities of Red Skelton, who displays possibilities of future starring comedy importance if provided with proper material from here in. Lacking marquee heft, picture will groove as a breezy program comedy with meller trimmings, and will amply entertain the customers once they are inside.

Skelton, lifted from the stage and vaude, has had several bits in pictures, but takes fullest advantage of opportunities offered in the lead. His timing and delivery of laugh lines and situations—despite the familiar hoke injected—catches maximum audience reaction. The liberal doses of broad comedy concocted by the scripting trio, and paced in lively fashion by direction of Sylvan Simon, are delivered in expert fashion by Skelton.

Although new version of the Laurence Gross-Edward Childs Carpenter play gets major revisions, the basic idea is the same. Skelton is a radio favorite—writer of, and air solver of ingenious crimes for the enjoyment of listeners. He's kidnapped by gang of racketeer cultists headed by Conrad Veidt; taken to a hideout mansion; and detailed to provide a perfect murder of a man who stands in the way of a bequest of $1,000,000 to the cultists. His fiance, Ann Rutherford, and sponsor's daughter, Virginia Grey, are also snatched. Skelton works out a poison potion and plan which is acceptable; and from that point on its a merry chase for the trio to forestall the murder, achieved through utilization of the receiving set of a radio hooked up to a telephone line, which, in turn, is hooked up for his regular broadcast.

Although Skelton carries major burden of the picture, he gets major assistance from Veidt, Miss Rutherford, Miss Grey, and 'Rags' Ragland. The two girls do some hefty knockabouts in rough-and-tumble battle with Ragland for the climax; and also combine with Skelton for thrill surprises in the prop chamber of the mansion when trying to find an exit.

Writing trio of Robert MacGunigle, Harry Clork and Albert Mannheimer freshens both dialog and action, and Simon's direction is smartly-paced throughout, with few dull passages.

Walt.

Bad Men of Missouri

(WITH SONG)

Hollywood, Aug. 1.

Warner Bros. release of Harlan Thompson production. Features Dennis Morgan, Jane Wyman, Wayne Morris, Arthur Kennedy. Directed by Ray Enright. Screenplay by Charles Grayson, from story by Robert E. Kent; camera, Arthur Todd; editor, Clarence Kolster; Asst. director, Art Lusker; dialog director, Robert Foulk. Reviewed at Warner Hollywood, July 31, '41. Running time, 75 MINS.

Cole Younger	Dennis Morgan
Mary Hathaway	Jane Wyman
Bob Younger	Wayne Morris
Jim Younger	Arthur Kennedy
William Merrick	Victor Jory
Jesse James	Alan Baxter
Mr. Pettibone	Walter Catlett
Greg Bilson	Howard da Silva
Martha Adams	Faye Emerson
Hank Younger	Russell Simpson
Mrs. Hathaway	Virginia Brissac
Mr. Adams	Erville Alderson
Fred Robinson	Hugh Sothern
Wash	Sam McDaniel
Mrs. Dalton	Dorothy Vaughan
Sheriff Brennan	William Gould
Willie Younger	Robert Winkler
Amy Younger	Ann Todd
Lafe	Roscoe Ates

This is another cinematic glorification of the exploits of a daring band of desperadoes operating in Missouri during the post-Civil War years, closely following the trail of story previously told in 'Jesse James' and 'When the Daltons Rode.' It's strictly a shoot-'em-up action meller with plenty of excitement injected along the way, making for a programmer that will find tough riding.

The Younger Brothers, three of the toughest outlaws of the period, are made lily-white at the start—it's those damyankee carpetbaggers who turn them to crime when the neighbors' lands are being grabbed for a prospective railroad right-of-way. Directing their initial banditry against Victor Jory, responsible for their father's death, the boys branch out for the usual desperadoing over a wide area, team up briefly with Jesse James and his gang, and then go on alone to final ambushing in Minnesota. Even while the three of them are in the prison hospital recovering from wounds, the audience is informed that friends are working for pardons.

Picture makes little pretext of providing anything more than plenty of riding, holdups and chases. Script and story both fail to establish credulity, and use technique of a quarter century ago. And the Younger boys have charmed lives, riding through hails of bullets without being scratched. And when Wayne Morris does get hit in the chest, he comes out of the doctor's office with his arm in a sling!

Dennis Morgan, Wayne Morris and Arthur Kennedy portray the three bandits in regulation fashion, with former singing one song. Jane Wyman is the girl friend of Kennedy; Victor Jory and Howard de Silva the heavies, and Walter Catlett a jittery bookkeeper who supplies mild comedy antics. Alan Baxter, Russell Simpson and Sam McDaniel highlight the supporting cast with sparkling bits. Ray Enright's direction maintains a fast clip, and photography is okay.

Walt.

Adventure in Washington

Columbia release of Charles R. Rogers production. Stars Herbert Marshall and Virginia Bruce; features Gene Raymond, Samuel S. Hinds, Ralph Morgan; directed by Alfred E. Green; screenplay by Lewis R. Foster and Arthur Caesar; camera, Henry Sharp; film editor, James Sweeney. Reviewed at Loew's State, N. Y., week July 31, '41. Running time, 82 MINS.

Senator John Coleridge	Herbert Marshall
Jane Scott	Virginia Bruce
Marty Driscoll	Gene Reynolds
Senator Henry Owen	Samuel S. Hinds
Senator Cummings	Ralph Morgan
Bundy	Vaughan Glaser
Collins	Charles Smith
Abbott	Dickie Jones
Frank Conroy	Pierre Watkin
Jim O'Brien	J. M. Kerrigan
Peewee Haynes	Tommy Bond
Chubby Wells	Billy Dawson
Lenny Root	Charles Lind
Miss Nolan	Mary Currier

'Adventure in Washington' is a programmer of fair calibre. Will do best in those spots where the clientele isn't too discriminating about casting and credulity of story. Having the very British Herbert Marshall in the role of a U.S. senator is akin to casting Alfred E. Smith as the King of England.

The story is far-fetched and puts the Senate page boys in the light of Washington heroes. Scripters Lewis R. Foster and Arthur Caesar, in fact, strayed beyond the borders of fictional license in having a page, Gene Reynolds, selling senatorial secrets to a stock plunger, who in turn cleans up on advance information relating to a billion dollars in defense expenditures.

Marshall, as the senator, and Virginia Bruce, in the sillily devised role of a radio gossip, are working against script handicaps all the way. Nor can director Alfred E. Green be blamed much for the slow pacing, the script being all talk and little action.

Evolving from a feud between Marshall and Miss Bruce, and the injection of tough moppet Raymond as a page, is an unbelievable story about the U.S. Senate that isn't going to help Columbia Pictures' relations with that Governmental body, strained last year by the same studio's 'Mr. Smith Goes to Washington.' The latter film indicated some senators as dishonest; this one indicates that some of them handle their duties and secrets very loosely—also that the page boys are permitted to take over the senatorial chambers for their own mock sessions and pranks.

Windup of the picture has the senators agreeing to the page boys holding trial on moppet Raymond after he confesses selling information. This in itself is ridiculous, made doubly so when the pages exonerate the kid for what is highly unethical, and maybe treason. Raymond, however, does an excellent job of delivering an Americanism speech at the finish and this removes some of the curse. All the kids, in fact, do better acting as a whole than do the adult performers.

Samuel S. Hinds and Ralph Morgan are in routine roles as solons. Vaughan Glaser is properly sympathetic as mentor of the pages, while Pierre Watkin does an okay, if stereotyped, job as the villain who bribes the kid. Others are in for strictly minor roles.

Camera work is average. *Scho.*

TANKS A MILLION

(STREAMLINED)

Hollywood, Aug. 5.

United Artists release of Hal Roach production. Features William Tracy, James Gleason, Noah Beery, Jr., Joe Sawyer and Elyse Knox. Directed by Fred Guiol. Original screenplay by Paul Gerard Smith, Warren Wilson, Edward E. Seabrook. Camera, Robert Pittack; editor, Richard Currier. Reviewed at Alexander theatre, Glendale, Aug. 4, '41. Running time, 50 MINS.

Dodo	William Tracy
Barkley	James Gleason
Charlie	Noah Beery, Jr.
Sergeant Ames	Joe Sawyer
Jeanne	Elyse Knox
Capt. Rossmead	Douglas Fowley
Radio Announcer	Knox Manning
Skivic	Frank Faylen
Monkman	Dick Wessel
Cleary	Frank Mellon
Lieut. Caldwell	Harold Goodwin
Major Green	William Gould
Major	Norman Kerry

Hal Roach designed his new series of 'Streamlined' features specifically to catch bookings as dual support, limiting the running time to 50 minutes, and using economical cast and production setup. 'Tanks a Million' is the first of a group. Parading laughs with slapstick situations and easily understood dialog, it grooves as a good dual filler.

Although there are no tanks in the picture, story picks up the induction of a draft recruit whose memory wizardry gets him in and out of trouble in the training camp. He skyrockets to a sergeant rating; encounters trouble in putting his company of recruits through training; but winds up delivering a radio address for the colonel to save latter from mike fright. Slapstick corn and hoke is served in liberal portions, and picture is reminiscent of tempo and technique of the Mack Sennett comedies of two decades ago. Audiences easy to amuse will get sufficient laughs to carry the picture through the dualers.

William Tracy, as the young recruit, handles the main role in good style; with tough top sergeant Joe Sawyer providing plenty of support. James Gleason comes on for the final 10 minutes, but gets over several laugh broadsides during the period. Script is typical setup of old two-reel slapsticks, with director Fred Guiol carrying through in same style and fast clip. Current public interest in draftee camp background in this instances allows Roach to pad out a two-reeler to 50 minutes, but next few streamliners will give better line on whether or not he can double the running time of gagged comedies to the length intended and hold them for extended footage.

Walt.

Miniature Reviews

'Whistling In the Dark' (M-G). Red Skelton spotlighted as future comedy star in breezy programmer that will satisfy.

'Bad Men of Missouri' (WB). Desperadoes ride again in a shooting, riding outdoor meller.

'Adventure in Washington' (Col). Herbert Marshall-Virginia Bruce, starrer strictly a programmer.

'Tanks A Million' (Roach-U. A.) 'Streamlined' slapstick pic (50 mins.) a good dual filler.

'Highway West' (WB). Mild, but well acted gangster dualer.

'Mystery Ship' (Col). Hokum actioner for dual support in the secondaries.

'Citadel of Crime' (Rep). Gangster hokum partly saved by Robert Armstrong; fair support on twinners.

'The Terror' (Indie). Mild British-made meller despite Wilfrid Lawson's presence.

HIGHWAY WEST

Warner Bros. production and release. Stars Brenda Marshall, Arthur Kennedy; features Olympe Bradna, William Lundigan, Slim Summerville. Directed by William McGann. Screenplay, Allen Rivkin, Charles Kenyon, Kenneth Gamet, based on play by Leon Abrams, George Abbott; camera, Ted McCord; editor, Jack Killifer. At Albee, B'klyn, week of Aug. 1, '41. Running time, 62 MINS.

Claire Foster	Brenda Marshall
George Foster	Arthur Kennedy
Myra Abbott	Olympe Bradna
Dave Warren	William Lundigan
'Gramps'	Slim Summerville
Wellington	Willie Best
Murph	Frank Wilcox
Alex	John Ridgely
Bella	Dorothy Tree
Salvo	Noel Madison
Eddie	Pat Flaherty
Jake	Victor Zimmerman
Gorman	William B. Davidson
Mike	Dick Rich
Swede	James Westerfield

'Highway West,' a transparent tale of a hunt for a bankrobbing murderer, isn't strong enough in any department to stand on its own anywhere. Brenda Marshall, Arthur Kennedy or Olympe Bradna haven't marquee pull, but as a secondary companion in major duals, or the lead in lower-priced twosomes, it'll do its part.

Director William McGann has turned out a smoothly moving, occasionally suspenseful set of reels with the material given him, largely because of the performances turned in by the various actors with whom the weak yarn is peopled. Arthur Kennedy is easily believable as the head of a band of gunmen, and Brenda Marshall acquits herself admirably as his wife, deftly handling the moods her part calls for. However, the top honors go to Olympe Bradna for her interpretation of a rebellious sister of Miss Marshall, continually dissatisfied with the boredom of operating a roadside Hotel and gas dispensary, and aching to beat it for the bright lights.

Story is full of holes, particularly in the deductions made by pursuing police. Kennedy kills a bank teller in a holdup at the outset and thereafter is on the lam with Miss Marshall, who thinks he's a travelling businessman. She catches on and leaves him, only to be forced to provide protection for him three years later when he breaks jail. That's the sum and substance of the whole business. Holdup, jailing, the prison break and the rest all centers around the roadside business operated by the two sisters. Kennedy, of course, is finally stopped—by a bullet from Slim Summerville's 'blunderbuss.'

Summerville, Willie Best and William Lundigan, in that order, bring up the support, the former playing to the hilt the part of an old windbag always relating imaginary heroic exploits. Lundigan's part as suitor to Miss Marshall, who never reveals she's hooked to a killer, is not very prominent, but it's handled well enough.

Photography, mostly outdoor, is okay. Dialog, for the most part, avoided digging out old lines. Score helps the more tense situations.

Wood.

Trade Showings

Next Warner Bros. tradeshowings under the consent decree will be 'Flight Patrol,' 'Smiling Ghost' and 'Navy Blues.'

All three films are to be shown Aug. 12, mostly in local film exchanges in 31 key cities. No other tradeshows in view.

MYSTERY SHIP

Hollywood, July 29.

Columbia release of Jack Fier production. Features Paul Kelly, Lola Lane, Larry Parks. Directed by Lew Landers; screenplay by David Silverstein and Houston Branch; story by Alex Gottlieb; camera, L. W. O'Connell; film editor, James Sweeney. Previewed in Projection Room, July 28, '41. Running time, 65 MINS.

Allan Harper	Paul Kelly
Patricia Marshall	Lola Lane
Tommy Baker	Larry Parks
Ernst Madok	Trevor Bardette
Condor	Cy Kendall
Captain Randall	Roger Imhof
Turillo	Eddie Laughton
Som	John Tyrrell
Wasserman	Byron Foulger
Van Brock	Dick Curtis
Rader	Dwight Frye
Gorman	Kenneth MacDonald

Conveniently concocted for the action audiences, 'Mystery Ship' will sail an uneventful course as a dual filler in the secondary houses. Yarn tugs and strains with obvious intent to display as much excitement and rough-and-tumble fighting as possible, without aiming for credulity.

Just why a G-man is delegated to ride in the hold of a ship with a gang of the worst crooks, thugs and fifth columnists culled from state and federal penitentiaries around the country—all being deported to a country or countries never identified—is never explained. Apparently he was assigned as a convenient stooge for the scripters in order that he could engage in the proper heroics at the proper moment. Newcomer Larry Parks is the victim of the writers' imagination, with Paul Kelly, his sidekick G-man, in charge of the ship's voyage under sealed orders.

Lola Lane is naturally Kelly's girl friend, and reporter who stows away to secure the sensational story. Major portion of the yarn details the plotting of the criminals below to secure control of the ship—their eventual victory—with Kelly regaining control through what looks like smart maneuvering, but to onlookers as pretty static writing.

Direction of Lew Landers injects plenty of excitement and battling into the footage, despite the material at hand. Kelly and Miss Lane do as well as possible with their roles, while Parks, recruited from the theatre, shows sparks of ability in a few spots. Support is mainly supplied by Cy Kendall, Trevor Bardette and Roger Imhof.

Walt.

CITADEL OF CRIME

Republic release of George Sherman production. Features Robert Armstrong, Albert Albertson, Linda Hayes, Russell Simpson. Directed by George Sherman. Original screenplay by Don Ryan; camera, Ernest Miller; editor, Lee Orlebeck. Previewed in Projection Room, N. Y., July 31, '41. Running time, 58 MINS.

Cal Fullerton	Robert Armstrong
Jim Rogers	Frank Albertson
Ellie Jackson	Linda Hayes
Jess Meekins	Russell Simpson
Chet	Skeets Gallagher
Turk	William Haade
Vince	Jay Novello
Gerro	Paul Fix
Martin Jackson	Bob McKenzie
Rufe	Wade Crosby
Wes Rankins	William Benedict

Neat little package of gangster hokum, smoked up as an original, is partially saved by the presence of Robert Armstrong and Russell Simpson. 'Citadel of Crime' is studded with implausibilities from the original premise to the gunbattle climax. It's a modest budgeter good enough to serve on the lower bracket of twin setups where they're not too fussy. Fact that the film maintains a steady pace is a help.

Original scripter, Don Ryan, would have his auditors believe that a syndicate racketeer persuades a former West Virginia mountaineer to swing the moonshiners of his native state into supplying corn liquor to his racketeers. To accomplish this, he springs said mountaineer, Cal Fullerton, from a framed murder charge. Cal goes back to his old home camping grounds, after years of racketeering in the big wicked city, and actually does persuade Jess Meekins, leader of the moonshiners, to provide a steady flow of liquor to the city booze syndicate. 'Course, then the law steps in via honest Jim Rogers, agent for the federal liquor tax division. And, of course, Jim defeats the city gangsters in an old-fashioned gun battle. Also he wins the innkeeper's daughter.

With such a fable, director George Sherman manages to bring in some degree of plausibility. He's capably assisted by Robert Armstrong, as the ex-mountaineer who's been framed and who plots to get the corn liquor in order to save his own hide. Frank Albertson is the dashing, young revenuer, who cops the innkeeper's pretty daughter, Linda Hayes. Both are likeable without being especially brilliant. Russell Simpson makes the Jess Meekins character ring with sincerity. Remainder of cast is typical, but good.

Camera work of Ernest Miller is outstanding, particularly on the action shots which include a fight atop a speeding freight truck, two mad automobile chases and picturesque mountain views.

Wear.

THE TERROR

(BRITISH-MADE)

Alliance Picture release of Walter C. Mycroft production. Features Wilfrid Lawson, Bernard Lee, Arthur Wontner, Linden Travers. Directed by Richard Bird. Screenplay by William Freshman adapted from Edgar Wallace's novel, 'The Terror'; camera, Walter Harvey; editor, Lionel Tomlinson. At New York, N. Y., dual, week July 29, '41. Running time, 64 MINS.

Mr. Goodman	Wilfrid Lawson
Ferdie Fane	Bernard Lee
Colonel Redmayne	Arthur Wontner
Mary Redmayne	Linden Travers
Connor	Henry Oscar
Soapy Marks	Alastair Sim
Mrs. Elvery	Iris Hoey
Veronica Elvery	Leslie Wareing
Hawkins	Stanley Lathbury
Inspector Hallick	John Turnbull
P. C. Lewis	Richard Murdock
Inspector Dobie	Edward Lexy

British producers have made a mild cops-and-robbers meller out of what obviously was a well-turned Edgar Wallace thriller. Film will fit nicely into the lower section of a double-feature setup when the No. 1 picture is strong.

It manages to sustain audience interest despite wanderings of the director and a shabby cutting job. Fact that Wilfrid Lawson, he of 'Pastor Hall,' and Arthur Wontner, another topflight English actor, are featured helps overcome some of the plot stumbling blocks.

A million-dollar robbery of a bank truck, attributed to a mysterious crook dubbed 'The Terror,' is the motivation for the relentless search of Scotland Yards for the mastermind despite the 10-year sentences served by his two accomplices. Bulk of action occurs after this pair returns from their jail terms vowing vengeance on the ringleader. In typical Wallace fashion, the machinations of the Terror are spotted in and about an old English castle, now used by a retired army doctor as a public inn.

Chief difficulty in story is that the director has failed to leave enough clues on the identity of the mysterious Mr. Goodman, a Scotland Yards operator who has pursued the 'Terror' for 10 years, nor the reason for others who wander in and out of the sets. Case of a clever mystery yarn that is made too clever for average audience consumption.

Lawson, playing the strange Mr. Goodman, is easily outstanding. Arthur Wontner, as the retired army doctor, does a neat job, though he's too mysterious for his own good. Alastair Sim makes much of a subordinate role as one of the vengeful thugs. Bernard Lee is overshadowed in a mouthy role. John Turnbull again is cast as a Scotland Yards inspector to good effect. Linder Travers, principal femme, is far too dramatic—to the point of absurdity.

Wear.

Veinte Años y Una Noche

('20 Years and One Night')
(ARGENTINE-MADE)

Buenos Aires, Aug. 1.

EFA production and release. Stars Delia Garces and features Pedro Lopez Lagar, Camila Quiroga, Milagros de la Vega, Carlos Perelli, Mecha Lopez, Eloy Alvarez, Cesar Fiaschi, Adolfo Meyer, Augustin Barros, Juan Carrara, Hilde Pirovano, Josefina Dessein, Jose Vittori, Juan Farias. Story by Alejandro Casona. Directed by Alberto de Zavalla. Reviewed at the Monumental theatre, Buenos Aires. Running time, 93 MINS.

(In Spanish)

Chief criticism made against 'Veinte Anos y una Noche' is that author Alejandro Casona was inspired by 'Rebecca' and holds too closely to the Daphne Du Maurier work to be truly original. Complaint, while justified to a certain extent, by no means cripples the picture and the result is one of the best of the Argentine-mades to appear this season, having plenty of suspense, well-played performances and technical status above the average.

Della Garces, a dark Latin type somewhat reminiscent of Hedy Lamarr, dominates the picture from start to finish and hands in the best performance of her screen career. She looks like a good Hollywood possibility, if something besides a merely ornamental South American type is wanted.

Story starts when she leaves a convent where she lived for 20 years and goes to the home of her aunt to live. Opening scenes, when she arrives in a pouring rainstorm and

(Continued on page 20)

'Kiss Boys'-Jerry Colonna Topper In Sluggish Chi; 'Caroline' Mild $12,000, 'Store' 11G, Holdovers Oke

Chicago, Aug. 5.

Heat continues unabated and is washing out much of the public's energy for theatres. They're buying most of their tickets for train and bus seats in the hope of getting some place where it's cooler.

Lineup of pictures in the loop indicates satisfactory strength, and with a half-way break from the thermometer, there is no reason why the wickets should not be generally satisfactory.

'Kiss the Boys Goodbye' is the Chicago leader, and with Jerry Colonna and Dinah Shore on the stage for considerable b.o. aid, the take this week will be an easy profit mark.

Two ex-Chicago theatra pictures continue to roll in the loop. 'Caught in Draft,' which did three smash sessions in the Chicago, is now in its third week in the holdover Apollo and 'Bride C.O.D.,' following a good session in here last week, continues run at the Garrick. Palace pulls 'Life With Caroline' and 'Hello Sucker' after one week, and today (Tuesday) the house starts with 'Hold That Ghost' plus 'Dr. Christian.'

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75) —'Caught Draft' (Par) (3d wk). This makes it the sixth week in the loop for this out-and-out money picture, and will garner great $6,000 for present session, after snagging a snazzy $6,900 last week.

Chicago (B&K) (4,000; 35-55-75)—'Kiss Boys' (Par) and stage show. Jerry Colonna and Dinah Shore headlining on stage. Combination is good currently and will whirl to snappy $36,000. Last week, 'Bride C.O.D.' (WB) came up with happy $36,600, and moved to the Garrick for more loop time.

Garrick (B&K) (900; 35-55-65-75) —'Bride C.O.D.' (WB). Here for more looping and will take fine $5,500. Last week, 'Miami' (20th) for second loop week managed good $4,800.

Oriental (Iroquois) (3,200; 28-44)—'In Navy' (U) and 'Blood Sand' (20th). Subsequent-run combination is powerful and lifting the bags to strong $8,500. Last week, 'Mata Hari' (M-G) (reissue) and 'Woman's Face' (M-G) were just fair at $8,100.

Palace (RKO) (2,500; 33-44-66)—'Hold That Ghost' (U) and 'Meet Again' (RKO). Opened today (Tuesday) and on the Abbott-Costello fad should be a cinch for big money. Last week, 'Caroline' (RKO) and 'Sucker' (U) managed an okay session at $12,000.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Big Store' (M-G). Marx Bros. picture figured for good weekend trade, should total good enough $11,000. Last week, 'Pot o' Gold' (UA) failed to get started at all and wound up with meek $7,300.

State-Lake (B&K) (2,700; 26-44)—'Bad Man' (M-G) and vaude. Flicker had previously played loop but Wallace Beery name okay and looks for neat $17,500. Last week, 'Singapore Woman' (WB) was fine at $17,900.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Blossoms Dust' (M-G) (2d wk). First week was good at $12,700 and will stick another week for $8,500, good. But on the currently sliding pace doesn't figure for much more than a fortnight.

Woods (Essaness) (1,200; 33-44-55) —'Jungle Cavalcade' (RKO) (4th wk). Frank Buck freakie continues to creak along and currently holds to $6,500 after taking okay $7,400 last week.

Mpls. Takings Survive Dog Days; 'Shepherd' 7½G, 'Tom, Dick' Okay $8,500

Minneapolis, Aug. 5.

The boxoffice picture here still being painted in brighter tints despite heat and vacations. Takings are clinging to the higher levels which they attained a month or so ago.

Holdovers continue to be much in evidence. There's a pair of them currently—'In the Navy' and 'The Bride Came C.O.D.' The Abbott-Costello comedy is in its third loop week, having been shifted from the Orpheum to the World. After a profitable week at the State, 'The Bride' has moved to the Century. 'Shepherd of the Hills' and 'Tom, Dick and Harry' are the only important newcomers and both are doing nicely.

Estimates for This Week

Aster (Par-Singer) (900; 15-26)—'Hit the Road' (U) and 'Washington Melodrama' (M-G), first-runs, split with 'Cyclone on Horseback' (RKO) and 'Scattergood Pulls' (RKO), also first-runs. Looks like okay $1,600. Last week, 'Prisoner Devil's Island' (Col) and 'Point Widow' (Par), first-runs. Satisfactory $1,200 for five days.

Century (P-S) (1,600; 28-39-44)—'Brida C.O.D.' (WB) (2d wk.). Transferred hera from State and in a position to grab off still more feminine trade because of closer proximity to shopping center. Fair $3,500 indicated. Last week, 'Met Bombay' (M-G) (2d wk.), good $4,000, after strong $8,000 first week.

Esquire (Berger) (290; 20)—'Design for Murder' (Indie) and 'Shark Woman' (Indie). First-runs aiming for sensation seekers' trade. Fair $800 in prospect. Last week, 'Vivacious Lady' (reissue), bad $400.

Gopher (P-S) (996; 28)—'Time for Rhythm' (Col). Spanked by critics, but strong lineup of cast names bringing in some customers. Pretty good $3,000 in sight. Last week, 'Out of Fog' (WB), $3,500. Good.

Orpheum (P-S) (2,800; 28-39-44)—'Tom, Dick and Harry' (RKO). Femmes going for this one and matinee trade better than usual. Opened Thursday and in eight days should garner a good $8,500. Last week, 'In the Navy' (U) (2d wk.), okay $5,200, after swell $10,000 first canto.

State (P-S) (2,300; 28-39-44-55)—'Shepherd of Hills' (Par). Plenty of praise for this one and the fair sex is going for it, too. Prestige of novel helping to offset lack of cast names. Stretching toward first-rate $7,500. Last week, 'Bride C.O.D.' (WB), $6,000, good.

Uptown (Par) (1,300; 28-39)—'Penny Serenade' (Col). First nabe showing and hitting good $3,500 pace. Last week, 'Meet John Doe' (Col), good $4,600 in 10 days.

World (Par-Steffes) (350; 28-39-44) —'In Navy' (U) (3d wk.). Moved here from Orpheum. Fair $1,500 indicated after big pravious fortnight. Last week, 'Cheers Bishop' (UA) (3d wk), disappointing $2,000.

'BILL'-WHITEMAN $22,500 IN PITT

Pittsburgh, Aug. 5.

Biz pushing forward again, with every likelihood of topping aven last week all along the line which wasn't bad. Town's aca houses, Stanley and Penn, are both pushing into upper.. brackets, with Paul Whiteman and 'Barnacle Bill' turning the trick at former spot and 'Blossoms in Dust' doing it at Penn.

'Tom, Dick and Harry' on h.o. at Warner got a swell week-end, sufficient to insure it an okay week, and 'Caught in the Draft,' at Ritz for fourth downtown week, a summer run record locally, is still making dough for Par. Only Senator, with twin bill of 'Dance Hall' and 'Hit the Road,' is off.

Penn didn't let big national ad campaign take care of 'Blossoms.' Management screened film several times for different women's groups, creating a lot of favorable word of mouth in advance, took a 'Shopping News' exploitation campaign in addition and pushed the femme angle for all it was worth.

Estimates for This Week

Penn (Loew's-UA) (3,300; 25-35-50)—'Blossoms in Dust' (M-G). Tearjerker called an expert job by press and public alike and doing nicest biz here in several weeks. Paca indicates bang-up $15,000, perhaps more. That figure practically assures Greer Garson starrer of second week at Warner and third at Ritz. Last week, 'Tom, Dick, Harry' (RKO) got some momentum down the stretch and pulled up at $12,500, fair but still disappointing.

Ritz (WB) (600; 25-35-50)—'Caught Draft' (Par) (4th wk). First picture here this summer to grab off such an extensive run, Bob Hope comedy coming here after fortnight at Warner and previous week at Penn. Still has considerable stuff left, as hefty $2,700 for this small-seater emphasizes. Last week, 'Shepherd of Hills' (Par), on moveover from Penn, pretty bad at $1,800.

Senator (Harris) (1,750; 25-35-50) —'Dance Hall' (20th) and 'Hit Road' (U). Couple of minor pix and doing minor biz, too. House has been merely marking time for last month, playing reissues and sluffs, waiting for its next thing of b.o. promise, which will be Abbott and Costello in 'Hold That Ghost' (U), opening tomorrow (6). Doubtful if current twinner will even get $2,800. Last week, 'Navy Blue and Gold' (M-G) (rcissue) and 'Her First Beau' (Col). excellent at $3,900.

Stanley (WB) (3,800; 25-40-60) — 'Barnacle Bill' (M-G) and Paul Whiteman band on stage. First time for Pops here in several years and he still has a name to reckon with. Headed for $22,500, although some of that can be credited to Wallace Beery, whose pictures seem to be consistently b.o. here. Last week, Rochester unit and 'Underground' (WB) okay at $22,000.

Warner (WB) (2,000; 25-35-50) — 'Tom, Dick, Harry' (RKO) (2d wk). Moved here from Penn and by comparison doing just as well here as it did at its original spot. Even a bit better, as a matter of fact. Around $5,600 looked for, which should be enough to send it to Ritz Friday (8) for another stanza. Last week, second of 'Caught in Draft' here and third downtown, fine at $5,300. On four-week stretch (Hope comedy now is at Penn), it should gross $33,000, great.

First Runs on Broadway

(Subject to Change)

Week of Aug. 7

Astor—'Sergeant York' (WB) (6th wk).

Broadway—'Fantasia' (Disney) (39th wk).

Capitol—'Hold That Ghost' (U). *(Reviewed in VARIETY July 30)*

Criterion—'Stars Look Down' (M-G) (3d wk).

Music Hall—'Here Comes Mr. Jordan' (Col). *(Reviewed in VARIETY July 30)*

Paramount—'Shepherd of the Hills' (Par) (2d wk).

Roxy—'Charley's Aunt' (20th) (2d wk).

Rialto—'Ellery Queen and the Perfect Crime' (Col).

Strand—'Brida Came C. O. D.' (WB) (3d wk).

Week of Aug. 14

Astor—'Dr. Jekyll and Mr. Hyde' (M-G) (12).

Broadway—'Fantasia' (Disney) (40th wk).

Capitol—'Hold That Ghost' (U) (2d wk).

Hollywood — 'Sergeant York' (WB) (Continuation of Astor run).

Music Hall—'Here Comes Mr. Jordan' (Col) (2d wk).

Paramount — 'Kiss the Boys Goodbye' (Par) (13). *(Reviewed in VARIETY June 25)*

Roxy—'Charley's Aunt' (20th) (3d wk).

Strand—'Bad Men of Missouri' (WB) (15). *(Reviewed in Current Issue)*

OMAHA UPBEAT; 'BRIDE' 12G, 'SHEPHERD' $11,500

Omaha, Aug. 5.

One of hottest weeks of year didn't hurt the boxoffice, which shows all downtown houses playing to extra good business. Top item will be 'Shepherd of the Hills' and 'Powar Dive' at the Omaha. 'Bride Came C.O.D.' and 'Passage from Hong Kong' at the Orpheum is slightly better.

Estimates for This Week

Omaha (Tristates) (2,000; 10-30-40) —'Shepherd Hills' (Par) and 'Power Dive' (Par), grand $11,500. Last week 'Met Bombay' (M-G) and 'Getaway' (M-G) wound up with a nifty $9,800, not big, not poor.

Orpheum (Tristates) (3,000; 10-30-40)—'Bride C.O.D.' (WB) and 'Passage Hong Kong' (WB), fine $12,000. Last week 'Hamilton Woman' (UA) and 'Thieves Fall Out' (WB), good $10,000.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Tom, Dick, Harry' (RKO) and 'Knockout' (WB) (2d wk), strong $4,000. Last week, same program, smash $6,500, very big for this house.

State (Goldberg) (900; 10-20-25)—'Wings' (Par), 'Blood Sand' (20th) split with 'Sis Hopkins' (Rep), 'Under Age' (Col) and 'Devil Dogs Air' (WB), fair $950. Last week 'Love Crazy' (M-G) and 'Sunny' (RKO), split with 'Trial Dugan' (M-G), 'Rage Heaven' (M-G) and 'Dare Not Love' (WB), fair $675.

Town (Goldberg) (1,500; 10-20-25) —'Cyclone Horseback' (RKO), 'Murder Friends' (20th), 'Great American B'cast' (20th), triple split with 'Beyond Sacramento' (Col), 'Father and Son' (WB) and 'Shot Dark' (WB), 'Knew Answers' (Col), 'Sunny' (RKO), okay $1,100. Last week 'Painted Springs' (Col), 'Scotland Yard' (20th) and 'Pot Gold' (UA), triple split with 'Dead Men Tell' (20th), 'Beau Geste' (Par) and 'Llano Kid' (Par), 'Lone Wolf Chance' (Col) and 'Great Lie' (WB), fair $1,000.

Avenue - Military - Dundee (Goldberg) (960-600-300; 25) — 'Wings' (Par), 'Blood Sand' (20th), split with 'Sis Hopkins' (Rep), 'Under Age' (Col) and 'Devil Dog. Air' (WB), average $1,000. Last week 'Love Crazy' (M-G), 'Sunny' (RKO), split with 'Trial Dugan' (M-G), 'Rage Heaven' (M-G) and 'Dare Not Love' (WB), neat $1,100.

Jack Benny's 'Aunt' a B'way Honey, $60,000; Erskine Hawkins-Inkspots Jive 'Shepherd' to Snazzy $46,500

Again it's only the extremely popular product that is getting the money currently on Broadway. Matinees at several houses have suffered ever since femme patrons began wholesale expeditions to purchase hosiery after ban on silk was announced last Friday night. Proposed blackout of Broadway by electricians (IBEW No. 3), striking against the Edison Co., hurt business last night even though it was mainly a threat. Police and stagehands helped guard the theatres.

Outstanding item on the main stem is Jack Benny's 'Charley's Aunt,' at the Roxy, where $60,000 seems likely on the first week. Radio comedian is responsible for bulk of draw, sensational in view of the new low, under present management, made in preceding week. Other coin-getting newcomer is 'Shepherd of the Hills' at the Paramount, where a trim stage bill is helping to overcome adverse newspaper reviews. Sturdy $46,500, neat profit for time of year, and stays for second session.

Holdovers are making the other best showings, with 'Bride Came C.O.D.' plus Phil Harris band, at Strand, getting nice $30,000 on the second week, and 'Tom, Dick and Harry,' at Music Hall, garnering $73,000, strong for third stanza, after $194,000 on first two weeks.

'Sgt. York,' which did splendid $19,000 in its fifth week at the Astor, moves out Sunday, and continues run at the Hollywood, up the street. 'Fantasia,' at the Broadway, hung up a great $9,900 on its 36th week, and now seems destined to better the best long-run of any talking picture.

'Reluctant Dragon' at Palace is doing a satisfactory $10,500 on its second week, with the house reverting to its old dual policy tomorrow (Thursday). Others on street are mostly blah.

Estimates for This Week

Astor (WB) (1,012; 75-85-$1.10-$1.65-$2.20)—'York' (WB) (6th wk). War hero picture showing stamina, only slipping slightly in fifth week; ended week Monday (4) night to $19,000. Not far off pace of $20,000 in previous week. 'Dr. Jekyll and Mr. Hyde' (M-G) opens here Tuesday (12), 'York' moving out Sunday (10) to continue at Hollywood theatre.

Broadway (Disney) (1,895; 55-75-$1.10-$1.65-$2.20) — 'Fantasia' (Disney) (39th wk). Bettered previous week's figure in 36th week, getting $9,900. Matinee unusually big during past week. Disney epic soon should exceed longest run of any talking picture, with present business seeming to assure run into September.

Capitol (Loew's) (4,520; 35-55-85-$1.10-$1.25)—'Ringside Maisie' (M-G). Slim takings at around $10,000, even below 'Barnacle Bill' (M-G) in previous week. Latter got nearly $12,000. 'Hold That Ghost' (U) opens tomorrow (Thursday), first time this distrib has been in this house in some time.

Criterion (Loew's) (1,662; 35-44-55-75)—'Stars Look Down' (M-G) (3d wk). Cronin story about miners heading for $8,000 on second session ended last (Tuesday) night, and stays a third week. Trim profit at $14,000 in first stanza.

Globe (Brandt) (1,180; 28-35-55)—'Gangs, Inc.' (PRC). May reach $5,000, okay. 'Bullets O'Hara' (WB), in ahead, profitable $5,000. 'Officer and Lady' (Col) due in Saturday (9).

Palace (RKO) (1,700; 28-35-44-55-65-75) — 'Reluctant Dragon' (RKO) (2d wk). Pulling for sturdy $10,500 on second session, after healthy $14,000 on first week. House reverts Thursday (7) to double-feature policy.

Paramount (Par) (3,664; 35-55-85-99)—'Shepherd of Hills' (Par) and Erskine Hawkins band, Four Ink Spots, Stump & Stumpy on stage (2d wk). Second stanza opens today (Wednesday). Robust $46,500 in prospect, despite panning from critics. 'Kiss Boys' (Par) in next week, with Ink Spots holding.

Radio City Music Hall (Rockefellers) (5,960; 44-55-85-99-$1.65)—'Tom, Dick, Harry' (RKO) and stage show (3d wk). Continues to show remarkable strength on third week; will grab profitable $73,000. Same combo $90,000 on second week. 'Here Comes Mr. Jordan' (Col) opens tomorrow (Thursday).

Rialto (Mayer) (750; 28-44-55)—'Lady Scarface' (RKO). Snappy $5,500 or better. In ahead, 'I Was a Prisoner' (Col), not so good $4,500. 'Ellery Queen Perfect Crime' (Col) comes in next Saturday (9).

Roxy (20th) (5,835; 35-55-65-75-85) 'Charley's Aunt' (20th) and stage show. Jack Benny's new comedy soaring to smash $60,000 or thereabouts, and holds for at least one more week. 'Parson of Panamint' (Par), on previous session, sagged to new low at this theatre under current management, $14,000.

State (Loew's) (3,400; 26-44-55-75-90-$1.10) —'Adventure Washington' (Col) (1st run) plus Cass Daley, Larry Adler, Barry Wood, Joe Rines orch. Pictura little help and stage show responsible for most of fair $14,500. Last week, 'Uncertain Feeling' (UA) (2d run) plus Harry Richman, Jack Cole dancers, others, poor $14,000.

Strand (WB) (2,767; 35-55-75-85-99)—'Bride C.O.D.' (WB) and Phil Harris band on stage (2d wk). Harris' outfit, plus pull of Davis-Cagney, keeping this right up in the money, with slick $30,000 or thereabouts likely. First week, splendid $46,000. Holds for third session.

'KISS BOYS' OKE $10,500 IN CLEVE.

Cleveland, Aug. 5.

'Kiss Boys Goodbye' isn't breezy enough to land any big dough during this muggy weather but its blowing up a steady trade that puts the State out in front. 'Tom, Dick, Harry,' at Hipp, is showing the most power comparatively speaking, although holdover, 'Reluctant Dragon' hitting right down Kiddies' Row and deriving a good piece of change from youngsters.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55) —'Bad Men Missouri' (WB). Rather quiet moveover, but okay $3,500. Last week, 'Moon Miami' (20th) on similar shift had no trouble nabbing good $4,500.

Hipp (Warners) (3,700; 30-35-42-55)—'Tom, Dick, Harry' (RKO). Sweet going even on h.o., $9,000 being assured after rolling up swell $13,000 on first round.

Palace (RKO) (3,700; 30-35-42-55) —'Reluctant Dragon' (RKO). Top-notch afternoon trade as result of kiddies, although light at night. May push up to sturdy $9,000. Last week, 'Bad Men Missouri' (WB) fooled 'em by roping a nice $8,000, proving they want fast action stuff here.

State (Loew's) (3,450; 30-35-42-55) —'Kiss Boys Goodbye' (Par). Good escape fare for war-weary natives, and walking along steadily to satisfactory $10,500. Last week, 'Blossoms Dust' (M-G), suffered usual fate of heavy drama in dog-days, barely hit mild $9,000.

Stillman (Loew's) (1,972; 30-35-42-55)—'Blossoms Dust' (M-G). Using all publicity build-up shrewdly, this moveover is being rewarded with $4,500, affable considering what it did at State. 'Shepherd Hills' (Par), last stanza, also shifted in for another round, fair $4,000.

Jack Benny Speedy 8G In Balto; 'Underground' Leads Town at $14,000

Baltimore, Aug. 5.

Big doings of the week here is the surprising action being chalked up by 'Underground' at the deluxe Stanley. Off to a healthy weekend, film has held up well with a h.o. already underlined. Also strong is 'Charley's Aunt' at the limited seater New, where an extended run to good returns is in the bag. Rest of town fairly good.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-26-44)—'Blossoms Dust' (M-G) (2d wk). Holding nicely with strong femme response helping to build good $8,000, after all right opening round to $11,600.

Hippodrome (Rappaport) (2,240; 15-28-39-44-55-66)—'Reluctant Dragon' (RKO) plus annual local talent 'Star Dust Revue' staged by Ted Routson in tie-up with the News-Post. Pleasing combo reaching out for okay $13,000. Last week, second of 'Tom, Dick' (RKO), and vaude headed by Dinah Shore, added mild $10,700 to strong initial sesh at $16,600.

Keith's (Schanberger) (2,406; 15-26-39-44)—'Shepherd Hills' (Par) (2d wk). Stretching out to meet opening of 'Hold That Ghost' (U) set for Thursday (7). Might make $4,000 after fairish first week of $8,900.

New (Mechanic) (1,581; 15-28-35-44)—'Charley's Aunt' (20th). Hitting it off at merry pace and aiming for rosy $6,000 a solid figure in this small-seater. Last week, third of 'Moon Miami' (20th), built and made okay $13,200 for three-week run.

Stanley (WB) (3,280; 15-28-39-44-55)—'Underground' (WB). Cracking down in socko fashion for bullish $14,000 and a sure second round. Last week 'Kiss Boys' (Par), disappointed a bit at [illegible]

Baseball Competish Plus Weather Sloughs Philly; 'Manpower' $15,000

Philadelphia, Aug. 5.

The combination of clear skies and torrid temperatures is proving tough competition for the cinemas this week as another huge movement of potential customers continues out of the city to vacation resorts. Despite the gasoline curfew, roads out of town were jammed over the weekend, with some experts calling it the greatest exodus on record.

Four new films preemed here this week and only one, 'Manpower,' is seemingly able to overcome the hurdles. Other newcomers are 'Kiss Boys Goodbye,' 'Lady from Cheyenne' and 'Dance Hall.' Latter is paired with a stage attraction at the Earle.

Show biz here has dusted off an alibi that hasn't been used in nearly a decade—'competish from big league baseball.' For the first time since the early '30's, Connie Mack's Athletics are showing signs of life and are attracting record-breaking throngs.

Estimates for This Week

Arcadia (Sablowsky) (600; 35-46-57)—'Moon Miami' (20th) (2d run). Nothing to crow about with $3,000. Last week, 'Met Bombay' (M-G) snared a poor $2,000 for second week of deuce run.

Boyd (WB) (2,560; 35-46-57-68) — 'Kiss Boys Goodbye' (Par). Disappointing $12,000. Last week, 'Tom, Dick' (RKO) only slightly better with $12,500.

Earle (WB) (2,766; 35-46-57-66-75) —'Dance Hall' (20th) with Vaughn Monroe band onstage. All signs point to a fair $16,000 for this combo. Last week 'Sunny' (RKO) and Paul Whiteman's aggregation drew a good $17,500.

Fox (WB) (2,423; 35-46-57-66) — 'Underground' (WB) (2d wk). Diving badly during holdover and will be lucky to clear $10,000. Bow-in netted an okay $15,000. 'Charley's Aunt' preems Friday (6).

Karlton (WB) (1,066; 35-46-57-66) —'Bride C.O.D.' (WB) (2d run). Okay $5,000. Last week, 'Shepherd Hills' (Par) staggered to a punk $3,000 for second run try.

Keith's (WB) (2,220; 35-46-57-68)—'Caught Draft' (Par) (2d run) (2d wk). Almost anemic after fifth week at $2,800, probably held too long. Opener of second run showing fair $3,500.

Stanley (WB) (2,916; 35-46-57-68) —'Manpower' (WB). Bucking handicaps to reach house par of $15,000. Last week, 'Bride C.O.D.' (WB) slumped to $10,000 for second canto after okay bow-in.

Stanton (WB) (1,457; 35-46-57) — 'Lady Cheyenne' (U). Just under the wire with $4,000. Last week, 'Cockeyed Sailors' (UA) flopped to puny $2,800. 'Bad Men Missouri' (WB) opens here Friday (6).

'Bombay' Leads Newark At $16,000; 'Bride' 14½G

Newark, Aug. 5.

Town's best attendance-getter has been 'They Met in Bombay,' at Loew's State. In second place is 'Bride Came C.O.D.' at Branford.

Estimates for This Week

Branford (WB) (2,800; 28-33-44-55)—'Bride C.O.D.' (WB) and 'Lone Wolf Chance' (Col). Good $14,500. Last week, 'Manpower' (WB) and 'San Antonio Rose' (U), fair $13,500.

Proctor's (RKO) (2,400; 26-44-55) —'Dance Hall' (20th) and 'Girl News' (20th). This dual plus five acts of vaudeville on Monday, Tuesday and Wednesday evenings will probably bring in moderate $11,000. Last week, 'Moon Miami' (20th), 'Young Lady' (20th) (2d wk.) and five vaudeville acts on Monday and Tuesday evenings, very nice $12,000.

State (Loew's) (2,600; 26-33-44-55) —'Met Bombay' (M-G) and 'Richest Man Town' (Col). Good $16,000. Last week, 'People vs. Dr. Kildare' (M-G) and 'Uncertain Feeling' (UA), fair $13,500.

'DRAFT' 4TH IN B'KLYN

Bob Hope $13,000, Equals 'Old Maid' Run—'Bombay' 16G

Brooklyn, Aug. 5.

For second time in history of Fabian Paramount a picture is being held over four weeks. It is the cyclonic 'Caught in the Draft' which is doing rousing biz. Only other occasion was in 1939 when 'Old Maid' was on screen.

Loew's Metropolitan doing well with 'They Met in Bombay' and 'I'll Wait for You.'

Estimates for This Week

Albee (RKO) (3,274; 25-35-50)—'Moon Over Miami' (20th) (2d wk.) 'Highway West' (WB). Quiet $12,000. Last week, Grable-Ameche film and 'Accent on Love' (20th) drew placid $11,000.

Fox (Fabian) (4,023; 25-35-50)—'Time for Rhythm' (Col) and 'Adventure Washington' (Col). Perky $14,000. Last week, 'Manpower' (WB) and 'Angels Wings' (Rep) (2d wk.), quiet $12,000.

Met (Loew's) (3,616; 25-35-50)—'Met in Bombay' (M-G) and 'Wait for You' (M-G). Strong $16,000. Last week, 'In Navy' (U) and 'Uncertain Feeling' (UA) (2d wk.), good $14,000.

Paramount (Fabian) (4,126; 25-35-50)—'Caught Draft' (Par) and 'Poison Pen' (Rap) (4th wk.). Nifty $13,000 for this pair. Last week, same combo, good $13,000.

L'VILLE BIZ BETTER

Cooler Weather Helps—'Kiss Boys' Sturdy $8,500—'Manpower' 7G

Louisville, Aug. 5.

Biz is good along the main drag currently, and b.o. figures are holding to an even keel. Weather has moderated from the terrific temperatures prevalent last week, with patrons seeking entertainment to get their minds off the heat. Payday at Fort Knox on Thursday (31) brought bumper soldier trade to downtown houses.

Topper of the current week likely will be 'Kiss Boys Goodbye' at the Rialto, with good word-of-mouth helping. 'Manpower' at the Mary Anderson is shaping up as h.o. prospect while 'Reluctant Dragon' is profiting from juve trade at matinees and a hefty soldier play.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Tom, Dick, Harry' (RKO) and 'Saint's Vacation' (RKO), with March of Time. Heading for medium $2,000 on moveover from Rialto. Last week, 'Moon Miami' (20th) and 'Ride Vaquero' (20th), held up well to fine $2,300.

Kentucky (Switow) (1,200; 15-25) —'Million Dollar Baby' (WB) and 'Reaching for Sun' (Par), four days, and 'Affectionately Yours' (WB) and 'Power Dive' (Par) (three days), medium $1,200. Last week, 'Wagons Roll' (WB) and 'Great American Broadcast' (20th), in spite of torrid weather, took okay $1,300.

Loew's State (Loew's) (3,300; 15-30-40)—'Blossoms Dust' (M-G) and 'Free and Easy' (Col). Rather heavy screen fare and indications are for fairish $6,500. Last week, 'Barnacle Bill' (M-G) and 'Dr. Kildare' (M-G), took mild $6,000.

Mary Anderson (Libson) (1,000; 15-30-40)—'Manpower' (WB). Displaying power at the wicket. Grabbed splendid notices from critics. Traveling at healthy pace with swell $7,000; and likely h.o. Last week, 'Bad Men Missouri' (WB), on second week, light $2,500.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Kiss Boys Goodbye' (Par) and 'Paper Bullets' (Par). Looks like a natural b.o. draw for folks in these parts. Result should be by far the best figure in town probably excellent $8,500. Last week, 'Tom, Dick' (RKO) and 'Saint's Vacation' (RKO), plus March of Time, town's best, $7,500, and moveover.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Reluctant Dragon' (RKO) and 'Hurry Charlie' (RKO). Disney pic pulling plenty of kid trade in afternoons, and soldier trade first three days was a b.o. boost. Buddy Pepper, local boy in the cast, also slight hypo to the result, indicated fine $4,000. Last week, 'Jungle Cavalcade' (RKO) and 'Bringing Up Baby' (RKO) (reissue) surprised with dandy $3,800.

CAN'T SCARE US

Hollywood, Aug. 5.

'Ghosts at Night' went into work at Monogram with Bela Lugosi working with the Dead End Kids.

Spooky play is produced by Sam Katzman, with Phil Rosen directing.

New Pix in Det. Overcome Heat Wave; 'Tom' Hefty $22,000; 'Shepherd' $15,000

Detroit, Aug. 5.

Some fresh product has been pumped into town and fans are eating it up after a couple of weeks during which holdovers flooded the market. This, too, despite the summer's most prolonged heat wave.

Best of the week looks to be Fox, which should rake in $22,000 with 'Tom, Dick and Harry' and 'Time Out for Rhythm.' Opening day (31) best of summer. Michigan's new bill of 'Shepherd of Hills' and 'Topper Returns' will do a very fine $15,000.

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55) —'Sunny' (RKO) and 'Two in Taxi' (Col.) Former brought over after week at Fox; latter new. Not too bad $5,500. Last week, 'Moon Miami' (20th) and 'Bride Wore Crutches,' (20th) about average $5,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Tom, Dick and Harry' (RKO) and 'Time For Rhythm' (Col.). A very hefty $22,000, with probable holdover. Last week, 'Sunny' (RKO) and 'Adventure Washington' (Col.). Surprisingly better than expected $14,000.

Michigan (United Detroit) (4,000; 30-40-55)—'Shepherd of Hills' (Par) and 'Topper Returns' (Par). Smart $15,000. Last week, 'Bride C.O.D.' (WB) and 'Singapore Woman' (WB). Groovy $12,000 on second week for entire bill.

Palms State (United Detroit) (3,000; 30-40-55) — 'Caught Draft' (Par) and 'Sea Wolf' (WB). Fifth and probably last week for this, good for satisfactory $7,500.

'Bombay' Fine $16,000, 'Bride' 14G in J. City

Jersey City, Aug. 5.

Clear, cool weather has been kind to boxoffices this week. 'They Met in Bombay,' at Loew's, is catching most of customers.

Estimates for This Week

Loew's (Loew's) (3,205; 26-33-50) —'Met Bombay' (M-G) and 'Richest Man Town' (Col), fine $16,000. Last week, 'Dr. Kildare' (M-G) and 'Uncertain Feeling' (UA), low $11,700.

Stanley (WB) (4,500; 28-33-50)—'Bride C.O.D.' (WB) and 'Bullets O'Hara' (WB). Nice $14,000. Last week, 'Caught Draft' (Par) and 'Young Lady' (20th), excellent $15,600.

State (Skouras) (2,150; 26-33-50)—'Jungle Cavalcade' (RKO) and 'Dance Hall' (20th). Poor $5,500. Last week, 'Moon Miami' (20th) and 'Accent Love' (20th), neat $8,000 for a dual which played over a three-day period the previous week.

MONT'L WAY OFF

'Bombay' Mild $5,800, Best On Tap—'Underground' Fair $5,000

Montreal, Aug. 5.

Another depressed week in grosses is ahead with nothing touching $6,000 in sight. Best is 'Met Bombay' at Loew's where take will not pass $5,800. 'Jungle Cavalcade' at Princess is liable to do better for house than recent weeks, but balance is poor.

Estimates for This Week

Palace (CT) (2,700; 30-45-62)—'Bride C.O.D.' (WB) (2d wk). Best hope is fair $3,500, after middling $5,500 last week.

Capitol (CT) (2,700; 30-45-62) — 'Underground' (WB) and 'Kisses Breakfast' (WB). Pacing for fair $5,000. Last week, 'Big Store' (M-G) and 'Passage Hong Kong' (20th), not so hot $4,500.

Loew's (CT) (2,600; 35-36-67) — 'Met Bombay' (M-G). Sighting $5,800, fair. Last week, 'Shepherd Hills' (Par), off at $3,500.

Princess (CT) (2,300; 30-40-53)—'Jungle Cavalcade' (RKO) and 'Play Girl' (RKO). Above average $4,500 in sight. Last week, 'Time Rhythm' (U) and 'Under Age' (U), middling $3,000.

Orpheum (Ind) (1,100; 30-40-60)—'Dictator' (UA) (7th wk). Struggling along to poor $1,500 currently, after week $1,800 last week.

Cinema de Paris (France - Film) (600; 30-60) — 'L'Esclave Blanche' (2d wk.) Flop $700, with about same figure last week.

St. Denis (France-Film) (2,300; 30-40)—'Quatre Cent Trelze' and 'Sonnette l'Alarme.' Pin Money at $2,000. Last week, 'Marche Nuptiale' and 'Jacques at Jacotte,' poor $1,800.

Jack Benny Wow $8,000 In Memphis, Others Blah

Memphis, Aug. 5.

Memphis has 'Charley's Aunt' in its pants this week. Jack Benny opus is wowing Loew's Palace trade. Balance of Main Street rates definitely blah.

'Singapore Woman' at Warner, holdover for 'Tom, Dick and Harry' at Loew's State, and Malco's split-weeking on 'Parson of Panamint' and 'San Antonio Rose' are scarcely competition for Benny comedy, either individually or collectively.

Estimates for This Week

Warner (WB) (2,000; 10-33-44)—'Singapore Woman' (WB). Frail appeal of this one will be lucky to lure $2,500. Last week 'Bad Men' (WB), $4,400, better than expected.

Palace (Loew) (2,200; 10-33-44)—'Charley's Aunt' (20th). Best draw Benny ever offered, might get $6,000, swell. Last week 'Jungle Cavalcade' (RKO), $2,200, about as anticipated.

State (Loew) (2,600; 10-33-44)—'Tom, Dick' (RKO) (2d wk). Might do $2,500 on h.o. Last week, ditto, $5,700, not too good.

Malco (Lightman) (2,600; 10-33-44) —'Parson Panamint' (Par), four days, and 'San Antonio Rose' (U), three days. Maybe the brace will snag mild $2,500. Last week 'Kiss Boys' (Par), $7,000 for nine days, splendid.

Strand (Lightman) (1,000; 10-22-33)—'Caught Draft' (Par) (2d run) and 'Officer and Lady' (Col), split week. Points to very nice $1,750. Last week 'In Navy' (U) (2d run), three days; 'Sign Wolf' (Mono), two days; and 'Thieves Fall Out' (WB), $1,850, best week in months.

Cincy Above Par Despite Heat; 'Aunt' Big $12,500, 'Kiss Boys' Elegant 10G

Cincinnati, Aug. 5.

Three of the four current releases are tugging above par, despite prolonged heat wave, Cincy's severest this season. 'Charley's Aunt,' at Albee, is the top grosser, a couple of notches ahead of 'Kiss Boys Goodbye' in the Palace. 'Reluctant Dragon' is registering a swell week for the Grand.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Charley's Aunt' (20th). Nifty $12,500. Last week, 'Blossoms Dust' (M-G), good $11,000.

Capitol (RKO) (2,000; 33-40-50)—'Blossoms Dust' (M-G). Moveover from Albee for second week. Fair $4,000. Last week, 'Caught Draft' (Par), third week of moveover run, dandy $4,800.

Family (RKO) (1,000; 15-28)—'Bride Wore Crutches' (20th) and 'I Was a Prisoner' (Col), split with 'Sunset Wyoming' (Rep) and 'Bowery Blitzkreig' (Mono). Heat fading take in this unchilled house to $1,700, mild. Same last week, with 'Cyclone Horseback' (RKO) and 'Met Argentina' (RKO), divided with 'Thieves Fall Out' (WB) and 'Double Cross' (PRC).

Grand (RKO) (1,430; 33-40-50)—'Reluctant Dragon' (RKO). Swell $6,000. Last week, 'Tom, Dick' (RKO) (2d run), nice $4,500.

Keith's (Libson) (1,500; 33-40-55)—'Ringside Maisie' (M-G). Taking the count for a dull $3,000. Last week, 'Jungle Cavalcade' (RKO), nine days, very good $5,500.

Lyric (RKO) (1,400; 33-40-50)—'Caught Draft' (Par), second change-over for fifth week on front line. Okay $3,000. Last week, 'Bride C.O.D.' (WB) (3d run), all right $3,000.

Palace (RKO) (2,600; 33-40-50)—'Kiss Boys Goodbye' (Par). Slick $10,500. Last week, 'Barnacle Bill' (M-G), sluggish $7,600.

NATIONAL BOXOFFICE SURVEY

Jack Benny Starts Big as 'Aunt,' Joins Laugh Cycle of 'Navy,' 'Draft,' 'Tom, Dick' and 'Bride C.O.D.'

It's 'Charley's Aunt' (20th), starring Jack Benny in curls and skirts, that is out in front of the week's new feature film releases. First reports give it something a shade less than smash business, but nevertheless top rating for summer bookings, with prospect of extended holdovers in all keys. First of the new season's output from any of the majors given general showing, it fills a groove in initial runs recently vacated by 'In the Navy' (U) and 'Caught in the Draft' (Par).

Returns as listed in telegraphic reports from VARIETY correspondents indicate boxoffice strength manifested everywhere. The old Brandon Thomas farce, is a theatre perennial. 'Aunt' reaches $60,000, plus, on Broadway at the Roxy; Los Angeles, two houses, $31,000; 'Frisco, swell $20,000; Kansas City, holdover in two theatres; Cincinnati, nifty $12,500; Baltimore, a capacity $8,000 in a small house and held; also big in Topeka, Wichita, Utica and Milwaukee.

Of particular interest during the week is the first off-Broadway engagement at advanced prices of 'Sergeant York' (WB), which played to $25,000 at the Earle, Washington, a figure comparable to the best of regular releases but somewhat less than the price scale promised. Other trial runs to be arranged, but Warners in no hurry until cooler weather.

Despite a long list of holdovers, early August theatre receipts are maintaining a gross somewhat better than showmen's anticipations, considering that most of the new product is being held back until Sept. 1 by the consent decree. In former years the dog days brought out the best that distributors had to offer as leaders in block selling. The come-ons were samplers of the year's program. All pictures, both released and yet to be produced, were always great in August.

THEY WANT 'EM FUNNY

Theatre-going public wants 'em funny and one laugh is worth a hundred tears, judging the extraordinary popularity of Ginger Rogers in 'Tom, Dick and Harry' (RKO), James Cagney and Bette Davis in 'The Bride Came C.O.D.' (WB), 'Kiss the Boys Goodbye' (Par) and the tenacity of Bob Hope in 'Draft' (Par), which continues in its sixth week in Chicago, fifth in Philadelphia and Detroit, and fourth in Pittsburgh and Brooklyn.

'Tom' is best of Miss Rogers' starring films. 'Frisco opening week reached $21,000, smash; Detroit, first week, hit $22,000; Minneapolis and Seattle in the big coin, and strong holdovers in Buffalo, Portland and Los Angeles. 'Bride' also stands up in extra stanzas in Kansas City, Buffalo, and good starts in Newark, Minneapolis and Omaha.

With more heft than earlier reports indicated, 'Manpower' (WB) leads Boston with $16,000, very big; plays to a par $15,000 in Philadelphia, and is best in town in Denver and Louisville. Good second weeks in Seattle and 'Frisco. 'Underground' (also WB) is socko $14,000 in Baltimore, but light on holdovers in Philadelphia and Portland.

'Shepherd of the Hills' (Par) is running to previous form, good in midwest and far west, distinctly n.s.g. on the eastern slope.

Observed from the ticket-chopper: 'Blossoms in the Dust' (M-G) stirred up $15,000 in Pittsburgh, first run, responding to flowery advance exploitation, and a tip-off that there's cash in sight for this film for exhibitors who are willing to work. Reissues generally unresponsive, although 'Can't Take' and 'Thing Called Love' (both Col) turned neat week's profit in Seattle. 'Ringside Maisie' (M-G) no knockout in Los Angeles and Kansas City, but good in Providence; 'Hold That Ghost' (U), the new Abbott-Costello, turned in $8,000, second week, after big $14,000 opener in 'Frisco. Set for Chicago starting yesterday (Tues.). 'Life With Caroline' (RKO) into Boston at $16,600, and worth watching. Valentino reissues drawing well in the metropolitan subsequent runs.

Circuit bookers are reported to be struggling with chart-itis, an empty feeling superinduced by close study of the balance of August release lists generally, Labor Day and the new films can't come too soon.

'Blossoms' Sole Winner In Laggard Lincoln

Lincoln, Neb., Aug. 5.

'Blossoms in Dust' makes the Stuart again the town's only winner.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15) — 'Sunset Wyoming' (Rep) and 'Behind News' (Rep) split with 'Lone Rider Rides On' (PRC) and 'Water Front' (WB). Gene Autry's 'Sunset' should lure healthy $1,100. Last week, 'Plane Robbery' (Col) and 'Range War' (PRC) split with 'Thunder Over Prairie' (Col) and 'Face Behind Mask' (Col). Lukewarm $650.

Lincoln (J. H. Cooper-Par) (1,503; 10-20-25)—'Devil Dogs' (WB). Second reissue in row looks toward offkey $2,000. Last week, 'Ruggles Red Gap' (Par). Flopped for murderous $1,500.

Nebraska (J. H. Cooper-Par) (1,236; 10-15-20)—'Wide Open Town' (Par) and 'Thieves Fall Out' (WB). Just so-so $1,600. Last week, 'Young Lady' (20th) and 'Scotland Yard' (20th). Likewise.

Stuart (J. H. Cooper-Par) (1,884; 10-25-40)—'Blossoms Dust' (M-G). Powerful matinees will bring classy $3,400. Last week, 'Kiss Boys' (Par). Very fancy $3,600.

Varsity (Noble-Federer) (1,100; 10-20-25) — 'Adventure Washington' (Col) split with 'Puddin' Head' (Rep). First got three days, Canova looks like five. Total can't be more than $2,700. Not too bad. Last week, 'Bad Men Missouri' (WB). Very sad $1,600.

'Charley's Aunt' Big 19G, 'Tom' Smash $21,000 Tops Frisco, 'Kiss Boys' Okay

San Francisco, Aug. 5.

Golden Gate, with 'Tom, Dick and Harry,' and the Warfield with 'Charley's Aunt,' are doing the biz this week, okay for time of year here. George Bole cooked up a 'No One Seated During Last Five Minutes' campaign on the Ginger Rogers opus which got the thing off to a start which topped 'Kitty Foyle' by several bucks the first day. Is following up inside with a trailer signed 'Janie' asking fans please not to tell 'which man I marry.' Also got co-op from the crix on keeping the payoff dark.

Disney Festival at the Geary is getting a heavy matinee play in its second stanza, although nights are light.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Manpower' (WB) and 'Kissea for Breakfast' (WB) (2d wk). Holdover doing rather well for only mildish $9,500. First week a little under expectations at $18,000, but still big.

Geary (Curran) (1,286; 35-40-50)—'Snow White' (RKO) (2d wk). Disney Festival pulling daytime trade for mild $5,000. First week finished with $6,500, nights being light.

Golden Gate (RKO) (2,850; 39-44-55)—'Tom, Dick, Harry' (RKO) and vaude. Opened bigger than 'Kitty Foyle' and going great guns for smash $21,000. Last week, 'Tight Shoes' (RKO) plus Bowes Ams and O'Neill Kiddies surprised with $14,000.

Orpheum (Blumenfeld) (2,400; 35-40-50)—'Hold That Ghost' (U) and 'San Antonio Rose' (U) (2d wk). Holdover moving along nicely for strong $8,000. First week terrif $14,000.

Paramount (F-WC) (2,470; 35-40-50)—'Kiss Boys Goodbye' (Par) and 'Shining Victory' (WB). Considerable competish but healthy $15,000 probable. Last (8-day) week, 'Underground' (WB) and 'I'll Wait For You' (M-G) just average $13,000.

St. Francis (F-WC) (1,475; 35-40-50)—'Underground' (WB) and 'I'll Wait For You' (M-G) (moveover). House usually averages around $5,000 and this looks average. Last (moveover) week, 'Shepherd Hills' (Par) and 'Dance Hall' (20th) got $4,800.

Warfield (F-WC) (2,650; 35-40-50)—'Charley's Aunt' (20th) and 'Dressed to Kill' (20th). Benny opus got off to a terrific start, making $19,000 possible. Last (2d-final) week, 'Blossoms in Dust' (M-G) and 'Accent on Love' (20th) faded away to $7,000.

New Films Up Denver Biz; 'Manpower' 10G, 'Dust,' 'Kiss Boys' 9½G

Denver, Aug. 5.

'Kiss the Boys Goodbye' is strong enough to stay around another week at the Denham. But town's leader is 'Manpower' at the Denver. 'Fantasia' is holding for a third week at the Aladdin. 'Bad Men of Missouri' looks fine for the Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 55-$1-$1.50)—'Fantasia' (RKO) (roadshow, 2d wk). Fine $5,000, and stays a third. Last week, 'Fantasia' (RKO) did a smash $9,000 opening week on roadshow.

Broadway (Fox) (1,040; 25-35-40)—'Tom, Dick, Harry' (RKO) and 'I'll Wait for You' (M-G), after a week at the Orpheum, good $3,000. Last week, 'Big Store' (M-G) and 'Getaway' (M-G), good $3,000, after a week at the Orpheum.

Denham (Cockrill) (1,750; 25-35-40)—'Kiss Boys Goodbye' (Par). Fine $9,500, and is holding over. Last week, 'Shepherd of Hills' (Par) (3d wk) and 'Forced Landing' (Par), nice $7,500.

Denver (Fox) (2,525; 25-35-40)—'Man Power' (WB) and 'Blondie Society' (Col). Mighty neat $10,000, and leads the town. Last week, 'Man Hunt' (20th) and 'Dance Hall' (20th) good $10,000.

Orpheum (RKO) (2,600; 25-35-40)—'Blossoms Dust' (M-G) and 'Navy, Blue and Gold' (M-G) (reissue), surprising $9,500, and nice profit. Last week, 'Tom, Dick, Harry' (RKO) and 'I'll Wait For You' (M-G), good $14,500.

Paramount (Fox) (2,200; 25-40)—'Bad Men Missouri' (WB) and 'Sweetheart Campus' (Col). Going along to sturdy $7,500. Last week, 'Out of Fog' (WB) and 'Bachelor Daddy' (U), fair $5,000.

Rialto (Fox) (878; 25-40)—'Man Hunt' (20th), after a week at the Denver, and 'Dance Hall' (20th). Good $2,000. Last week, 'Bride Came C.O.D.' (WB), after a week at each the Denver and Aladdin, and 'Rich Man' (Col), good $2,300.

Key City Grosses

Estimated Total Gross
This Week...........**$1,405,600**
(Based on 27 cities, 168 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year...........**$1,316,700**
(Based on 28 cities, 169 theatres)

BENNY SWAMPS K. C., SWELL 11G

Kansas City, Aug. 5.

'Charley's Aunt' at the Uptown and Esquire is the best bet on the theatre row, and the greatest Fox-Midwest has had in months. It will get a swell total and be held over in both spots, with the name of Jack Benny the answer. Orpheum, reopened last week is keeping its doors apart with a holdover of 'Jungle Cavalcade' although first week was very mild. Newman got a surprise in 'Bride Came C.O.D.' which turned out as one of strongest magnets of the season.

Weather has been mercilessly hot and sultry for more than a week.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 2,043; 10-28-44)—'Charley's Aunt' (20th) solo, day-and-date in two houses. Strong from opening and one of the best here in months. $11,000 is swell takings and a cinch to holdover. Last week, 'Tight Shoes' (U) and 'Singapore Woman' (WB) twinned for so-so $5,000.

Midland (Loew's) (4,101; 10-28-44)—'Ringside Maisie' (M-G) and 'Uncertain Feeling' (UA). Mediocre $7,800. Last week, 'Blossoms in Dust' (M-G) and 'Sweetheart Campus' (Col). Satisfactory $10,500, with much coming from big matinees.

Newman (Paramount) (1,900; 10-28-44)—'Bride C.O.D.' (WB). Topped expectations in its first week and rolls right along into a better than average second stanza. Currently $6,000. First week $10,000, very good.

Orpheum (RKO) (1,500; 10-28-44)—'Jungle Cavalcade' (RKO) combined with program of four Disney shorts. Reopened the house last week for a mild take and runs into second week merely for the sake of policy. Currently $3,750; first week $6,000 okay.

Tower (Joffee) (2,110; 10-30)—'Dance Hall' (20th) with vaude. On strength of picture, $8,500, above par. Last week, 'Mountain Moonlight' (Rep) and variety bill on stage held up to the Weaver Bros. standard at $6,000.

PORT. PACKS PLENTY, 'KISS BOYS' BIG $7,300

Portland, Ore., Aug. 5.

'Kiss the Boys Goodbye' is the only new opener this week, doing a heavy biz for the Orpheum after a good newspaper bally. Best h.o. is 'Tom, Dick and Harry,' in its second stanza at the big Paramount, with 'In the Navy' holding its own in a third week at the Broadway.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'In Navy' (U) and 'San Antonio Rose' (U) still pulling well and beating second week at good $8,000. Second week, with 'Flame of New Orleans' (U), good $5,000.

Mayfair (Parker-Evergreen) (1,500; 35-40-50)—'Shepherd of Hills' (Par) and 'Vegas Nights' (Par), m.o. of 'Shepherd' from Orpheum for second week, swell $4,500. Last week 'Blossoms in Dust' (M-G) and 'Tight Shoes' (U) closed a second stanza for fair $3,500.

Orpheum (Hamrick - Evergreen) (1,800; 35-40-50)—'Kiss Boys Goodbye' (Par) and 'Adventure Washington' (Col) going over for nice $7,300. Last week 'Shepherd Hills' (Par) and 'Thieves Fall Out' (WB) took satisfactory $6,200, and 'Shep' moved to Mayfair.

Paramount (Hamrick-Evergreen) (3,000; 35-40-50)—'Tom, Dick, Harry' (RKO) and 'Ride Vaquero' (20th), second week looks like great $5,100. First week clicked to strong $8,000.

United Artists (Parker) (1,000; 35-40-50)—'Underground' (WB) and 'Puddin' Head' (Rep) (1st), second week going around okay $4,000. First week, with 'Out of the Fog' (WB), did high $5,500.

BUFF. BEATS HEAT

'Blossoms' $11,000, 'Bride' Terrif 10G on 2d Wk—'Tom' Good H.O.

Buffalo, Aug. 5.

Ticket tills are continuing to pay off in gratifying style along the rialto this chukker. Sweltering weather is slowing the turnstiles only a fraction. 'Blossoms in Dust,' at the Buffalo, is leading, with a repeat stanza for 'Bride Came C.O.D.' at the Lakes showing plenty of strength.

'Tom, Dick and Harry' is a sturdy holdover at the Century.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Blossoms Dust' (M-G) and 'Dressed to Kill' (20th). Should do over $11,000, oke. Last week, 'Reaching for Sun' (Par) and Vaughn Monroe and orch on stage, moved up to better than $12,000.

Great Lakes (Shea) (3,000; 35-55)—'Bride Came C.O.D.' (WB) and 'District Attorney' (Rep) (2d wk). Strong second stanza round $10,000. Last week, very potent, over $12,500.

Hipp (Shea) (2,100; 30-45)—'Stars Look Down' (M-G) and 'Puddin' Head' (Rep). Only fair, probably $5,000. Last week, 'Moon Miami' (20th) and 'Passage Hongkong' (WB) (2d run), down to poor $4,500.

Lafayette (Hayman) (3,300; 30-40)—'San Antonio Rose' (U) and 'Big Boss' (Col). Weakie, around $4,000. Last week, 'Under Age' (Col) and 'Richest Man in Town' (Col), so-so, under $5,000.

20th Century (Dipson) (3,000; 30-44)—'Tom, Dick, Harry' (RKO) and 'Meet Again' (RKO) (2d wk). Still forte, around $7,000. Last week, very neat, $8,500.

Seattle's Mardi Gras Helps; 'Tom, Dick' Slick $8,600; 'Man Hunt' 7½G

Seattle, Aug. 5.

Seattle's mardi gras celebration, the Potlatch, emphasized aviation and defense and brought some folks to town, especially for the Friday parade. This broke at 11 a.m., and flooded most of the theatres. Rated generally favorable with Seattle live-wires credited with another success. Vic Gauntlett, adv. mgr. for Hamrick-Evergreen, was executive chairman.

Cooler weather likewise reacted favorably for a better tone at the theatres. But nothing to rave about, boxoffices being slow responding to the improved employment picture locally.

Liberty has two revivals that has the town on its ears, looking to be good summer antidote. They are 'This Thing Called Love' and 'Can't Take It with You' at the Liberty. 'Barnacle Bill' wound up two good weeks at Paramount. 'Tom, Dick and Harry' is getting the publicity barrage at the Fifth. 'Manpower' is strong enough for 2d week at the roomy Orpheum.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-50)—'Blossoms Dust' (M-G) and 'Sunny' (RKO) (2d run) hot from Fifth Avenue, indicated $2,600, okay. Last week 'Shepherd of Hills' (Par) and 'Accent on Love' (20th) (2d wk), $2,100, fair.

Coliseum (H-E) (1,900; 21-35)—'Blood Sand' (20th) and 'Million Dollar Baby' (WB) (2d run) two with zip, pointing for $2,900, good. Last week 'In Navy' (U) and 'Hamilton Woman' (UA) (2d run), $2,700, good.

Fifth Avenue (H-E) (2,349; 30-40-50)—'Tom, Dick, Harry' (RKO) and 'Bride Wore Crutches' (20th), billboard campaign bolstered heavy newspaper blasts, with a great $8,600 on tap. Last week 'Blossoms Dust' (M-G) and 'Sunny' (RKO), nice total at $6,400.

Liberty (J-vH) (1,640; 21-30-40)—'Can't Take It' (Col) and 'Thing Called Love' (Col) (both reissues), anticipated $4,800, good. Last week 'Naval Academy' (Col) and 'Sweetheart Campus' (Col), $3,300, fair.

Music Box (H-E) (850; 30-40-50)—'Barnacle Bill' (M-G), hot from Paramount (3d wk), teamed with Saint's Vacation' (RKO) (1st wk). Big $2,900 expected. Last week 'Caught in Draft' (Par) and 'Monster and Girl' (Par) (4th wk), $2,200, good.

Orpheum (H-E) (2,600; 30-40-50)—'Manpower' (WB) and 'San Antonio Rose' (U) (2d wk). Okay $4,000. Last week, same films, great $7,700.

Palomar (Sterling) (1,350; 21-40)—'Puddin' Head' (Rep) and 'Passage Hongkong' (WB), plus vaude, expected $4,500, good. Last week 'Man of Timberland' (U) and 'Bachelor Daddy' (U), plus stage, $4,200, good.

Paramount (H-E) (3,039; 30-40-50)—'Man Hunt' (20th) and 'Dance Hall' (20th), headed for big $7,500. Last week 'Barnacle Bill' (M-G) and 'Uncertain Feeling' (UA) (2d wk), $3,900, okay.

Roosevelt (Sterling) (800; 21-35)—'Pot of Gold' (UA) and 'Lady Cheyenne' (U) (2d run), nice $2,200. Last week (30-40-50), 'Bad Men Missouri' (WB) and 'Out of Fog' (WB) (2d wk), fair $2,400.

Winter Garden (Sterling) (800; 16-30)—'Nice Girl' (U) and 'Back Street' (U) (2d run), looking to hit around oke $2,000. Last week 'Ziegfeld Girl' (M-G) and 'Penalty' (M-G) (2d run), slow $1,700.

'Charley's Aunt' Trim $31,000 in Two Spots, Big L. A. Winner; 'Shepherd' Sturdy 14G on 2d Wk., 'Tom' OK H.O.

Los Angeles, Aug. 5.

'Charley's Aunt' is getting the top coin this week with $31,000 in prospect for combined take at the Chinese and Loew's State. Chinese started off with a $2 preem Thursday night (31) which brought in $3,400.

Paramount is holding up well on its second session at around $14,000, after good $17,000 on first week. 'Shepherd of the Hills' on its second week now is dualed with 'Sweetheart of the Campus' with Rube Wolf on the stage.

Business is spotty in other situations. Downtown and Hollywood will aggregate only $11,000 with 'Bad Men of Missouri' and 'Angels With Broken Wings.'

Estimates for This Week

Carthay Circle (F-WC) (1,615; 83-$1.10-$1.65)—'Fantasia' (Disney) (27th wk). Ringing up another $5,000, plenty good after approximately $5,500 on the 26th week.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Charley's Aunt' (20th) and 'Dance Hall' (20th). With approximately $3,400 in the till on the premiere, Jack Benny picture looks like winner with $15,600 likely. Last week, 'Ringside Maisie' (M-G) and 'Big Store' (M-G), light $9,500.

Downtown (WB) (1,800; 30-44-55)—'Bad Men Missouri' (WB) and 'Angels With Broken Wings' (Rep). Doesn't look promising with less than $8,000 indicated. Last week, 'Manpower' (WB), corralled good $8,800 on holdover.

Four Star (UA-F-WC) (900; 30-44-55)—'Blossoms Dust' (M-G) (3d wk). On the downbeat with approximately $3,600. Last week hit close to $4,800.

Hollywood (WB) (2,758; 30-44-55)—'Bad Men Missouri' (WB) and 'Angels With Broken Wings' (Rep). Disappointing $3,000. Last week, 'Manpower' (WB), rolled up $6,000 on holdover.

Orpheum (B'way) (2,200 30-44-55)—'Too Many Blondes' (U) and 'Scattergood Pulls Strings' (RKO) with Brenda and Cobina on stage. Healthy $9,000 coming up largely due to stage show. Last week, 'Wait For You' (M-G) and 'Repent Leisure' (RKO), $7,000.

Pantages (Pan) (2,812; 30-44-55)—'Tom, Dick and Harry' (RKO) (3d wk) and 'Jungle Cavalcade' (RKO). Fair $6,500 on the Ginger Rogers repeater indicated, with the jungle picture also helping. Last week profitable $9,500.

Paramount (Par) (3,595; 30-44-55-75)—'Shepherd of Hills' (Par) (2d wk) and 'Sweetheart Campus' (Col) with Rube Wolf on the stage. Tapered off a bit but good at $14,000. Last week, first of 'Shepherd of Hills' strong at $17,000.

RKO (RKO) (2,872; 30-44-55)—'Tom, Dick and Harry' (RKO) (3d wk) and Frank Buck's 'Jungle Cavalcade' (RKO). Mildish $5,300 in sight after good $8,500 last week.

State (Loew-F-WC) (2,204; 30-44-55-75)—'Charley's Aunt' and 'Dance Hall' (20th). Benny starrer got off to a good start and should hit nifty $15,500. Last week, 'Ringside Maisie' (M-G) and 'Big Store' (M-G), $11,500 on eight days.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Ringside Maisie' (M-G) and 'The Big Store' (M-G). Pointing towards so-so $2,700 on moveover. Last week, 'Moon Miami' (20th) and 'Young Lady' (20th), less than $2,800 on eight days, weak.

Wilshire (F-WC) (2,298; 30-44-55)—'Ringside Maisie' and 'Big Store' (M-G). Light gross expected with about $4,000 in sight. Last week, 'Moon Miami' (20th) and 'Young Lady' (20th), rang up $4,500 on eight days.

Broadway Grosses

Estimated Total Gross
This Week...........**$294,400**
(Based on 12 theatres)
Total Gross Same Week
Last Year...........**$262,300**
(Based on 11 theatres)

'MANPOWER' HUB TOPPER, $17,000

Boston, Aug. 5.

'Manpower' and 'Barnacle Bill' are pacing each other for top coin here this week, with 'Life With Caroline' also showing pleasing power. 'Tom, Dick and Harry' gets a third week in town, moving over from the Keith Memorial to the RKO Boston.

Steady stream of Hollywood personalities making appearances in strawhats around Boston are no great menace to the film houses, but they are figured to draw some trade away from the intown stands.

Estimates for This Week

Boston (RKO) (3,200; 28-39-44-55)—'Tom Dick' (RKO) (3d wk in town) and 'Cyclone Horseback' (RKO). Heading for adequate $6,000. Last week 'Mata Hari' (M-G) and 'Navy Blue and Gold' (M-G) (reissues) skidded, after promising opening, to $5,000.

Fenway (M&P) (1,373; 28-39-44-55)—'Kiss Boys' (Par) and 'Shining Victory' (WB) (both continued from Metropolitan), will take so-so $4,000. Last week, same for 'Underground' (WB) and 'Sons o' Guns' (WB).

Keith Memorial (RKO) (2,900; 28-39-44-55)—'Life with Caroline' (RKO) and 'Her First Beau' (Col), aiming at pleasing $14,000. Last week 'Tom, Dick' (RKO) (2d wk) and 'Scattergood Strings' (RKO) (1st wk), turned in $13,000, okay.

Metropolitan (M&P) (4,367; 28-39-44-55) — 'Manpower' (WB) and 'Kisses Breakfast' (WB), getting hefty night trade for a possible $17,000 tally, very good. Last week 'Kiss Boys' (Par) and 'Shining Victory' (WB), $15,000.

Orpheum (Loew) (2,900; 28-39-44-55)—'Barnacle Bill' (M-G) and 'Time for Rhythm' (Col), pointing to nearly a staunch $17,000. Last week (six days), holdover of 'Met Bombay' (M-G) and 'Sweetheart Campus' (Col), $12,000.

Paramount (M&P) (1,797; 28-39-44-55)—'Kiss Boys' (Par) and 'Shining Victory' (WB) (both continued from Met), will draw about $8,000, fair. Last week 'Underground' (WB) and 'Sons o' Guns' (WB), same.

State (Loew) (3,600; 28-39-44-55)—'Barnacle Bill' (M-G) and 'Time Out Rhythm' (Col), flirting with okay $12,000. Last week (six days) holdover of 'Met Bombay' (M-G) and 'Sweetheart Campus' (Col), $8,000.

Translux (Translux) (900; 15-25-44)—'Murder by Invitation' (Mono) and 'Angels Dirty Faces' (WB) (revival), may hit $2,000 with weather breaks. Last week 'Poison Pen' (Rep) and 'Hound Baskervilles' (20th) (revival), $1,500.

JACK BENNY $12,000, DITTO 'MAISIE,' PROV.

Providence, Aug. 5.

'Charley's Aunt' is topping the town at Majestic this week, despite near record heat. 'Ringside Maisie' is not bad either at Loew's State.

Estimates for This Week

Carlton (Fay-Loew) (1,400; 28-39-50)—'Million Dollar Baby' (WB) and 'Fog' (WB) (2d run). Not too good, and heat isn't helping either for so-so $2,000. Last week 'Man Hunt' (20th) and 'Tight Shoes' (U) (2d run), same, $2,000.

Fay's (Indie) (2,000; 10-25-35)—'Murder by Invitation' (Mono) and 'Tumbledown Ranch' (Mono). On the go with good $2,000. Last week 'Dead Man's Shoes' (Mono) and 'Desert Bandit' (Rep), okeh $2,000.

Majestic (Fay) (2,200; 28-39-50)—'Charley's Aunt' (20th) and 'Ride on Vaquero' (20th). Ever-popular Jack Benny dragging them in for a very high $12,000 for this sort of weather. Last week 'Million Dollar Baby' (WB) and 'Out of Fog' (WB), nifty $9,000.

State (Loew) (3,200; 28-39-50)—'Ringside Maisie' (M-G) and 'Officer and Lady' (Col). House holding own for neat $12,000. Last week 'Blossoms Dust' (M-G) and 'Scattergood' (RKO), good $10,500.

Strand (Indie) (2,000; 28-39-50)—'Ruggles Red Gap' (Par) and 'Wings in Dark' (reissues). Moving slowly for so-so $4,500. Last week 'Sweetheart Campus' (Col) and 'Naval Academy' (Col), slow $5,500.

'Blossoms,' Nice $10,000, 'Shepherd' 8½G, Indpls.

Indianapolis, August 5.

Both Lyric and Loew's had the best opening matinees they've had in several weeks, and business is holding up well.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Shepherd of Hills' (Par) and 'Forced Landing' (Par), okay at $8,500. Last week, 'Tom, Dick' (RKO) and 'Meet Again' (RKO). Plenty good at $9,800.

Loew's (Loew's) (2,400; 25-30-40)—'Blossoms Dust' (M-G) and 'Blondie Society' (Col) swell at $10,000. Last week, 'Barnacle Bill' (M-G) and 'Sweetheart Campus' (Col), fair $8,300.

Lyric (Lyric)—'Kisses Breakfast' (WB) plus Little Jack Little and Roscoe Ates on stage. Okay at $10,500. Last week, 'Shining Victory' (WB) plus Jerry Colonna and acts on stage, fair $9,900.

A Message from WILLIAM SAROYAN to the Moving Picture Manufacturers

ATTENTION!

METRO-GOLDWYN-MAYER, RKO, PARAMOUNT, WARNER BROTHERS, TWENTIETH CENTURY-FOX, UNITED ARTISTS, and others

- Let's do some war-time business, as follows:
- Thanks to the American people and the American way of life you don't need money and I don't need money.
- ***I hereby offer any of you absolutely free of charge all motion picture rights to my play "The Time of Your Life."***
- My terms are the simplest and most equitable:
- Everybody connected with the making of the picture, including the studio — its equipment and executives—shall donate free of charge his time, talent, or technical services.
- Every penny of the proceeds shall go to National Defense.
- I believe in this emergency, and I believe you believe in it.
- You and I both need the American way of life even more than the millions of men in the military and naval services.
- We owe these men, their families, and our government something more than mere dislike of the enemy, and we have no right to be any less personally involved in the present emergency than they.
- I believe that art, in its way, is as great a weapon for the defense of right as a strong army and a strong navy.
- Let's not get richer in material things until the day after tomorrow, and let's not be poverty-stricken in spirit at a time which so graciously invites generosity.
- You can reach me at 1821 15th Avenue, San Francisco.

Yours truly:

William Saroyan

Fred North Heads RKO in Detroit; Kemper Resigns; Exchange Briefs

Detroit, Aug. 5.

Fred North, chief of the Detroit exchange for Warner Bros. until his recent resignation, has been named branch manager here for RKO. He succeeds James Sharkey.

United Artists, Detroit's perennial summer closer among first-run houses, will reopen Aug. 28 with 'Jekyl and Hyde.' Place has been shuttered since first sign of summer heat.

Kemper Resigns 20th, Buff.

Buffalo, Aug. 5.

Richard Kemper, manager of Dipson's 20th Century, resigned; reported assigned to another Dipson spot following an extended vacation.

Attendance at trade-showings has now narrowed down to about an even dozen spectators.

Pic Magazine will feature a pictorial story showing employment and training of the 'Glamour Usherettes' at Dipson's 20th-Century.

Howard Lurie of the Orpheum, Buffalo, will marry Jean Dautch, non-professional, in September.

A. Charles Hayman, of the Cataract and Strand, Niagara Falls, and Lafayette, Buffalo, left July 15 to spend the rest of the summer at his French River, Ontario. camp.

Lyric and Schiller Park, Syracuse, are closed for the summer.

Denise Skouras, daughter of Spyros Skouras, has been a guest of the Nikitas Dipsons for a fortnight.

Lincoln, Rochester, undergoing complete face-lifting under direction of George Lurie.

New Drive-in theatre on site of the dog track at Harlem road and Genesee street was washed out by rain Wednesday night, necessitating postponement of opening set for Thursday (31).

Wilgress Resigns

Montreal, Aug. 5.

Resignation of L. D. Wilgress, deputy Minister of Trade and Commerce, as a member of the National Film Board, announced by War Services Minister J. T. Thorson when he presided for the first time at a meeting of the board recently.

Thorson stated that Justice T. C. Davis, associate deputy Minister of National War Services, would replace Wilgress to fill latter's unexpired term, which runs to August, 1942. Jurisdiction of the National Film Board was transferred from the Trade and Commerce department to the department of National War Services at beginning of July. Enlargement of the board's duties will be undertaken in near future.

Molliver's Exchange

Philadelphia, Aug. 5.

David Molliver opening new exchange to handle Mohawk Pictures (old Grand National product).

William Z. Porter, chief booker and office manager at the Monogram, leaves this week for Coast to take post of traveling auditor for Mono. Porter is president of Film Exchange Employees union. He will be replaced at the local office by Maurice Rosen, son of exchange manager Samuel Rosen.

Barney Cohen, former manager at Lansdowne, now at Stanley-Warners' Cross Keys. Tiny Goldsmith shifted from Cross Keys to Drexel Hill.

Dave Segall acquired Band Box, Middleburg, Pa.

James Carla now operating Lyric, Throop, Pa.

Frank Sculli upped from booker to a member of the Metro sales staff. His spot at the booking desk being taken by Fred Craiker.

Conn. MPTO's Golfery

Motion Picture Theatre Owners of Connecticut holding its sixth annual golf tourney Aug. 19 at Race Brook Country club, Orange, Conn., near New Haven. Herman M. Levy is chairman of tournament committee. Last year more than 125 attended.

Stanley, N.Y., Leased

Stanley theatre, on Seventh avenue near 42d street, N.Y., formerly operated by Harry Brandt interests, leased to Markmo Amusement Corp., headed by Maurice Mauer. House has been closed for five or six weeks. New company plans remodeling and reopening shortly on much the same policy as formerly in use there.

Deal includes the two-story building. Stanley in recent years has operated on grind policy and as a subsequent run.

Helen Gwynne at WB

Helen Gwynne, added to Warners' eastern ad-publicity staff to handle magazine exploitation under Mitchell Rawson.

Pink's Duo

Los Angeles, Aug. 5.

Sidney Pink, former Fox-West Coast booker, operating the Century and Princess, here, formerly run by Simon Lazarus.

J. W. Bace building new theatre in Ford City, Cal., to replace the Roxy, recently destroyed by fire.

Fox-West Coast has added three L. A. houses to its operation. It bought 51% interest from George Burke and M. E. Baylis in the 600-seat Nurart; 750-seat Tivoli, and a new 900-seat house being built near the Douglas Aircraft plant.

Egbert's J. C. Spot

Jersey City, Aug. 5.

Arthur Egberts has been appointed assistant manager of Loew's Jersey City theatre. Egberts was formerly publicity agent for Loew's in Newark and Jersey City. He replaces W. H. Stillman, who resigned.

New England Outing

Boston, Aug. 5.

New England members of motion picture industry will get together Aug. 25 for a full day and evening's outing at Old Silver Beach, West Falmouth, Mass. Over 400 exhibs, film salesmen, bookers, exchange employes and allied workers will attend.

Heading the committee are William Cuddy of RKO and Major Patrick Healey of the Massachusetts Department of Public Safety.

W. Va. Convention

West Virginia theatre managers convene at White Sulphur Springs, Aug. 25-26. J. C. Shanklin, of Ronceverts, W. Va., is convention chairman.

Lippe in Newark

Newark, Aug. 5.

Albert B. Lippe appointed acting assistant manager of Loew's State here. Formerly was with Loew's publicity in Manhattan.

Pitt Delivery Strike Ends

Pittsburgh, Aug. 5.

Regular transportation of films from exchange to theatre was resumed here yesterday (4) when a two-week strike by AFL drivers of Exhibitors Service came to an end. Exhibitors also makes deliveries of local newspapers but this phase of their transportation was not affected by the walkout.

Under terms of the agreement, drivers obtained 5c hour increase for night work, paid vacations and time and one-half for overtime.

Heads of all the exchanges here have declared Aug. 21 a holiday to permit Film Row employees to attend annual Variety Club picnic for charity. Joe Hiller, local booker and agent, is chairman of affairs and entire proceeds will be donated to Camp O'Connelly, which Variety Club regularly maintains as a vacation spot every summer for city's underprivileged children. Charles Beares, West View owner, has turned ballroom over to Club for night of picnic and nationally-known band is being dickered for to play for dancing open to public—at a price, of couse, since it's all for sweet charity.

Bill Bryan, Vandergrift city manager for Manos circuit, has resigned his post to become a hotel manager in that town.

Max Felder, from New York, new manager of the Capitol, ace WB house in Steubenville, O.

Queen's Voice Trailers 'Prime Minister' (WB)

Ottawa, Aug. 5.

Audience at the American premiere of 'The Prime Minister' at the Capitol here next Wednesday (13) will be greeted by Queen Elizabeth of England, whose voice will be shortwaved by the British Broadcasting Corp.

'Minister' was made by Warner Bros. at its studios in Teddington, near London. Princess Alice, wife of the Earl of Athlone, Governor General of Canada, and Prime Minister Mackenzie King top the list of names who will attend the preem. Proceeds of opening performance go to Queen's Canadian Fund.

Street Bally

Fred Astaire and Rita Hayworth repeated one of their dance sequences from 'You'll Never Get Rich,' Columbia picture, on the Wilson sign at 46th and Broadway, N.Y., Friday (1) night. It's not the first time that motion picture clips had been employed on the giant 4,104-lamp sign, but first instance known where a scene from a picture was adapted for use in an animated electric cartoon.

Douglas Leigh, creator of sign, invited the press to view the scene from reserved window tables in the Automat directly across the street from the Wilson display.

Theme Song

Pittsburgh, Aug. 5.

It wasn't bad enough for the boys who drew the first numbers in the recent 21-year-old draft lottery, but they had to be invited to see a picture as the guests of the Warner theatre. The picture, of course, was 'Caught in the Draft.'

Stunt grabbed lots of free space.

B'WAY THEATRES NIX NEW INFO CENTER

Broadway picture theatres have been braced by a new outfit which is promising great things for business. It is called Theatre Information Centre, claiming to have offices in Manhattan, Bronx and Brooklyn. Idea is to have a central source of theatre information available, but no Broadway houses are going for the plan.

Ostensibly all that is requested is that the theatre manager submit future programs to the Centre, supposedly for the information of potential customers. But check by several exhibitors revealed that theatres were expected to unite in advertising the Theatre Info Centre phone number—and that later both the theatre and phone company would be asked certain fees. Idea of such information service being outside each theatre's own direct supervision does not meet with exhib approval.

More New Drive-Ins

Buffalo, Aug. 5.

First drive-in in this part of the country opened by Paul Wintner of Cleveland last week on site of former dog track. Entire proceeds of inadgural performances turned over to USO.

Combo Drive-In and Nitery

Albany, Aug. 5.

Fabian plans to build a drive-in, along with a night club, at the intersection of the Albany, Schenectady and Karner roads. Details of 500-automobile theatre and a large, modern night club, at a cost of 'about $50,000,' announced by Louis R. Golding, division manager.

Greensboro, N. C., Drive-In

Greensboro, S. C., Aug. 5.

Greensboro Drive-In opened July 24. Equipped to handle 320 cars on seven ramps arranged so that any car may enter or leave without disturbing the vision of any other group.

Ed and George Harris, of Atlanta, operators of similar theatres in Durham and Charlotte, operate the theatre.

Coast's Insistence on Horne Caused Charlie McCarthy to Resign 20th

Whelan-United's Windows Offered for Theatre Ads

Latest bally device being offered theatres in New York are 165 Whelan-United Drug and Cigar stores. Window display space for a quarter sheet, card-size sticker is $75 weekly for the group of stores.

Picture theatre advertisers are nixing the Whelan proposition generally, not only because they feel that newspapers are the best medium for advertising and their news stories but also because exhibitors always have been adverse to paying coin for window displays.

PITT DAILIES NIX 'BLOSSOMS' COPY

Pittsburgh, Aug. 5.

Although okayed and accepted in leading papers all over the country, including some of the most conservative sheets, one big ad in Metro's national series for 'Blossoms in the Dust' couldn't make the grade in Pittsburgh, except for single daily and then only one edition. It was the 4 col. by 13- inch spread headed: 'Bad Girls Don't Have Babies.'

Morning Post-Gazette and afternoon Press, Scripps-Howard sheet, turned it down flat; Hearst's Sun-Tele took it but yanked the copy after first edition. Penn theatre and M-G exchange hastily changed the top line, switched it to one of the lines from the picture: 'There are no illegitimate babies, only illegitimate parents.'

Penn, where film is currently playing, pointed out that Scripps papers in other cities took 'Bad Girls Don't Have Babies' copy without question; ditto other Hearst sheets and that second Paul Block daily, Toledo 'Blade,' accepted it, too, while Block's Pitt. P-G would have no part of it.

Now It's a Jap Cycle

San Francisco, Aug. 5.

Twenty-four hours after the Japanese crisis broke Ellis Levey had a 22-minute subject entitled 'America Faces Japan' grinding at his Oakland house. Worked all night to edit it down from four March of Times, using 'Crisis in the Pacific,' 'Spoils of Conquest,' 'Philippines,' and 'Japan, Master of Orient.'

Subject playing Frisco Telenews this week and will be distributed in this area by the local RKO exchange.

Insistence of Joe Schenck, Darryl Zanuck and other studio execs on the appointment of Hal Horne to do special exploitation for 20th-Fox was the spark that brought on the resignation Monday (4) of Charles E. McCarthy as director of advertising and publicity for the company. McCarthy objected to the employment of Horne to work independently of his office and when he ran head on into the studio crowd on the issue, he turned in his papers.

Horne will do special, independent exploitation on three pictures, as a starter. But this activity may affect the entire pub-ad-exploitation staff at the home office, as it will probably be extended to other big pictures. 'A Yank in the R.A.F' will tee off.

Successors to McCarthy and Maurice Bergman, whose resignation as advertising director immediately followed that of his boss, have not been decided upon. McCarthy, in deference to request of prez Sidney R. Kent, will shelve his desire to get out immediately and remain on until Sept. 1.

No successor will be named until Kent returns from a vacation at Thousand Islands at the end of this month, it was said. Horne has been mentioned for the top job, as result of McCarthy's bow-out, but that prospect hasn't been fully discussed as yet. It's understood he wasn't interested in it at first, as he desires to carry out his idea for the indie exploitation service. However, it's a growing possibility now.

Horne, who resigned recently as eastern rep of Walt Disney Productions, returned to New York Monday (4) from the Coast, where he discussed his ideas with Schenck, Zanuck, Joe Moskowitz, eastern rep of the studio, who returned from Hollywood at the same time as Horne; Harry Brand, director of publicity at the studio; Hermann G. Place, chairman of the 20th-Fox executive committee, and other production execs.

Convention Entry

They brought up Horne's name at the time of the Fox convention on the Coast about three weeks ago and McCarthy came forth with an immediate nix. He thought the thing had died when suddenly it burst forth again over his head. He refused to compromise, preferring to give up the post that he has held for the past 10 years and which is said to have paid him $600 a week.

Resignation of Bergman, who went to Fox last Dec. 1, after three years as head of advertising and publicity at Columbia, was a matter of loyalty to the man who had hired him.

'Mr. McCarthy disapproved of a policy,' Bergman explained to VARIETY yesterday (Tuesday), 'and, inasmuch as it was a policy of which I myself would have disapproved had I been in his shoes, I went right along with him. I feel that I would not have been happy otherwise.'

Bergman's Background

McCarthy and Bergman both will vacation before deciding on any other posts. Bergman, a former film account exec at Lord & Thomas, departs Friday (8).

In a statement announcing his resignation, McCarthy declared: 'Certain problems have arisen in the operation of the company which, to me, appear insoluble. Therefore, although I have a contract which has two more years to run, I asked Mr. Kent to relieve me of this obligation, as this would appear to be best for all concerned. Mr. Kent, with whom I have been associated for nearly 25 years, accepted my resignation with regret.'

As far as is known, Rodney Bush's post as exploitation head of the company is not affected by the moves. Bush has been out ill since early in July. Almost simultaneously with his being taken sick work of the department was divided. Bush, who had been doing both exploitation and publicity, was ordered to devote his full time to exploitation and all the publicity work was put on the shoulders of Earl Wingart, who had been handling it under Bush. No announcement of the switches was made by the company.

U MEETING THURS.

Regular meeting of Universal directors is scheduled for tomorrow (Thursday). Only routine business is scheduled to come before the directorate with several U executives out of town for the...

Advance Tipoff on Film Yarns in Fan Mags Held Injurious to Theatre Trade

Los Angeles, Aug. 5.

Coast chain and independent theatre operators are bringing pressure to bear on major studio exploitation heads to stop feeding fictionized film yarns to fan magazines. It is claimed that advance publication of complete stories is affecting subsequent run houses adversely through beauty parlor and waiting room circulation, which takes the edge off coming attractions.

Problem is receiving sympathetic consideration from Coast publicists, the Hays office and homeoffice execs in New York. Southern California exhibs, who have been complaining about story tipoffs via the fan publications, received word last week that the Hays office, Paramount, RKO and other studios are in favor of discontinuing release of complete story material. Protests from Coast theatre men, added to those already received in New York from midwest and eastern operators, was the culminating factor in swinging the decision.

It is reported that Paramount has already advised fan magazines that no more complete yarns will be available for publication. Studio publicists have long held the view that fan writer is not sufficiently skilled to fictionize a valuable screen property costing hundreds of thousands of dollars. Belief is now expressed that advance publication of yarns not only serves to reveal the plot but does so in a crude fashion which undermines interest in the forthcoming release.

Beef which brought action came in connection with subsequent runs for which protection was asked because these houses are most vulnerable to this form of exploitation. Word-of-mouth following key showing, added to publication, rob pictures of most of the novelty by the time they reach the second and third runs, it is claimed. Exhibitors have asked studio and home office execs whether it is worth while to handicap the bread-and-butter subsequent run market for the sake of a few columns of space.

Mystery stories and others with a trick or unusual finale are completely undone by advance publication though all types of product suffer. In one instance a circuit publicist on the Coast was previewing forthcoming product in a projection room and was trying to pick the criminal in a murder mystery. His wife kept on telling him he wasn't even close. This happened on several occasions with publicist finally being wised up to the fact that his wife got the tipoff from fan mags.

As an alternative to complete fictionization it has been suggested that fan publications run screen stories only in part without printing the ending or otherwise tipping off too much.

20TH CENTURY-FOX HAS ITS

V FOR VARIETY

...the great entertainment diversity that 20th Century-Fox offers you in its great product line-up for 1941-42!

V FOR VALUES

...the obvious boxoffice strength and power in the 20th Century-Fox stars and titles and stories for 1941-42!

V FOR VIGOR

...the vigorous showmanship with which 20th Century-Fox gets behind its pictures, promoting the Values and the Variety that will mean bigger boxoffice than ever in 1941-42!

20th CENTURY FOX

20TH CENTURY-FOX MARCHES ON—STRON

WN V CAMPAIGN UNDER WAY!

AUG. 1 release

CHARLEY'S AUNT
starring JACK BENNY

AUG. 15 release

WILD GEESE CALLING
starring HENRY FONDA, JOAN BENNETT

AUG. 29 release

SUN VALLEY SERENADE
starring SONJA HENIE *and* JOHN PAYNE *with* GLENN MILLER AND HIS ORCHESTRA

SEPT. 12 release

A YANK IN THE R.A.F.
starring TYRONE POWER *with* BETTY GRABLE
A Darryl F. Zanuck Production • Directed by Henry King

SEPT. 26 release

BELLE STARR (*The Bandit Queen*)
IN TECHNICOLOR *with* RANDOLPH SCOTT *and* GENE TIERNEY

OCT. 10 release

WEEK-END IN HAVANA
IN TECHNICOLOR *starring* ALICE FAYE, CARMEN MIRANDA, JOHN PAYNE, CESAR ROMERO

OCT. 17 release

SWAMP WATER
with WALTER BRENNAN, WALTER HUSTON, ANNE BAXTER, DANA ANDREWS

OCT. 30 release

HOT SPOT
starring BETTY GRABLE, VICTOR MATURE *with* CAROLE LANDIS

NOV. 13 release

HOW GREEN WAS MY VALLEY
starring WALTER PIDGEON, MAUREEN O'HARA, ANNA LEE
A Darryl F. Zanuck Production • Directed by John Ford

R AND GREATER THAN EVER IN 1941-42!

Nazis Seen Fomenting Mexican Workers' Strike vs. U. S. Film Cos.

Mexico City, Aug. 5.

Motion picture unions have extended the strike call against American companies until Aug. 13 from Aug. 10, but little hope is held out for averting strike move. American film reps aver they are willing to confer but laborites do not favor such confabs.

Union spokesmen declare that if the strike occurred it would not be disastrous to Mexican picture industry because enough Latin-American films are available to keep the cinemas going. Exhibitors, however, are frankly worried, discounting the union bragging and saying that Mexico cinemas must have American product to keep open.

The intrigue of Nazism is seen behind the voting of a strike for Aug. 10 by the national film workers union against the eight major American film distributors in Mexico. This Hitler move, evidence shows, is intended to afford yet another wedge in Mexico against the U. S. and democracy by eliminating the most important American films, splendid vehicles on anti-totalitarian propaganda. It's also reported to be a desperate attempt to make Mexico a wide open field for Nazi, Fascist and other undemocratic pix.

Evidence of this latest Nazi drive is that Hitler agents have pledged themselves to certain film labor leaders to finance the entire strike, to the extent of assuring the strikers not only full dinner pails but complete pay, on the basis of their current wages, during the tieup. This is a juicy proposition for the workers. The strike pay of their union would ordinarily get skimpy plenty fast, and under an amendment to the labor laws, they only receive a percentage of their old salaries during the strike.

Film labor chiefs roundly deny this evidence, but it is learned on excellent authority that American G-men operating in Mexico have straight information to the effect that Nazis are back of this new move to block, or at least greatly embarrass the American film companies. The U. S. and Mexican secret service operatives, it is understood, are engaged in running down those who have offered coin to the film workers' union chief. Arrests are expected soon, for this bribing can be considered as sabotage. Those convicted would probably be deported.

It does not seem likely that the strike would open up Mexico to German and Italian pix, as some appear to be confident that it would. The Confederation of Mexican Workers, which for long has been Moscow-inclined, is the avid enemy of Nazism and Fascism. It made that plain long before the war, and is now more than ever opposed to the doctrines of Hitler and Mussolini.

Possible withdrawal from Mexico of the Americans, because they are wearied of labor troubles that were supposed to have been definitely ended with the settlement of the four-months strike against them in 1935 and 1936, is causing some worry in pic labor circles.

The union leaders assert that, as American pix dominate this market by about 98%, it is only just that the exchange workers get a bigger cut in profits. The distributors' sentiment is that their help is already about the highest paid in Mexico.

RED TAPE DELAYS 'DOE' IN FOREIGN MARKET

Squawks are pouring into Warner Bros. homeoffice from nearly every foreign country where 'John Doe' is being readied for release because of the red tape involved on every deal for this picture. Sales rep for Frank Capra's' unit, which made the picture, must okay terms, number of prints and substantially the advertising budget for each country before the film can be shipped out.

Deal for 'Doe' is one of the few outside deals Warner Bros. has made in some years. Understood that Warners has an 80-20 deal for the picture, the picture company being on the small end. Setup has produced mostly percentage deals with few flat rentals.

London Exhibs Ask Earlier Theatre Hrs.

London, July 22.

Following official statement extra hour of daylight over normal summer time would cease to operate beyond end of this month, London exhibs are petitioning license authorities for new Sunday hours for metropolitan cinemas. Permission is being sought to open from 3:30 p.m. till 8 p. m., and that these hours should hold indefinitely. West End screening times for Sunday are currently from 4:30 to 10 p.m.

Suburban houses are seeking new Sabbath times from 3 p.m. to 8:30. Exhibs feel the earlier opening is more to patrons liking.

PUSH OUSTER OF BRITISH PIX IN AUSSIE

Sydney, July 25.

British interests are alleging that a major circuit exec is moving politically to have the British quota wiped out insofar as this particular zone is concerned by intimating that there are insufficient British pix circulating to comply with the 15% compulsory British screenings as imposed by the late Stevens' Government.

To offset any such move the British distribs aver that the retention of quota in New South Wales is very vital because of the increased costs of production in England. Assistance in the form of a quota, not only in N.S.W., but in other parts of the Empire, therefore becomes more important than previously, Britishers say.

It has been announced that for the year ended March 31, '41, the entire output from British studios totalled 65 pix, and in view of wartime circumstances this is looked upon as a 'remarkable' effort. Mention is made that although only 42 of these pix acted as Renters Quota and 23 were registered for Exhibitors Quota, all 65 pix are eligible for playdates under the Act operating in N.S.W., and are sufficient to fulfill the 15% quota setup as presently operating.

Lococo Outlines Needs For Yankee Pictures To Click in the Argentine

Buenos Aires, July 29.

No more picts with phoney Latin themes, plenty of sophisticated comedies with name casts and better Spanish titling, both for the marquee and on the screen, are the three points which will do more than anything else to better sell Hollywood films to South America, according to Clemente Lococo, biggest exhib in Argentina. Latter not only consumes more American films than any other country south of the border, but also produces more of its own product that any Spanish source.

Lococo is particularly able to see both sides because in addition to owning the first run Opera, Ideal, Normandie and Suipacha in downtown B. A., he also owns a flock of houses outside and is head man of Empresa Filmadora Argentina (EFA), one of the largest of the Big Five in national production.

Ary Lima Upped

Another change in Warner Bros. Latin-American setup was revealed this week with announcement that Ary Lima, formerly assistant sales manager in Brazil, had been made managing director in that country, succeeding Arthur G. Abeles, resigned.

Warners has opened a new branch at Monterey, Mexico.

New 20th-UA House

Capetown, July 1.

Another new theatre addition to be served by the 20th-Fox, United Artists booking combo in South Africa, is the 20th Century, Pretoria, near here, a 1,300-seater which opened June 5.

The Rex, a 450-seater, is due to open soon at Greenside, Johannesburg suburb. The Curzon, with 1,000 seating capacity, is set to open late this month or early in August at Wynberg, auburb of Capetown. United Artists and 20th-Fox also have deals whereby their product also plays these two houses.

Shanghai Exhibs Face Pix Shortage; Censors Nix All War Footage

Shanghai, July 8.

Local exhibs are holding back pix and extending runs slightly in order to overcome a potential famine, which is due to shipping shortages on the Pacific. With a single exception no President liner will arrive here before Sept.

All Canadian Pacific boats have been off the run for months.

Police censors viewed 200 features during six months of current year, banning nine, because of international conditions. War pix are definitely out, although Germans and British privately screen them. All references to war in newsreels also cut.

Several Marches of Time were cut, and 'Arise My Love,' censored four months ago, was banned for six months more.

BETTE'S 'LIE,' $7,500, TOP GROSSER IN B. A.

Buenos Aires, July 29.

Personal appeal of Bette Davis pushed WB's 'Great Lie' into the best money division here last week. Playing the Ambassador, film drew only mixed notices from the metropolitan critics but star's following kept them lined up at the boleteria putting down the pesos and week closed with a very nice $7,500 on mat and nite trade only.

Estimates, at the Rate of 4.19 Pesos to the U. S. Dollar

Ambassador (Lautaret and Cavalo) (1,400; $2, $1.50 m/n) 'Great Lie' (WB), $7,500.

Ideal (Lococo) (1,046; $3, $2.50 m/n) 'Nice Girl' (U) (2d wk). Weak $2,500 on the second week. First week had a fairly good $4,500 and drop is blamed more on the pic than on Durbin, who rates high here.

Rex (Lautaret, Cavalo and Cordero) (3,305; $2, $1.50 m/n) 'Men of Boys Town' (M-G), $8,800, which is nice going although not quite up to the Rooney musicals.

Normandie (Lococo) (1,420; $2, $1.50 m/n) 'Kitty Foyle' (RKO). Excellent $5,300 on the second run.

Monumental (Coll and Di Fiore) (1,330; $2, $1.50 m/n) 'Al Toque del Clarin' ('At the Sound of the Bugle') (Argentine-Sono Film). Satisfactory $3,800 and expected to do better in the nabe houses.

Opera (Lococo) (2,500, $2, $1.50 m/n) 'Adam Had Four Sons' (Col). Pretty good $5,800.

Broadway (Lautaret and Cavalo) (1,863, $2, $1.50 m/n) 'Keeping Company' (M-G). Very weak $2,000.

Suipacha (Lococo) (950; $2, $1.50) 'Night Train' (20th). Off to excellent notices to draw $2,500 and building by word-of-mouth.

Union's $98,327 Net

London, July 22.

Union Cinemas, Ltd., subsid of Associated British Pictures Corp., made a trading profit for year ending December last of $1,136,456.

After provisions for taxation and reserves, net is $98,328.

Krier Seeks Passage

Bob Krier, assistant to Ben Miggins, 20th-Fox European manager, is waiting for a boat at Lisbon to carry him back to the U. S., according to latest word.

Krier has been supervising work for 20th-Fox in the Portugal and Spain markets.

SHANGHAI BANS STRIPPERS

Shanghai, July 8.

Invasion of strip-teasers from extra-Settlement areas is being combated by the Shanghai police.

A recent raid netted five, who were jailed for a total of 59 days.

Argentine Producers Would Interest Whitney in Joint Distribution Plan

Buenos Aires, Aug. 5.

Top execs of Argentina's five leading picture producing studios are again huddling over the idea of some kind of joint distribution plan whereby films made here would be distributed throughout Latin-America and the States by U. S. companies.

Forthcoming visit of Jock Whitney, of the Rockefeller Committee, to coordinate cultural and economic relations with the American Republics has pointed up interest, localites believing that, if they have some sort of definite proposition to offer, Whitney may be interested. Argentine producers claim that even with present loose system of distribution elsewhere than in Argentina, Chile and Uruguay, their pictures are getting to be better and better foreign grossers and they declare that if Hollywood doesn't take advantage of the opportunity while its ripe, it may soon be to late.

Cash is generally admitted to be the stumbling block. Most local producers depend upon retainers and outright paid-in-advance purchase to obtain funds for production. Despite increasing reliability and money making possibilities of local productions, bank loans to film producers here are still rare, with only the Nazi banks being really willing to put up real coin. Therefore producers with flat pocketbooks but good ideas have to resort to every means to get pesos, selling distribution rights for whole provinces and groups of countries as State rights have been sold in the U. S.

Number of American companies have expressed willingness to distribute Argentines—and Columbia and Lumiton are currently mulling such a deal—but none were willing to put up cash, especially the kind demanded. Average local producer, some U. S. reps here think, feels the Hollywood companies are wallowing in money and that they should be willing to help subsidize local production.

Joint distribution—opening the way to joint production—would be a practical goodwill builder and its on these grounds that producers hope to interest Whitney.

David Rose Hops Back To London Saturday (9)

David Rose, Paramount's manager in England, arrived in New York Monday (4) from the Coast, preparatory to starting back to London. He plans hopping off by Clipper Saturday (9).

Rose huddled with Y. Frank Freeman and Buddy DeSylva relative to plans for production in England. Understood that he has completed arrangements for an English star to play the title role in 'Admirable Crichton,' soon to start production in Britain.

PAR GIVING UP MARKET IN SPAIN

Fred Lange, Paramount's manager for Europe, who arrived in N.Y. last week from Lisbon, has nearly completed liquidation of Par properties and assets in European countries from which it was barred by Nazi order. Latest country to come under Lange's attention is Spain, with Par definitely decided to give up all attempts to carry on operations there under the current regime. He had been working out of Lisbon on the Spanish liquidation.

Most other U.S. major companies, with properties and elaborate distribution setups in Spain, also are quitting the Franco-dominated country after trying for more than a year to obtain reasonable terms under which they might remove their revenues. Franco regime wanted to freeze such a large percentage of total monies owing American distributors (and then only via an involved arrangement calling for U.S. companies to produce in Madrid) that they gradually have withdrawn from all activity in Spain.

Lange plans to remain in N.Y. indefinitely. He has spent most of his time in France, Belgium, Portugal, Spain and other European countries trying to engineer liquidations since Hitler ordered American distributors to halt operations in nations he controlled.

Fernando Wagner Set For 5th Mex Season

Mexico City, Aug. 5.

Fernando Wagner opened the fifth consecutive season of his Pan-American theatre, the rendition of selected dramas and comedies in English, at the Palace of Fine Arts (National theatre) to good response. He opened with the Kaufman and Hart comedy, 'You Can't Take It With You.' The season is to conclude the end of August.

Wagner's veteran players include Annelies Morgan, Ray Adams, G. Alton Summers and Rickey Austin, who are doubling on the semi-weekly 'Pan-American Hour,' which the local municipal government presents over radio station XEQ (50,000 watts).

Wagner imported several players for his new season. Newcomers include Maria Temple, who played on Broadway last year; the Tom Irelands, of the Cleveland Playhouse; Ed Greene, Rilla Cady and Poi Delgado. Wagner is to follow up 'You' with 'Ladies in Retirement.'

20th Office Burns

Office of 20th-Fox in Manila, P. I., was destroyed by fire last week, according to word received at the N. Y. homeoffice. One employee was killed in blaze, which resulted in a complete loss of company files and other property in the structure.

Arthur Doyle is district manager for 20th-Fox in Manila.

LONDON GROUP AIDS ON SCRIBE ENTERTAINING

London, July 8.

Committee, to organize entertainment and get-together for American and Dominion scribes in their leisure moments in London, has been formed, headed by Hannen Swaffer, Quentin Reynolds, Flanagan and Allen, Leslie Henson, Henry Horne, Arthur Riscoe, Tom Bostock, William Mollison, Joe Evans and Cyril Smith.

First affair takes place at His Majesty's theatre, July 20, when scribes will be introduced to entire casts of 'Up and Doing,' 'Shephard's Poe,' 'Black Vanities' and 'Lady Behave,' where they will be entertained with impromptu program, interspersed with eats and drinks.

London in Wartime

Phyllis Neilson-Terry doing fire watching in the Marylebone London area.

Flanagan and Allen will do a week at the Hippodrome, Coventry, giving their entire earnings to Coventry Hospital appeal fund, for rebuilding the hospital which was demolished during a blitz.

George Black, Jr., has been promoted to lieutenant in the Army.

Edward Stirling, who used to operate the only English theatre in Paris, has opened at the French Institute, South Kensington, London, where he gives plays in English and French.

Sir John Pratt, who is brother of Boris Karloff, has resigned his post in Ministry of Information.

Colonel Philip Astley, Deputy Director of Army Public Relations in Cairo, is ex-husband of Madeleine Carroll. They were divorced nearly two years ago.

Bruce Sievier, lyric writer, promoted Squadron Leader in the RAF.

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ROBERT ARMSTRONG · REGIS TOOMEY
ALLEN JENKINS
Directed by MICHAEL CURTIZ
Screen Play by Frank Wead & Robert Buckner
From a Story by Frank Wead
Music by Max Steiner
A Warner Bros.-First National Picture

Coming right up from Warners!

Advance Production Chart

Hollywood, Aug. 5.

Studios are currently swinging into full stride on 1941-42 product with peak of activity likely to be reached around the end of the month. All majors already have a sizeable portion of next season's schedule well on the way towards completion, with most of the consent decree signatories amply stocked for tradeshowings. Total of 48 pictures are now in cutting rooms of the eight major releasing companies, with 58 shooting and 22 (including those tradeshown completed).

The big push at 20th-Fox has placed 17 pictures on the shooting and cutting lists in addition to five already tradeshown, making a total of 22 under way. Metro has 12 shooting and three cutting, in addition to three completed, while RKO-Radio, having tradeshown the first block of five, has five more nearing completion in addition to four westerns.

Paramount, with a complete product setup for 1941-42 as yet undetermined, has tradeshown five with eight more in the cutting stage and seven shooting. In releasing 29 pictures (same as last year), the studio schedule is well on the way towards completion, not taking into account the Sherman westerns and Picture Corp. of America releases which are still in early stages of preparation. Universal is making strong headway with one or two of the nine in the cutting rooms awaiting release and seven more shooting. Warners has five coming up for tradeshowing shortly in addition to one completed and eight shooting.

Columbia

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Features	48	0	5	7	36
Westerns	16	0	1	1	14
Serials	4	0	0	0	4
Totals	68	0	6	8	54

Pictures in cutting rooms or awaiting release:

THE MEDICO HITS THE TRAIL, western; prod., William Berke; dir., Lambert Hillyer; no writing credits; camera, Benjamin Klinex. Cast: Charles Starrett, Patty McCarthy, Cliff Edwards, Forbes Murray, Frank LaRue, Archie Twitchell, Edmund Cobb (40-41).

GO WEST YOUNG LADY, musical; prod., Robert Sparks; dir., Frank Strayer; camera, Henry Freulich; no writing credits. Cast: Penny Singleton, Glenn Ford, Ann Miller, Allan Jenkins, Charles Ruggles, Onslow Stevens, Edith Meiser, Bob Wills and Texas Cowboys.

HARMON OF MICHIGAN, drama; prod., Wallace MacDonald; dir., Charles Barton; no writing credits; camera, John Stumar. Cast: Tom Harmon, Anita Louise, Oscar O'Shea, Warren Ashe, Larry Parks, Forest Evashevski.

BACHELORS' BABIES, formerly **THE STORK PAYS**, comedy; prod., Jack Fier; dir., Lew Landers; no writing credits; camera, L. W. O'Connell. Cast: Maxie Rosenbloom, Rochelle Hudson, Victory Jory, Danny Mummert, George McKay, Forest MacMahon, Bobby Larson.

TILLIE THE TOILER, comedy; asso. prod., Robert Sparks; dir., Sidney Salkow; screenplay, Karen Morley and Francis Martin; camera, Phil Tannura. Cast: Kay Harris, William Tracy, Daphne Pollard, George Watts, Jack Arnold, Benny Bartlett (40-41).

KING OF DODGE CITY, western; asso. prod., Leon Barsha; dir., Lambert Hillyer; orig. screenplay, Gerald Geraghty; camera, Benjamin Kline. Cast: Bill Elliot, Tex Ritter, Judith Linden, Dub Taylor, Gus Ashe, Dick Anderson, Pierce Lydon.

TWO LATINS FROM MANHATTAN, formerly **GIRLS FROM PANAMA**, drama; asso. prod., Wallace MacDonald; dir., Charles Barton; orig. screenplay, Albert Duffy; camera, John Stumar. Cast: Joan Davis, Jinx Falkenburg, Joan Woodbury, Carmen Morales, Marquita Bonanova, Don Beddoe, Richard Fiske, Lloyd Bridges, John Dilson, Dick Elliott, Tim Ryan, Chuck Morrison.

MYSTERY SHIP, drama; asso. prod., Jack Fier; dir., Lew Landers; screenplay, David Silverstein and Houston Branch; camera, Benjamin Kline. Cast: Paul Kelly, Lola Lane, Larry Parks, Roger Imhoff, Cy Kendall, Trevor Bardette, Dick Curtis, Dwight Frye, Byron Foulger, John Tyrell (40-41).

OUR WIFE, comedy; asso. prod. and dir., John Stahl; original screenplay, Lillian Day, Lyon Mearson; camera, Henry Sharpe. Cast: Ruth Hussey, Melvyn Douglas, John Hubbard, Charles Coburn, Frank Yaconelli (40-41).

HERE COMES MR. JORDAN, formerly **MR. JORDAN COMES TO TOWN**, formerly **HEAVEN CAN WAIT**, comedy; asso. prod., Everett Riskin; dir., Alexander Hall; based on play by Harry Segall; screenplay, Sidney Buckman, Seton I. Miller; camera, Joseph Walker. Cast: Robert Montgomery, Rita Johnson, Claude Rains, James Gleason, John Emory, Halliwall Hobbs, Evelyn Keyes (40-41).

LADIES IN RETIREMENT, drama; asso. prod., Lester Cowan; dir., Charles Vidor; screenplay, Reginald Denham and Garrett Fort; camera, George Barnes. Cast: Ida Lupino, Louis Hayward, Elsa Manchester, Edith Barrett, Evelyn Keyes, Isobel Elsom.

THE MEN IN HER LIFE, formerly **WOMAN OF DESIRE**; formerly **TONIGHT BELONGS TO US**, drama; prod.-dir., Gregory Ratoff; screenplay, Lady Eleanor Mercin-Smith; camera, Arthur Miller and Harry Stradling. Cast: Loretta Young, Dean Jagger, Eugenie Leontovich, Conrad Veidt, Victor Varconi.

TEXAS, western; asso. prod., Sam Bischoff; dir., George Marshall; story, Michael Blankfort, Lewis Meltzer; screenplay, Horace McCoy, Michael Blankfort, Lewis Meltzer; camera, George Meehan. Cast: William Holden, Glenn Ford, Claire Trevor, George Bancroft, Edgar Buchanan, Andy Tombes, Edmund MacDonald, Harrison Green, Merlin Nelson, George Lloyd, Ralph Peters, Addison Richards, Don Beddoe (40-41).

THUNDER OVER THE PRAIRIE, formerly **THE MEDICO RIDES**, western; asso. prod., William Berke; dir., Lambert Hillyer; no writing credits; camera, Benjamin Kline. Cast: Charles Starrett, Eileen O'Hearn, Danny Mummert, Cliff Edwards, Stanley Brown, Ted Adams, Dan Curtis, Cal Shrum and his Rangers orch. (40-41).

BLONDE FROM SINGAPORE, drama; asso. prod., Jack Fier; dir., Edward Dmytryk; story, Houston Branch; screenplay, George Bricker; camera, Lou O'Connell. Cast: Florence Rice, Leif Erickson, Gordon Jones, Don Beddoe, Adele Rowland, Alexander Darcy.

ROARING FRONTIERS, western; asso. prod., Leon Barsha; dir., Lambert Hillyer; no writing credits; camera, Benjamin Kline. Cast: Bill Elliott, Tex Ritter, Ruth Ford, Bradley Page, Frank Mitchell.

Columbia Pix in Production

YOU'LL NEVER GET RICH, com. drama; asso. prod., Sam Bischoff; dir., Sidney Lanfield; no writing credits; camera, Phil Tannura. Cast: Fred Astaire, Rita Hayworth, Martha Tilton, Sunnie O'Dea, Kay St. Germaine (40-41).

THREE GIRLS ABOUT TOWN, comedy; prod., Sam Bischoff; dir., Leigh Jason; no writing credits; camera, Franz Planer. Cast: Joan Blondell, Janet Blair, John Howard.

YOU BELONG TO ME, comedy; prod.-dir., Wesley Ruggles; screenplay, Claude Binyon; camera, Joseph Walker. Cast: Barbara Stanwyck, Henry Fonda, Edgar Buchanan, Melville Cooper, Harold Waldridge, Charles Arnt.

THE LAW OF THE WINCHESTER, western; prod., Leon Barsha; dir., Wally Fox; no writing credits; camera, Benjamin Kline. Cast: Bill Elliott, Tex Ritter, Virginia Carpenter, Frank Mitchell, Luana Walters, Bud Buster, George Chesboro, Francis Walker.

DUTCH SHOE MYSTERY, meller; prod., Larry Darmour; dir., James Hogan; story, Ellery Queen; screenplay, Dwight Taylor; camera, James Brown. Cast: Ralph Bellamy, Margaret Lindsay, Charley Grapewin, James Burke, Mona Barrie, Paul Hurst, Blanche Yurka, Tom Dugan, Leon Ames, George Zucco, Dennis Moore, Charlotte Wynters, Jean Fenwick, Pierre Watkin.

LONE WOLF DOUBLECROSS, meller; prod., Jack Fier; dir., Edward Dmytryk; no writing credits; camera, Phil Tannura. Cast: Warren William, Ruth Ford, Eric Blore, Thurston Hall, Fred Kelcey, Marlo Dwyer, Victor Jory, Victor Kilian.

ROYAL MOUNTED PATROL, meller; prod., Wm. Berke; dir., Lambert Hillyer; no writing credits; camera, George Meehan. Cast: Charles Starrett, Russell Hayden, Wanda McKay, Lloyd Bridges, Don Curtis.

Metro

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Features	50	3	12	3	32

Pictures in cutting room or awaiting release:

LIFE BEGINS FOR ANDY HARDY, comedy; gen. office prod.; dir., George B. Seltz; no writing credits; camera, Les White. Cast: Mickey Rooney, Lewis Stone, Fay Holden, Ann Rutherford, Sara Haden, Ray McDonald, Patricia Dane.

KILDARE, No. 8 (tentative title, **MARY NAMES THE DAY**), drama; gen. office prod.; dir., Harold Bucquet; no writing credits; camera, Sid Wagner. Cast: Lew Ayres, Lionel Barrymore, Laraine Day, Samuel Hinds, Emma Dunn, Red Skelton, Fay Holden, Nils Asther.

SMILIN' THROUGH' drama (Technicolor), asso. prod., Victor Saville; dir., Frank Borzage; orig. by Jane Cowl and Jane Murfin; camera, Olive Marsh. Cast: Jeanette MacDonald, Brian Aherne, Ian Hunter, Patrick O'Moore, Jackie Horner, Eric Lonsdale, David Clyde.

Metro Pictures in Production

THE YEARLING (production suspended until spring), drama (Technicolor), asso. prod., Sidney Franklin; dir., Victor Fleming; orig. screenplay, Marjorie Kinan Rawlings; camera, Hal Rosson. Cast: Spencer Tracy, Gene Echman, Ann Revere, Chill Wills, Adeline deWalt Reynolds.

HONKY TONK, drama; asso. prod., Pandro Berman; dir., Jack Conway; no writing credits; camera, Bill Daniels. Cast: Clark Gable, Lana Turner, Claire Trevor, Marjorie Main, Frank Morgan, Albert Dekker, Rags Ragland, Chill Wills, Henry O'Neill.

THE CHOCOLATE SOLDIER, musical; asso. prod., Victor Saville; dir., Roy Del Ruth; no writing credits; camera, Karl Freund. Cast: Nelson Eddy, Rise Stevens, Nigel Bruce, Florence Bates.

UNTITLED GARBO, drama; prod., Gottfried Reinhardt; dir., George Cukor; no writing credits; camera, Joseph Rittenberg. Cast: Greta Garbo, Melvyn Douglas, Ruth Gordon, Robert Sterling.

MARRIED BACHELOR, comedy; asso. prod., John Considine; dir., Eddie Buzzell; no writing credits; camera, George Folsey. Cast: Robert Young, Ruth Hussey, Felix Bressart, Lee Bowman, Sam Levene.

UNTITLED TARZAN, drama; prod., B. T. Fineman; dir., Richard Thorpe; no writing credits; camera, Clyde DeVinna. Cast: Johnny Weissmuller, Maureen O'Sullivan, Philip Dorn, Tom Conway.

THE NEW YORK STORY, drama; prod., Sam Marx; dir., Mervyn LeRoy; camera, George Barnes; no writing credits; Cast: Edward G. Robinson, Edward Arnold, Laraine Day, Marsha Hunt.

WHEN LADIES MEET, drama; co-producing, Robert Z. Leonard and Orville O. Dull; dir., Robert Z. Leonard; no writing credits; camera, Robert Planck. Cast: Joan Crawford, Greer Garson, Robert Taylor, Herbert Marshall.

FEMALE OF THE SPECIES, comedy; prod., Joseph L. Manckiewz; dir., W. S. Van Dyke; no writing credits; camera, Bill Daniels. Cast: Don Ameche, Rosalind Russell, Kay Francis.

BABES ON BROADWAY, musical; prod., Arthur Freed; dir., Busby Berkeley; no writing credits; camera, Lester White. Cast: Mickey Rooney, Judy Garland, Fay Bainter, Ray MacDonald.

PANAMA HATTIE, musical; prod., Arthur Freed; dir., Norman McLeod; no writing credits; camera credits not set. Cast: Ann Sothern, George Murphy, Red Skelton, Rags Ragland, Ben Blue.

H. M. PULHAM, ESQ., drama; dir., King Vidor; original story, J. P. Marquand; camera, Ray June. Cast: Hedy Lamarr, Robert Young, Ruth Hussey, Charles Coburn, Van Heflin, Bonita Granville.

KATHLEEN, drama; prod., George Haight; dir., Harold S. Bucquet; original story, Kay Van Riper; camera Sid Wagner. Cast: Shirley Temple, Herbert Marshall, Laraine Day, Felix Bressart, Gail Patrick.

Monogram

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Features	26	0	3	1	22
Westerns	16	1	0	2	13
Wayne re-issues..	8	8	0	0	0
Totals	50	9	3	3	35

Pictures in cutting room or awaiting release:

DYNAMITE CANYON, western; prod.-dir., Robert Tansey; original story and screenplay, Robert Emmett,

(Continued on page 20)

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY *presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in* VARIETY *and the running time of prints are included.)*

Key to Type Abbreviations: M—Melodrama; C—Comedy, CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama, MU—Musical. Figures herewith indicate date of VARIETY*'s review and running time.*

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WEEK OF RELEASE—6/20/41

Time Out for Rhythm (Col) 5/28	MU	74	R. Vallee-R. Lane
Hands Across the Rockies (Col)	W		Bill Elliot-M. Daily
The Big Store (M-G) 9/11	C	84	Marx Bros.-T. Martin
West Point Widow (Par) 9/11	CD	93	A. Shirley-R. Carlson
Reluctant Dragon (RKO) 9/11		73	Disney Cartoon
Nevada City (Rep) 7/16	W	58	R. Rogers-G. Hayes
Man Hunt (20th) 9/11	D	100	J. Bennett-W. Pidgeon
San Antonio Rose (U) 9/25	MU	62	R. Paige-J. Frazee
Passage from Hongkong (WB)	D		K. Douglas-L. Fairbanks

WEEK OF RELEASE—6/27/41

Sweetheart of the Campus (Col) 9/25	MU	64	R. Keeler-O. Nelson
Medico of Painted Springs (Col) 9/25	W	59	C. Starrett-T. Walker
Wanderers of the West (Mono)	W		T. Keene-B. Miles
They Met in Bombay (M-G) 6/25	D	92	C. Gable-R. Russell
The Parson of Panamint (Par) 9/25	W	84	E. Drew-C. Ruggles
Jungle Cavalcade (RKO) 7/9	M	76	F. Buck
A Very Young Lady (20th) 4/30/41	CD	80	J. Withers-N. Kelly
Poison Pen (Rep) 7/2	D	66	F. Robson-R. Newton
Puddin' Head (Rep) 7/2	C	80	J. Canova-F. Lederer
Kansas Cyclone (Rep)	W		D. Barry-L. Merrick
Hit the Road (U) 7/9	D	62	G. George-B. MacLane
Underground (WB) 9/25	D	95	J. Lynn-K. Verne

WEEK OF RELEASE—7/4/41

Prisoner on Devil's Island (Col) 7/30	D	70	D. Woods-S. Eilers
Barnacle Bill (M-G) 7/2	CD	90	W. Beery-V. Weidler
Murder by Invitation (Mono) 7/30	D	67	W. Ford-M. Marsh
Caught in the Draft (Par) 5/28	C	82	B. Hope-D. Lamour
Tom, Dick and Harry (RKO) 7/19	C	85	G. Rogers-G. Murphy
Moon Over Miami (20th) 6/18	MU	92	D. Ameche-B. Grable
Bachelor Daddy (U) 7/2	C	61	Baby Sandy-E. E. Horton
Kisses for Breakfast (WB) 7/23	C	81	D. Morgan-J. Wyatt

WEEK OF RELEASE—7/11/41

Two in a Taxi (Col)	D	62	A. Louise-R. Hayden
Navy Blue and Gold (M-G) (reissue)	D	95	R. Young-J. Stewart
Father Steps Out (Mono)	D		F. Albertson-L. Grey
Forced Landing (Par) 7/9	M	93	R. Arlen-E. Gabor
They Meet Again (RKO)	D		J. Hersholt-D. Lovett
Gangs of Sonora (Rep) 7/16	W	56	3 Mesquiteers
Mountain Moonlight (Rep)	CD		Weaver Bros. Elviry
Accent on Love (20th)	D	61	G. Montgomery-O. Massen
Hello, Sucker (U) 7/2	C	60	H. Herbert-T. Brown
Bride Came C.O.D. (WB) 7/2	CD	94	B. Davis-J. Cagney

WEEK OF RELEASE—7/18/41

Blondie in Society (Col) 7/2	C	77	P. Singleton-A. Lake
Son of Davy Crockett (Col) 7/9	W	59	B. Elliott-I. Meredith
Stars Look Down (M-G) 1/3/40	D	104	M. Redgrave-M. Lockwood
Arizona Bound (Mono)	W		B. Jones-T. McCoy
Shepherd of the Hills (Par) 6/18	D	98	J. Wayne-B. Field
Hurricane Smith (Rep)	D		R. Middleton-J. Wyatt
Sunset in Wyoming (Rep)	W		G. Autry-S. Burnette
Dance Hall (20th) 7/23	D	73	C. Romero-C. Landis
Raiders of the Desert (U)	W	60	R. Arlen-A. Devine
Rawhide Rangers (U)	W		J. M. Brown
Bullets for O'Hara (WB) 9/30	D	50	J. Perry-R. Pryor

WEEK OF RELEASE—7/25/41

The Officer and the Lady (Col) 7/16	D	59	R. Hudson-R. Pryor
Blossoms in the Dust (M-G) 6/25	D	98	G. Garson-W. Pidgeon
The Deadly Game (Mono)	D		J. Lang-C. Farrell
Hurry, Charlie, Hurry (RKO) 7/9	C	65	L. Errol-K. Howell
Ten Nights in a Bar Room (Rep)	M		R. Armstrong-L. Hayes
Bad Men of Missouri (WB) 9/16	D	75	J. Wyman-D. Morgan

WEEK OF RELEASE—8/1/41

Thunder Over the Prairie (Col) 7/30	W	59	C. Starrett-E. O'Hearn
Ringside Maisie (M-G) 7/30	C	95	A. Sothern-G. Murphy
Bowery Blitzkrieg (Mono)	D		W. Hull-L. Gorcey
Fugitive Valley (Mono)	W		R. Corrigan-M. Terhune
Kiss the Boys Goodbye (Par) 9/25	CD	83	M. Martin-D. Ameche
My Life With Caroline (RKO) 7/19	C	78	R. Colman-A. Lee
Rags to Riches (Rep)	M		A. Baxter-M. Carlisle
Charley's Aunt (20th) 7/23	C	80	Jack Benny
Cracked Nuts (U)	C		M. Auer-U. Merkel
Three Sons o' Guns (WB)	CD		W. Morris-T. Brown

WEEK OF RELEASE—8/8/41

Ellery Queen and Perfect Crime (Col)	M	68	R. Bellamy-M. Lindsay
Whistling in the Dark (M-G) 8/9	D	79	C. Veidt-A. Rutherford
Dynamite Canyon (Mono)	W		T. Keene-E. Finley
Wide Open Town (Par) 7/30	W	77	W. Boyd-R. Hayden
Six Gun Gold (RKO)	W		T. Holt-L. White
Dressed to Kill (20th) 7/23	M	75	L. Nolan-M. B. Hughes
Hold That Ghost (U) 7/30	C	85	Abbott-Costello
New Wine (UA) 7/30	MU	82	I. Massey-B. Barnes
Manpower (WB) 7/9	D	103	E. Robinson-M. Dietrich

WEEK OF RELEASE—8/15/41

Tillie the Toiler (Col)	C		K. Harris-W. Tracy
Medico Hits the Trail (Col)	W		C. Starrett
Life Begins for Andy Hardy (M-G)	C		M. Rooney-A. Rutherford
Doctors Don't Tell (Rep)	D		J. Beal-F. Rice
Ice-Capades (Rep)	C		J. Ellison-D. Lewis
Wild Geese Calling (20th) 7/30	D	78	H. Fonda-J. Bennett
This Woman Is Mine (U)	D		F. Tone-C. Bruce

WEEK OF RELEASE—8/22/41

Dr. Kildare's Wedding Day (M-G)	D		L. Ayres-L. Day
World Premiere (Par)	C		J. Barrymore-F. Farmer
Scattergood Meets Broadway (RKO)	CD		Guy Kibbee
Under Fiesta Stars (Rep)	W		Gene Autry
Bad Men of Deadwood (Rep)	W		Roy Rogers
Private Nurse (20th) 7/30	M	60	J. Harwell-B. Joyce
A Dangerous Game (U) 3/5	M	69	A. Devine-R. Arlen
Highway West (WB) 8/9	D	62	B. Marshall-A. Kennedy

WEEK OF RELEASE—8/29/41

Our Wife (Col)	C		M. Douglas-R. Hussey
When Ladies Meet (M-G)	C		J. Crawford-R. Taylor
Saddle Mountain Roundup (Mono)	W		Range Busters
Aloma of the South Seas (Par)	RD		D. Lamour-J. Hall
Sun Valley Serenade (20th) 7/23	CD	86	S. Heine-G. Miller
Lydia (UA)	RD		M. Oberon-A. Marshal
Major Barbara (UA) 9/7	D	115	W. Hiller-R. Morley
Dive Bomber (WB)	D		E. Flynn-F. MacMurray

SEQUEL TO COME

Hollywood, Aug. 5.

Ray McCarey's next directing job at 20th-Fox is 'Between the Devil,' following his current chore as pilot of 'Cadet Girl.'

Walter Morosco is producer of the 'Devil,' screenplayed by Harold Buchman and Lee Loeb.

MUCH SAFER, TOO

Hollywood, Aug. 5.

Procedure is reversed in the picture, 'Tommy in the U. S. A.,' in preparation at 20th-Fox to follow 'A Yank in the R. A. F.'

Story is about young Britons who come to American airfields for training.

43,000,000 BOX-OFFICE CUSTOMERS READING 800 RAVES MEANS YOU *must* DATE THE PICTURE!

Biggest newspaper syndicate and radio coverage for any picture in the last eighteen months resulted from the sensationally different preview in the Winery of the famous Padre Vineyards at San Bernardino! Every big-name Hollywood correspondent wired hundreds of papers about a great, great picture—plus details of the time-capsule buried to mark the passing of Hollywood previews! A headline stunt for a headline attraction headed for headline business at your theatre!

"A gem so different from the usual Hollywood movie that it must delight the soul of audiences. Ilona Massey breathtakingly beautiful. Alan Curtis' love scenes are fine and his portrayal effective. I don't know when I enjoyed a picture so much!"
—*Louella Parsons, International News Service*

"It will attract profitable business in key houses. Music lovers will find the picture a melodious treat while general audiences will recognize the high quality of the numbers."
—*Daily Variety*

"This is a great picture. 'New Wine' bids fair to recapture the popularity of that success, 'The Great Waltz.'"
—*Film Daily*

"It is a film of rare beauty, both to hear and see, and one which affords showmen extraordinary opportunity. The film is suitable for any and all occasions in any and all communities."
—*Motion Picture Daily*

"Entertainment rich in appeal to eye and ear, a tribute to the production and ability of William Sekely. A film of character and distinction. Ilona Massey, Alan Curtis and Albert Basserman contribute three performances that stamp it with dramatic appeal. United Artists exploitation men have been campaigning on behalf of the film in advance of release, laying the groundwork upon which local campaigns may be developed."
—*Motion Picture Herald*

"The story is a tender one and has deep human appeal. The production values are good and the performances are charming. Here is entertainment that will be enjoyed heartily. Suitable for all."
—*Pete Harrison, Harrison's Reports*

"It achieves a considerable degree of genuine success. Ilona Massey is an extraordinarily charming and beautiful actress. The music is there—authentic and beautiful."
—*Hollywood Citizen*

"It departs most gratifyingly from the usual formula. Can scarcely fail to meet universal response. Vivid entertainment which everyone can enjoy. It has heart-warming romance. It has humor. It is always completely human and the music has been presented superbly. Film builds steadily with increasing dramatic power to potent climaxes."
—*Hollywood Reporter*

"A heady draught indeed for music lovers. Properly merchandised it will be a popular libation among the great rank-and-file. A heart-warming romantic story of a great love; an alleviating sprinkling of humor; and the less tangible but patently influential contributions of solid production and superb direction. The cast too will prove highly satisfactory with Ilona Massey and Alan Curtis delivering notable performances and a magnificent bit by Albert Basserman."
—*Boxoffice*

"Excellently presented musical. It holds together well. Sound recording of the music is one of the best tracks heard in many months. Key spots will get profitable reaction with proper exploitation."
—*Variety*

Gloria Productions Presents

Ilona Massey

NEW WINE

with

ALAN CURTIS • BINNIE BARNES • ALBERT BASSERMAN
JOHN QUALEN • BILLY GILBERT • STERLING HOLLOWAY

Produced by WILLIAM SEKELY • *Directed by* REINHOLD SCHUNZEL

RELEASED THRU UNITED ARTISTS

A FEW OF THE HIGHLIGHT BREAKS included 1,400 newspapers featuring the wire story from International News Service; Hedda Hopper's coast-to-coast radio broadcast telling millions "'New Wine' will have you raving!"; full-page picture of the Wine Cellar Queen in Life; The Best Publicity Stunt of the Month in Hollywood Reporter!

Advance Production Chart

(Continued from page 18)

Frances Kavanaugh; camera, Jack R. Young. Cast: Tom Keene, Sugar Dawn, Evelyn Finlay, Slim Andrews.

MOUNTAIN ROUNDUP, western; prod., Geo. W. Weeks; dir., S. Roy Luby; story, William L. Nolte; screenplay, Earle Snell, John B. Lahos; camera, Robert Clinex. Cast: Ray Corrigan, John King, Max Terhune, Lita Conway.

Monogram Pictures in Production

GENTLEMAN FROM DIXIE, formerly **L'IL LOUISIANA BELLE**, drama; prod., Edward Finney; dir., Al Herman; story and screenplay, Fred Mython; camera, Marcel Le Picard. Cast: Jack LaRue, Marian Marsh, Clarence Muse, Mary Ruth.

LET'S GO COLLEGIATE, comedy; prod., Lindsley Parsons; dir., Jean Yarbrough; story and screenplay, Edmond Kelso; camera, Mack Stengler. Cast: Frankie Darro, Manton Moreland, Jackie Moran, Keye Luke, Gale Storm, Gordon Jones.

GHOSTS IN THE NIGHT, meller; prod., Sam Katzman; dir., Phil Rosen; original screenplay, Carl Foreman, Charles Marion; camera, Marcel Le Picard. Cast: Bela Lugosi, Leo Gorcey, Hunt Hall, Bobby Jordan, Dorothy Short, Dave O'Brien.

Paramount

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Studio	29 (?)	5	7	8	9
H. Sherman	9 (9)	0	1	0	8
Pic. Corp. of Am.	3 (?)	0	0	0	3
Fleischer	..	..	..	..	..
Totals	41	5	8	8	20

Pictures in cutting rooms or awaiting release:

THE GREAT MAN'S LADY, formerly **PIONEER WOMAN**, drama; asso. prod-dir., William A. Wellman; screenplay, W. L. River; camera, William Mellor. Cast: Barbara Stanwyck, Joel McCrea, Brian Donlevy, Lloyd Corrigan, Etta McDaniel, Thurston Hall, Katherine Stevens, Helen Lynd, Mary Treen, Lucien Littlefield, Anna Q. Nilsson.

NIGHT OF JANUARY 16TH, drama; asso. prod., Sol C. Siegel; dir., William Clemens; screenplay, Delmar Daves, Robert Pirosh, Eve Greene; camera, John Mescall. Cast: Ellen Drew, Robert Preston, Nils Asther, Donald Douglas, Roy Gordon, Margaret Hayes, Clarence Kolb, Harry Hayden, Edwin Stanley, Paul Stanton, Willard Robertson, James Flavin, Georges Renavent, Paul Irving, Cecil Kellaway, Jean Phillips, Barry A. Bailey, Broderick O'Farrell, J. W. Johnston, Jack Richardson, Hayden Stevenson, Alice White, Keith Richards, Rod Cameron, George Guhl, Byron Foulger, Eric Wilton, Norman Ainsley, Gus Glassmire, Sam Ash, Pop Byron.

SULLIVAN'S TRAVELS, drama; asso. prod., Paul Jones; dir., Preston Sturgess; no writing credits; camera, John Seitz. Cast: Joel McCrea, Veronica Lake, Raymond Walburn, William Demarest, Franklin Pangborn, Porter Hall, Byron Foulger, Margaret Hayes, Torben Meyer, Robert Greig, Eric Blore, Al Bridge, Esther Howard, Almira Sessions, Frank Moran, George Renevant.

SKYLARK, comedy; asso. prod.-dir., Mark Sandrich; screenplay by Allan Scott; adaptation, Z. Myers; camera, Charles Lang. Cast: Claudette Colbert, Ray Milland, Brian Aherne, Binnie Barnes, Walter Abel, Ernest Cossart, Grant Mitchell, Mona Barrie, James Rennie, Virgina Sale, Fritz Feld.

GLAMOUR BOY, comedy; asso. prod., Sol C. Siegel; dir., Ted Tetzlaff; orig. screenplay, Bradford Ropes, Val Burton; camera, San Fapp. Cast: Jackie Cooper, Susanna Foster, Ann Gillis, Darryl Hickman, Jackie Searle, William Wright (40-41).

SECRETS OF THE WASTELANDS, western; Harry Sherman prod.; dir., Derwin Abrahams; screenplay, Gerald Geraghty; camera, Russell Harlan. Cast: Bill Boyd, Brad King, Andy Clyde, Barbara Britton, Douglas Fowley, Keith Richards (40-41).

ALOMA OF THE SOUTH SEAS Technicolor); asso. prod., Monte Bell; dir., Alfred Santell; screenplay, Frank Butler, Seena Owen, Lillie Hayward; camera, Karl Struss. Cast: Dorothy Lamour, Jon Hall, Lynn Overman, Rita Shaw, Katherine DeMille, Fritz Lieber, William Edmunds, Philip Reed, Noble Johnson, Francis MacDonald.

BIRTH OF THE BLUES, musical; assoc. prod., Monte Bell; dir., Victor Schertzinger; screenplay, Harry Tugend and Walter DeLeon; camera, William Mellor. Cast: Bing Crosby, Mary Martin, Brian Donlevy, Carolyn Lee, Eddie (Rochester) Anderson, Jack Teagarden orch.

AMONG THE LIVING, drama; asso. prod., Colbert Clark; dir., Stuart Heisler; screenplay, Lester Cole and Garrett Fort; camera, Theodore Sparkuhl. Cast: Albert Dekker, Susan Hayward, Harry Carey, Frances Farmer, Gordon Jones, Jean Phillips, Maude Eburne, Archie Twitchell, Ernest Whitman, William Stack, Ella Neal, Catherine Craig, Eddy Chandler.

OUTLAWS OF THE DESERT, formerly **SHEIK OF BUFFALO BUTTE**, western; Harry Sherman prod.; dir., Howard Bretherton; no writing credits; camera, Russell Harlan. Cast: William Body, Bradley King, Andy Clyde, Jean Phillips, Duncan Renaldo, Mickey Eissa (40-41).

WORLD PREMIERE, drama; asso. prod., Colbert Clark; dir., Ted Tetzlaff; screenplay, Earl Felton; camera, Don Fapp. Cast: John Barrymore, Frances Farmer, Ricardo Cortez, Don Castle, Richard Denning, Eugene Pallette, Cliff Nazarro, Martha O'Driscoll, Virginia Dale, Fritz Feld, Luis Alberni, Sig Rumann, Elizabeth Dow, William Wright.

RIDERS OF THE TIMBERLINE, formerly **TIMBER WOLVES**, western; Harry Sherman production; dir., Lesley Selander; no writing credits; camera, Russell Harlan. Cast: William Boyd, Brad King, Andy Clive, Eleanor Stewart, Victor Jory (40-41).

Paramount Pix Now in Production

BAHAMA PASSAGE, drama (Technicolor) asso. prod.-dir., Edward H. Griffith; screenplay, Virginia Van Upp; camera, Leo Tover and Allan Davy. Cast: Madeline Carroll, Stirling Hayden, Mary Anderson, Leigh Whipper.

REAP THE WILD WIND, drama; Cecil B. DeMille prod.; asso. prod., William H. Pine; dir., Cecil B. DeMille; screenplay, Alan Le May, Charles Burnett, Jesse Lasky, Jr.; story, Thelma Strabel; camera, Victor Milner. Cast: Ray Milland, John Wayne, Paulette Goddard, Raymond Massey, Robert Preston, Susan Hayward, Lynne Overman, Walter Hampden, Louise Beavers, Martha O'Driscoll, Richard Denning, Lane Chandler, J. Farrell MacDonald, Joseph Crahan, John St. Polis, Tom Tyler, Harry Woods.

THE REMARKABLE ANDREW, drama; prod., Richard Blumenthal; dir., Stuart Heisler; novel and screenplay, Dalton Trumbo; camera, Theodore Sparkuhl. Cast: William Holden, Ellen Drew, Brian Donlevy, Rod Cameron, Richard Webb, Nydia Westman, Spencer Charters, Frances Gifford, Porter Hall, Wallis Clark, Tom Fadden, Murdock MacQuarrie, Broderick O'Farrell, Bruce Mitchell, Brick Sullivan, James A. Millican, Margaret McWade.

LOUISIANA PURCHASE, musical (Technicolor); asso. prod., Harold Wilson; dir., Irving Cummings; screenplay, Jerome Chodorov, Joseph Fields; based on story by B. G. De Sylva; camera, Harry Hallenberger; color camera, Ray Rennahan. Cast: Bob Hope, Victor Moore, Zorina, Irene Bordoni, Dona Drake, Raymond Walburn, Maxie Rosenbloom, Frank Albertson, Phyllis Ruth, Donald MacBride, Andrew Tombes, Charles LaTorre, Sam McDaniel, Frances Gifford, Catherine Craig.

SWEATER GIRL, drama; prod., Sol C. Siegel; asso. prod., Joseph Sistrom; dir., William Clemens; no writing credits; camera, John Mescall. Cast: Eddie Bracken, June Preisser, Betty Jane Rhodes, Phil Terry, Nils Asther, Don Castle, William Henry, Ella Neal, Kenneth Howell, Johnny Johnston, William Cabanne, Freida Inescourt, Charles D. Brown.

HER JUNGLE MATE, drama; asso. prod., Monta Bell; dir., Al Santell; no writing credits; camera, William Mellor. Cast: Dorothy Lamour, Richard Denning, Helen Gilbert.

TWILIGHT ON THE TRAIL, western; Harry Sherman production; dir., Howard Bretherton; no writing credits; camera, Russell Harlan. Cast: William Boyd, Brad King, Andy Clyde, Jack Rockwell, Wanda McKay, Norman Willis, Robert Kent, Tom London, Frank Austin, Clem Fuller, Johnny Powers.

FLY BY NIGHT, drama; asso. prod., Joseph Sistrom; dir., Robert Siodmak; no writing credits; camera, John Seitz. Cast: Richard Carlson, Nancy Kelly, Albert Basserman, Martin Kosleck.

Republic

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Features	30	0	1	0	29
Westerns	32	0	2	1	29
Serials	4	0	0	0	4
Totals	66	0	3	1	62

Pictures in cutting rooms or awaiting release:

SUNSET IN WYOMING, formerly **UNDER FIESTA STARS**, western; asso. prod., Harry Grey; dir., William Morgan; no writing credits; camera, Reggie Lanning. Cast: Gene Autrey, Smiley Burnette, Maris Wrixon, George Cleveland, Robert Kent, Sarah Edwards, Dick Elliott, Sammy Blystone, Monte Blue, Fred Burns, Eddie Dew (40-41).

ICE-CAPADES, drama; asso. prod., Robert North; dir., Joseph Santley; no writing credits; camera, Jack Marta. Cast: Dorothy Lewis, James Ellison, Jerry Colonna, Vera Vague, Alan Mowbray, Phil Silvers, Gus Schilling, Renie Riano, Belita, Vera Hruba, Megan Taylor, Red McCarthy, Robin Lee, Phil Taylor (40-41).

KING OF THE TEXAS RANGERS, serial; asso. prod., H. S. Brown, Jr.; dir., William Whitney and Jack English; orig. screenplay by Ronald Davidson, Norman S. Hall, William Lively, Joseph O'Donnell, Joseph F. Poland; camera, Reggie Lanning. Cast: Sammy Baugh, Duncan Renaldo, Neil Hamilton, Pauline Moore, Monte Blue, Josef Forte, Howard Hughes, Bob Barron, Stanley Blystone, Roy Barcroft, William Kellogg, Buck Bryant.

RAGS TO RICHES, drama; prod.-dir., Joseph Kane; no writing credits; camera, William Nobles. Cast: Alan Baxter, Mary Carlisle, Jerome Cowan, Eddie Acuff, Paul Porcasi, Ralfe Harolde, Susanne Kaaren (40-41).

DOCTORS DON'T TELL, drama; prod., Albert J. Cohen; dir., Jacques Tourneur; no writing credits; camera, Ernest Milles. Cast: John Beal, Florence Rice, Gladys Gale, Edward Norris, Bill Shirley, Grady Sutton, Douglas Fowley, June Bryde, Ward Bond, Howard Hickman, Betty Blythe, Betty Farrington, Mary Currier (40-41).

Republic Pix in Production

BAD MAN OF DEADWOOD, western; prod.-dir., Joseph Kane; no writing credits; camera, Bill Nobles. Cast: Roy Rogers, George 'Gabby' Hayes, Sally Payne (40-41).

THREE TEXAS RANGERS, western; prod., Louis Gray; dir., Les Orlebeck; no writing credits; camera, Ernie Miller. Cast: Tim Tyler, Rufe Davis, Bob Steele, Chuck Morrison, Richard Beach, Lee Shumway, Lois Collier, Tom Chatterton, Joel Fredkin, Peggy Lynn, Roy Barcroft, Philip Trent.

THE PITTSBURGH KID, drama; prod., Armand Schaefer; dir., Jack Townley; no writing credits; camera, Reggie Lanning. Cast: Billy Conn, Jean Parker, Veda Amnborg, Don Douglas, Allan Baxter, Ernest Whitman, John Kelley, Etta McDaniel.

APACHE KID, western; prod.-dir., George Sherman; no writing credits; camera, Harry Neumann. Cast: Don Barry, Lynn Merrick, John Elliott, Robert Fiske, LeRoy Mason.

RKO-Radio

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Studio	24	5	3	1	15
Westerns	6	0	2	2	2
W. Disney	3	0	0	0	3
S. Goldwyn	3	0	0	1	2
H. Wilcox	2	0	0	0	2
W. Dieterle	2	0	0	0	2
Jerrold Brandt	3	0	0	0	3
J. Votion	1	0	0	0	1
Totals	44	5	5	4	30

Pictures in cutting rooms or awaiting release:

MY LIFE WITH CAROLINE, comedy; assoc. prod., William Hawks; dir., Lewis Milestone; play by George Berrand and Louis Verneuil; adaptation by John Van Druten; camera, Victor Milner. Cast: Ronald Colman, Anna Lee, Charles Winninger, Gilbert Roland, Hugh O'Connell, Murray Alper, Matt Moore, Jeanine Crispin (40-41).

BEFORE THE FACT, drama; prod. dir., Alfred Hitchcock; from the novel by Frances Iles; camera, Harry Stradling. Cast: Cary Grant, Joan Fontaine, Cedric Hardwicke, Nigel Bruce, Dame May Whitty, Isabel Jeans, Heather Angel, Auriol Lee.

LADY SCARFACE, drama; asso prod., Cliff Reid; dir., Frank Woodruff; screenplay, Arnaud d'Usseau, Richard Collings; camera, Nick Musucara. Cast: Dennis O'Keefe, Judith Anderson, Frances Neal, Rank

(Continued on page 22)

NO SELF-COMPETISH

WB Cancels Reissues in Deference to 'Dive Bomber'

Hollywood, Aug. 5.

Reissue of its pictures with army or navy backgrounds has been halted by Warners so 'Dive Bomber,' which premieres Aug. 12 at San Diego, can have the right of way without competition from the studio's previous similar-type films.

Company is after top grosses for 'Bomber' and wants no conflict with its own product.

See Consolidated's Move to Retire Pfd. Via Shift in By-Laws

Recent action of Consolidated Film Industries in altering by-laws so that the management can buy up its preferred stock, even when dividends are in arrears, is reported as the forerunner of a campaign looking toward the retirement of many preferred shares. This will be done via the purchase of preference stock as a continuous and regular policy. Previous to the action, such buy-in could not have been made without clearing up arrearages.

With Consolidated buying in preferred shares presently outstanding, management will accomplish two things. First, the number of shares in the active public market will be considerably reduced. Secondly, this will enable the management to retire a certain proportion of outstanding stock without paying dividend arrearages.

Gradual buy-up of the preferred would make the few remaining shares many times more valuable than today. Also it would make possible for Consolidated to actually call in remaining outstanding preferred after paying up divvy arrears. This would leave only the common stock outstanding and naturally increase the value of these shares.

Consolidated, besi es its laboratory printing work, also is benefiting presently from increased earnings of Republic Pictures, the film-producing - distributing subsid, and Moulded Products, another wholly owned subsid. Latter is reputed to have a booming business partly given incentive by the increased use of moulded products during defense preparations, and additionally by the increased vogue of such articles.

51 Scribes Toil at 20th

Hollywood, Aug. 5.

High literary content, established last January, is being maintained on the 20th-Fox lot, with 51 writers at work on 41 stories.

Last year the average weekly scrivening payroll was 41.

Amus. Stocks

Continued from page 5

vertible preferred to common may soon cut the first preferred issue to a minor amount and make possible higher dividends on the common.

Cause of the bullish sentiment towards Par shares is not entirely traceable to strong earnings (the first and second preferreds also hit new highs last week, the first preferred soaring more than five points). Additional factors are that the funded debt of Paramount has been reduced from $52,000,000 to $33,000,000 since the new management took charge about five years ago. In the last five years, the amount of both preferred shares outstanding has declined from $32,000,000 to $18,000,000. Also it is predicted that this year will be far and away the best year Par has experienced under the present management, with close to $9,000,000 profit hinted even this early.

Warners' glowing financial report for the first three quarters of the current fiscal year, which showed $1.12 on the common and $44.50 on each share of preferred, already has been reflected by the directorate's action in declaring $2 divvy on the preferred. Company's $4,433,445 net operating profit for the 39 weeks of the present fiscal year gave hope that Warner Bros. common shares earnings might top $1.40 for the full year, a remarkably fine showing.

Fact that the Warner preferred shares also registered new highs for 1941 last week at $72 revived talk that some method might be devised to bring into the company treasury all or a portion of the preferred outstanding.

MORE NEWSREEL THEATRE BLDG.?

San Francisco, Aug. 5.

Milton Wiesman, of Telenews Corp., and Ellis Levey, in charge of Frisco and Oakland houses, are maintaining silence regarding reports that Telenews is surveying more than a dozen cities with view to further expanding the chain.

Aaron Goldberg's new Newsreel, Oakland, opens Aug. 15 with a KROW tieup. Miniature deluxe reeler, 287 seats, will have a radio studio after manner of the Telenews, plus a tieup with the Post-Enquirer. Original will be a writing room for those who would pen letters, a la hotels, complete even unto postcards bearing picture of the house. In addition to daily newscasts, three weekly production shows will air via KROW from the theatre. Half-hour broadcast also has been set for the opening.

Oakland Telenews, country's largest newsreeler, did better in its second week than in its first but it's still too soon to tell yet if location and size can be overcome.

WB's Net

Continued from page 5

ly to cover possible losses in the foreign field, although not specified.

Company noted that realization of a tax loss arising from sale of all capital stock of, and advances to, Brunswick Radio Corp., a subsidiary previously consolidated, has reduced the estimated normal Federal income taxes for the 39-week period by $415,000. While the book value of the investment in Brunswick Radio Corp. was adjusted each year for the losses of this subsid., not all adjustments were deductible for Federal income tax purposes. Warner Bros. has offset its loss, resulting from the sale, including a substantial portion of the accumulated adjustments referred to, against taxable income in computing normal Federal income tax in this period.

Warners noted that additional provision for contingencies increased the reserve in respect to net assets of subsidiaries operating in foreign territories to $1,250,000. Cash in the U. S. on May 31 last totaled $10,284,296 as compared to $10,932,279 on March 1, 1941.

WB ANNUAL EARNINGS, 1930-41

	Net profit.
1930	$7,074,631
1931	*7,918,605
1932	*14,095,054
1933	*6,291,748
1934	*2,530,514
1935	674,159
1936	3,177,313
1937	5,876,183
1938	1,929,721
1939	1,740,908
1940	2,747,472
(1940 by Quarters)	
First quarter	$642,129
Second quarter	376,368
Third quarter	932,216
Fourth quarter	796,759
(1941 by Quarters)	
First quarter	$1,276,316
Second quarter	1,506,228
Third quarter	1,650,901

* Deficit.

Veinte Años y Una Noche

(Continued from page 8)

mother once lived, set the mood, which is sustained throughout. She meets the son of a neighboring family, falls in love at first sight, but is ordered by her aunt not to see him again because of the family feud.

The aunt consistently refuses to tell her how her mother died, and the story builds for climax when the aunt reveals she killed the mother in a fit of hate and jealousy as the mother was about to elope with the boy's father. Deliberately slow rhythm maintained by director Alberto de Zavalia is used to build suspense. And the drama is such that at times it causes the picture to drag. Extended sequence in which the girl and her aunt are caught in a runaway coach, while marked by excellent trick work, seemed superfluous. Occasional comic bits alleviate the tension, but dialog often becomes overly emphatic and theatrical.

Settings have been done without that eye on the budget, which so often marks Argentine production and location shots in Cordoba, now the favorite locale for Argentine film makers, are generally good. Pedro Lopez Lagar gives Senorita Garces excellent support, although at times retaining mannerisms which make him appear studied. Photography okay and music by Alejandro Gutierrez del Barrio is adequate. *Ray.*

"Most entertaining of all motion pictures since the first 'Thin Man'!"

Thornton Delehanty—NEW YORK HERALD-TRIBUNE

WORLD PREMIERE
NOW
RADIO CITY MUSIC HALL

Released August 21st

HERE COMES MR. JORDAN

starring
ROBERT MONTGOMERY

with

Claude **RAINS** · Evelyn **KEYES** · James **GLEASON** · Edward Everett **HORTON** · Rita **JOHNSON** · John **EMERY**

Screen Play by Sidney Buchman and Seton I. Miller · Directed by ALEXANDER HALL · Produced by Everett Riskin

A COLUMBIA PICTURE

COLUMBIA PICTURES

W. R. Frank on Both Sides of Fence

Now Dieterle's Production Partner, He Demands % Terms—Opposes % as an Exhib

Minneapolis, Aug. 5.

W. R. Frank, local independent exhibitor leader and head of one of the territory's largest and most successful circuits of 16 theatres, is now regarded as 'almost a Benedict Arnold' by his fellow Northwest Allied members. It's because he has blossomed out as a film producer. Long one of the 'toughest' and hardest-boiled film buyers and severest critics of producers-distributors, always a thorn in distributors' sides and ever in the front rank of this territory's aggressive exhibitors agitating for trade reforms to bring relief to the indies, Frank now is threatened with a dose of his own medicine.

Frank joined forces with William Dieterle and Robert J. MacDonald, the latter also a Minneapolitan, to organize the Dieterle Productions. He's treasurer and one of the principal stockholders. Product will be released through RKO.

First of the company's offerings, 'Here Is a Man,' formerly titled 'The Devil and Daniel Webster,' is one of RKO's first groups-of-five under the consent decree and was given a trade showing here last week.

What's hardest for Frank's erstwhile pals among the local indie exhibitors to take is the fact that RKO is demanding percentage for 'Here Is a Man.' As an exhibitor, Frank always has been one of the most implacable of the many territory foes of percentage. Now, as an exhibitor, he's still agin it, but as a producer he's for it.

Frank says he expects to contribute to the new company a typical successful independent exhibitor's viewpoint on what the public wants in the way of pictures. A close watch on the pulse of the boxoffice at his theatres, he thinks, will help to guide toward successful production.

Too Many Gov't Agcy. Film Shorts Threaten To Clutter the Screen

With numerous Government agencies including the Navy, Army, Marine Corps, Coast Guard, Air Corps, Department of Agriculture, Home Defense and OPM, crowding to get their pet defense items on the nation's screen, red light is up in the industry to prevent the screen from being cluttered up with material that may sour audiences on vital defense items.

The film business has its own National Defense organization, with Francis Harmon as national coordinator, and many exhibitors now are willing to show only the national defense clips which have received the seal of the defense committee headed by R. B. Wilby. About 10,000 theatres have agreed to use material approved by this committee.

Because there is an over-supply of 10-minute shorts coming out just now, the recent statement of Will Hays regarding the overdoing of propaganda on the screen is believed as a warning to those interested in making national defense subjects. Idea of industry experts, and naturally that of exhibitors, is that defense subjects can become tiresome if hammering too much on the same subject, if too long or if there are too many subjects, no matter how short.

Nite Baseball Giveaways Add to Exhibitors' Grief

Minneapolis, Aug. 5.

As though night baseball in itself isn't enough opposition, Twin City theatres now have night baseball 'giveaways' to contend with.

The St. Paul American Association baseball team started it with a Monday 'wash night' at which two holders of the lucky numbers receive washing machines. Other 'wash' and gift nights also are planned.

NO. 2 OLSEN-JOHNSON TEAM

Minneapolis, Aug. 5.

With an Olsen-Johnson picture, 'Hellzapoppin', coming up, Universal here is able to boast an Olsen-Johnson team on its local sales staff.

They're Harold Johnson, a veteran member, and Clarence K. Olson, former Warner Bros.' branch manager, who just has joined Universal.

Par's Statement

Continued from page 5

income was down $92,000 in the second three months and only $66,000 in the first three.

While the proceeds from theatre dropped, Par's take from its picture-making activities was up, apparently reflecting results of economies and sweeping exec changes made at the studio. It used to be that the theatre-operating subsids of Par carried the film company, but the latter is now more than standing on its own, while the theatre operations, despite the decreased take, still showed a good profit. Result was a highly satisfactory second quarter and half-year statement.

Theatre income for the sixmonth period was $881,000, against $1,039,000 last year. For the second quarter it was $231,000, against $323,000 last year. Revenue in the totalizations is given only for the houses in which Par is partnered and not for those it owns outright. Inasmuch as the great majority are in the former category, however, it is pretty safe to take the figures as an indication of results in the entire circuit.

Paramount earnings for the second quarter were estimated at $1,904,000 after all charges, according to statement issued by the company last week, as compared with $1,478,000 in the June quarter of last year. This is only slightly below the Wall Street estimates. Earnings are equivalent to 66c on the common as compared with 48c a year ago in corresponding quarter.

Earnings are after computing normal Federal income taxes at 30%.

Paramount report shows $4,379,000 earnings in the first six months of present financial year ending July 5 last as compared with $3,084,000 in the first half last year. No deductions were made for excess profits taxes because estimated that none accrued.

Par estimated the first half earnings to be equal to $1.56 per common share as compared with $1.01 in the first six months last year. If present earnings gait is maintained Paramount would wind up the year with at least $3 per share on the common.

Paramount Annual Earnings, 1935-40

1935	$3,153,167
1936	3,889,020
1937	6,045,103
1938	2,533,279
1939	2,737,533
1940	7,633,130
(1939 by Quarters)	
First quarter	$622,000
Second quarter	530,000
Third quarter	333,000
Fourth quarter	1,252,533
(1940 by Quarters)	
First quarter	$1,060,000
Second quarter	1,478,000
Third quarter	1,726,000
Fourth quarter	2,823,130
(1941 by Quarters)	
First quarter	$2,475,000
Second quarter	1,904,000

RAW FILM TAX WILL HIT NEWSREELS MOST

New 10% tax on motion picture film stock, which affects principally Eastman Kodak and DuPont will further increase the cost of every film production. While a minor item in the overall cost of picture-making it will be heavily felt by newsreel companies because of the vast quantities of negative used twice a week.

Estimated that the 10% levy will mean a 7% tilt in cost to all film companies for their negative stock.

H'wood's Defense Comm.

Hollywood, Aug. 5.

Change in the makeup but not the spirit of Hollywood's defense campaign was announced by Y. Frank Freeman. New title is the Motion Picture Committee Cooperating for National Defense.

New members of the group are Arthur Ungar, W. R. Wilkerson and Robert Riskin. Idea is to take in all activity pertaining to the film industry.

Advance Production Chart

(Continued from page 20)

Brooks, Mildred Coles, Eric Blore, Lee Bonnell, Marion Martin, Horace MacMahon (40-41).

DUDE COWBOY, western; asso. prod., Bert Gilroy; dir., David Howard; screenplay, Morton Grant; camera, Harry Wild. Cast: Tim Holt, Marjorie Reynolds, Eddie Dew, 'Lasses White, Ray Whitley, Helen Holmes.

THE GAY FALCON, formerly **MEET THE VIKING**, formerly **THE GAY FALCON**, drama; asso. prod., Howard Benedict; dir., Irving Reis; orig. by Michael Arlen; screenplay, Lynn Rott and Frank Fenton; camera, Nick Musuraca. Cast: George Sanders, Wendy Barrie, Allan Jenkins, Anne Hunter, Gladys Cooper, Edward S. Brophy, Arthur Shields, Damian O'Flynn, Turhan Bey, Eddie Dunn, Lucile Gleason (40-41).

LOOK WHO'S LAUGHING, formerly **LOOK WHO'S TALKING**, comedy; asso. prod.-dir., Allan Dwan; screenplay, James V Kern; camera, Frank Redman. Cast: Edgar Bergen, 'Charlie McCarthy,' Jim Jordan, Marion Jordan, Lucille Ball, Lee Bonnell, Dorothy Lovett, Harold Peary, Isabel Randolph, Irving Bacon, Neil Hamilton (40-41).

MEXICAN SPITFIRE'S BABY, formerly **LORD EPPING SEES A GHOST**, comedy; asso. prod., Leslie Goodwins; dir., Cliff Reid; screenplay, Jerry Cady; camera, Jack MacKenzie. Cast: Leon Errol, Lupe Velez, Don Woods, ZaSu Pitts, Elizabeth Risdon (40-41).

SIX GUN GOLD, western; asso. prod., David Howard; dir., Bert Gilroy; orig. story, Tom Gibson; screenplay, Norton S. Parker. Cast: Tim Holt, Lee 'Lasses' White, Ray Whitley, Jane Clayton, Fern Emmet, Lane Chandler, Davidson Clark.

THE LITTLE FOXES (Goldwyn) drama; dir., William Wyler; screenplay, Lillian Hellman; camera, Greg Toland. Cast: Bette Davis, Richard Carlson, Patricia Collinge, Carl Benton Reid, Dan Duryea, Charles Dingle, Teresa Wright, Jessie Grayson, John Marriott.

WEEKEND FOR THREE, comedy; asso. prod., Tay Garnett; dir., Irving Reis; orig. by Budd Schulberg; screenplay, Dorothy Parker and Alan Campbell; camera, Russell Metty. Cast: Dennis O'Keefe, Jane Wyatt, Philip Reed, Edward Everett Horton, Franklin Pangborn, Marion Martin (40-41).

UNEXPECTED UNCLE, comedy; asso. prod., Tay Garnett; dir., Peter Godfrey; orig. story, Eric Hatch; camera, Robert DeGrasse. Cast: Anne Shirley, James Craig, Charles Coburn, Astrid Allwyn, Jed Prouty, Russell Gleason (40-41).

RKO Pix Now in Production

OBLIGING YOUNG LADY, comedy-drama; asso. prod., Howard Benedict; dir., Richard Wallace; orig. by Ferenc Molnar; screenplay, Sam and Bella Spewack. Cast: Joan Carroll, Edmond O'Brien, Ruth Warwick, Richard Carlson, Franklyn Pangborn, Marjorie Gateson, John Miljan, George Cleveland, Charles Lane, Andrew Tombes, Pierre Watkins, Fortunio Bonanova, Elmira Sessions (40-41).

RIDING THE WIND, western; prod., Bert Gilroy; dir., Edward Killy; story, Bernard McConville; screenplay, Erle Snell, Morton Grant; camera, Harry Wilde. Cast: Tim Holt, Mary Douglas, Ray Whitley, Lee White.

PLAYMATES, musical comedy; prod.-dir., David Butler; screenplay, James Kern, M. M. Musselman; camera, Frank Redmond. Cast: Kay Kyser, John Barrymore, Lupe Velez, Patsy Kelly, May Robson, Ginny Simms.

SCATTERGOOD MEETS BROADWAY, comedy-drama; prod., Jerrold T. Brandt; dir., Christy Cabanne; original story, Clarence Buddington Kelland; camera, Jack MacKenzie. Cast: Guy Kibbee, William Henry, Mildred Coles, Frank Jenks, Joyce Compton, Bradley Page.

FOUR JACKS AND A QUEEN, comedy; prod., John Twist; dir., Jack Hively; original screenplay, John Twist; camera, Russell Metty. Cast: Ray Bolger, Anne Shirley, Desi Arnaz, Eddie Foy, Jr., June Havoc, Jack Briggs, Jack Durant, William Blees, Lou Holtz, Henry Daniell, Fortunio Bonanova.

LAND OF THE OPEN RANGE, western; prod., Bert Gilroy; dir., Edward Killy; no writing credits; camera, Harry Wilde. Cast: Tim Holt, 'Lasses White, Ray Whitley.

20th Century-Fox

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Features	48	5	9	6	28
Westerns	4	0	0	2	2
Totals	52	5	9	8	30

Pictures in cutting rooms or awaiting release:

BELLE STARR, drama (Technicolor), asso. prod., Kenneth Macgowan; dir., Irving Cummings; no writing credits; camera, Ernest Palmer, Ray Rennahan. Cast: Gene Tierney, Randolph Scott, Shepperd Strudwick, Dana Andrews, Louise Beavers, Olin Howland, Elizabeth Patterson, Chill Wills, Paul Burns.

LAST OF THE DUANES, drama; asso. prod., Sol M. Wurtzel; dir., James Tingling; story by Zane Grey; screenplay, Irving Cummings, Jr., and William Conselman, Jr.; camera, Charles Clarke. Cast: George Montgomery, Lynne Roberts, Eve Arden, Francis Ford, George Stone, Joseph Sawyer, Truman Bradley.

CHARLIE CHAN IN RIO, drama; exec. prod., Sol M. Wurtzel; dir., Harry Lachman; screenplay, Samuel G. Engel and Lester Ziffern; camera, Joseph P. MacDonald. Cast: Sidney Toler, Mary Beth Hughes, Cobina Wright, Jr., Ted North, Victory Jory, Harold Huber, Sen Yung, Robert Derr, Jacqueline Dalya, Kay Linaker.

A YANK IN THE R. A. F., drama; asso. prod., Lou Edelman; dir., Henry King; screenplay, Darrell Ware and Karl Tunberg; camera, Leon Shamroy. Cast: Tyrone Power, Betty Grable, John Sutton, Reginald Gardiner, Donald Stuart, John Wilde, Richard Frazer.

MARRY THE BOSS' DAUGHTER, comedy; asso. prod., Lou Ostrow; dir., Thornton Freland; orig. screenplay, Jack Andrews; camera, Charles Clark. Cast: Brenda Joyce, Bruce Edwards, George Barbier, Hardie Albright, Ludwig Stossel, Bodil Rosing, Frank Sully.

RIDERS OF THE PURPLE SAGE, western; prod., Sol M. Wurtzel; dir., James Tingling; orig. by Zane Grey; camera, Lucien Andriot. Cast: George Montgomery, Mary Howard, Patsy Patterson, Lynn Roberts, Jane Richmond, Oscar O'Shea, Leroy Mason, William Pagan, Richard Lane, Ethan Laidlaw, Robert Barrat, James Gillette.

WE GO FAST, comedy; asso. prod., Lou Ostrow; dir., William McGann; orig. by Douglas Welch; camera, Harry Jackson. Cast: Sheila Ryan, Lynn Bari, Alan Curtis, Don Forest, Ernest Truex, George Lessey, Tom Dugan.

MAN AT LARGE, meller; asso. prod., Ralph Dietrich; dir., Eugene Forde; orig. screenplay, John Larkin; camera, Virgil Miller. Cast: Marjorie Weaver, Richard Derr, George Reeves, Milton Parsons, Steve Geray.

20th-Fox Pix in Production

HOW GREEN WAS MY VALLEY, drama; Darryl F. Zanuck, production; dir., John Ford; screenplay, Philip Dunne; camera, Arthur Miller. Cast: Walter Pidgeon, Maureen O'Hara, John Loder, Anna Lee, Roddy McDowell, Donald Crisp, Sara Allgood, Evan S. Evans, James Monks, Patric Knowles, Arthur Shields, Richard Frazer, Rhys Williams.

WEEKEND IN HAVANA, formerly **CARIBBEAN CRUISE**, formerly **HONEYMOON IN HAVANA**, musical (Technicolor); asso. prod., William LeBaron; dir., Walter Lang; music, Mack Gordon and Harry Warren; camera, Ernest Palmer. Cast: Alice Faye, Carmen Miranda, Cesar Romero, John Payne, Cobina Wright, Jr., George Barber, Leonid Kinsky.

HOT SPOT, drama; prod., Milton Sperling; dir., H. Bruce Humberstone; no writing credits; camera, Edward Cronjager. Cast: Betty Grable, Victor Mature, Carole Landis, Laird Cregar.

DANGEROUS BUT PASSABLE, drama; prod., Walter Morosco; dir., Alfred Werker; no writing credits; camera, Lucien Andriot. Cast: Lynn Bari, John Sutton, Dan Dailey, Lillian Yarbo.

SMALL TOWN DEB, drama; prod., Lou Ostrow; dir., Harold Schuster; no writing credits; camera, Virgil Miller. Cast: Jane Withers, Jane Darwell, Cobina Wright, Jr., Bruce Edwards, Katherine Alexander, Cecil Kellaway, Buddy Pepper.

CADET GIRL, drama; prod., Sol M. Wurtzel; dir., Ray McCarey; no writing credits; camera, Charles Clarke. Cast: Carole Landis, George Montgomery, John Shepperd, William Tracy.

GREAT GUNS, comedy; prod., Sol M. Wurtzel; dir., Monty Banks; no writing credits; camera, Glenn MacWilliams. Cast: Laurel and Hardy, Sheila Ryan, Edmund MacDonald, Dick Nelson.

SWAMP WATER, drama; prod., Len Hammond; dir., Jean Renoir; screenplay, Dudley Nichols; based on novel by Vereen Bell; camera, Lucien Ballard. Cast: Walter Huston, Walter Brennan, Dana Andrews, Eugene Pallette, Virginia Gilmore, John Carradine, Anne Baxter, Mary Howard, Guinn Williams, Russell Simpson, Joseph Sawyer, Ward Bond, Paul Burns.

CONFIRM OR DENY, drama; asso. prod., Len Hammond, dir., Fritz Lang; no writing credits; camera, Leon Shamroy. Cast: Don Ameche, Joan Bennett, John Loder.

United Artists

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Wanger	4	0	1	0	3
Roach	10	2	1	1	6
Korda	4	0	1	1	2
Small	9	0	0	1	8
Gloria Pics	1	1	0	0	0
Lesser	1	0	0	0	1
Lubitsch-Wanger	1	0	0	0	1
Loew-Lewin	2	0	0	0	2
A. Pressburger	2	0	0	0	2
Rowland	1	0	0	0	1
Pascal	1	0	0	0	1
Totals	36	3	3	3	27

Pictures in cutting rooms or awaiting release:

NEW WINE, musical; asso. prod., Dr. William Sekely; dir., Rheinhold Scheunzel; original by Ladislaus Bus-Fekete; camera, John Mescal. Cast: Ilona Massey, Binnie Barnes, Alan Curtis, Albert Basserman, Billy Gilbert.

LYDIA, formerly **ILLUSIONS**, drama; Alexander Korda production; dir., Julian Duvivier; screenplay, Ladislaus Bus-Fekete; camera, George Barnes. Cast: Merle Oberon, Alan Marshall, Joseph Cotten, Hans Jaray, George Reeves, Edna May Oliver, John Halliday, Sara Allgood, Billy Roy.

INTERNATIONAL LADY, formerly **G-MEN OF SCOTLAND YARD**, meller; Edward Small prod.; dir., Tim Whalen; screenplay, E. Lloyd Sheldon, Jack de Witt, Howard Estabrook; camera, Hal Mohr. Cast: Ilona Massey, George Brent, Basil Rathbone, Marjorie Gateson, Wyndham Standing, Gene Lockhart, Rita Quigley, George Zucco.

ALL-AMERICAN COED, musical; Hal Roach production; prod-dir., Leroy Prinz, Hal Roach, Jr.; story, Kenneth Higgins; screenplay, Cortland Fitzsimmons; camera, Bob Pittack. Cast: Frances Langford, Johnny Downs, Marjorie Woodworth, Harry Langdon, Noah Beery, Jr., Tanner Sisters, Esther Dale, Allan Lane.

UA Pictures in Production

MISS POLLY, comedy; Hal Roach production; dir., Frank Guiol; story, Ned Seabrook; screenplay, Eugene Conrad; camera, Bob Pittack. Cast: ZaSu Pitts, Slim Summerville, Elyse Knox, Dick Clayton, Brenda Forbes, Kathleen Howard, Dink Trout.

JUNGLE BOOK, drama (Technicolor); prod., Alexander Korda; dir., Koltan Korda; screenplay, Lawrence Stallings; camera, Lee Garmes, Duke Green. Cast: Sabu, Jerome Cowan, John Qualen, Rosemarie DeCamp, Patricia O'Rourke, Frank Puglia.

SUNDOWN, drama; Walter Wanger production; dirs., Ernst Lubitsch and Henry Hathaway; screenplay, Barre Lyndon and Sheridan Gibney. Cast: Bruca Cabot, Gene Tierney, George Sanders, Joseph Calleia, Carl Esmond, Reginald Gardiner.

Universal

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Features	44	0	7	9	28
Carillo-Devine-Foran	7	0	0	0	7
Westerns	7	0	0	0	7
Frank Lloyd	3	0	0	0	3
Serials	4	0	0	0	4
Totals	65	0	7	9	49

Pictures in cutting rooms or awaiting release:

SEALED LIPS, formerly **BEYOND THE LAW**, drama; asso. prod., Jack Barnhard; dir., George Waggner; orig. screenplay, George Waggner; camera, Stanley Cortez. Cast: William Gargan, John Litel, June Clyde, Anne Nagel, Mary Gordon, Addison Richards, Eddie Hart, Charles Sherlock, Chuck Morrison, Russell Hicks.

BURMA CONVOY, formerly **HALF WAY TO SHANGHAI**, drama; asso. prod., Marshall Grant; dir.,

(Continued on page 24)

U. S. O. CAMPAIGN · MOTION PICTURE THEATRES DIVISION

JOSEPH BERNHARD, *Chairman*

UNCLE SAM EXPECTS EVERY EXHIBITOR TO DO HIS SHARE . . . ENROLL YOUR THEATRES IN THIS GREAT CAUSE . . . LET'S DO A MAN-SIZE JOB FOR THE MEN IN UNIFORM!

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U. S. O. THEATRE WEEK

WEEK BEGINNING MONDAY, SEPTEMBER 1st

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U. S. O. CAMPAIGN
MOTION PICTURE THEATRES DIVISION
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I herewith enroll all my theatres for this great cause, during the seven (7) days beginning Monday, September 1st.

You can rely upon me to cooperate with you on the following:—

A. I will run the special trailer—to be supplied to me gratis—at all performances during the week of September 1st.

B. I will take collections following each showing of the trailer.

EXHIBITOR ______________________ CITY ______________

THEATRE ______________________ STATE ______________

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FILL IN AND MAIL IN TODAY TO ANY BRANCH MANAGER

Inside Stuff—Pictures

First run film housea in Los Angeles are cutting down on advertising space in the L. A. Times because of two of the newspaper's columnists. Paramount whittled its ad from 40 to 14 inches following Jimmie Fidler's column which proposed that all theatre admissions be reduced to 25c or less. Metro withdrew its appropriation for Times advertisements of its first run pictures in local theatres because of the weekly comments of Richard Griffith, New York correspondent of the Times, panning pictures which had been favorably reviewed by local Times writers. Following Griffith's remarks on 'Blossoms in the Dust,' Louis B. Mayer gave orders that the Times get no more of Metro's first-run ad appropriations, although two other morning papers were allotted their full quota. Fidler's attack on admission prices drew protests from the local theatre managers association, which takes in Fox-West Coast, Warners and RKO-Pantages. They declare the columnist's utterances are harmful to the film industry.

Because about 50% of Keith-Albee-Orpheum had not been obtained by RKO up until July 31, expiration date of original offer, under its offer to buy the outstanding minority interest in K-A-O common, RKO last Friday (1) extended the offer to purchase until Aug. 15. Offer had been made to buy the K-A-O common at $5 per share, having been made early in July.

RKO statement in extending the offer pointed out that approximately half of the K-A-O common held by the public at the time such offer was made has been acquired by the parent company. At the same time, it again was pointed out that some years ago holders of the minity interest in the common of K-A-O were entitled to exchange their stock share for share for the common capital shares of the predecessor of the present RKO company, but that such exchange no longer is available since the offer had been made by the predecessor corporation.

Although conceding the excellence of Metro's 'Blossoms in the Dust' as a picture, localites think it has done Milwaukee dirt, and Larry Lawrence, editor of the Milwaukee Journal Green Sheet, in a signed story bemoans the fact that Green Bay, Wis., is getting a lot of publicity that rightfully should go to this beer town—all because the boys who doped out the scenario took a few liberties with historic truth. Miss Edna Kahly Gladney, the heroine, in the picture is born in Green Bay where some of the dramatic scenes take place whereas, according to her own tell, she was never in that town in her life and really was born in Milwaukee, living here until 16 years old. Green Bay cops the publicity and Milwaukee gets nothing, hence the squawk..

To get an audience reaction to his forthcoming picture, 'Three Sheets to the Wind,' Tay Garnett staged it before an invited attendance of 600 in the CBS studio, meanwhile recording the piece on wax for possible radio sale. Cast in the radio tryout, headed by Brian Donlevy and Helga Moray, are the same actors who will appear in the picture, to be filmed by Garnett independently. Story is backgrounded by shots he made on a world yachting cruise two years ago.

Republic, not a member of the Producers Association, is getting the overflow of studio visitors, barred by the major studios. Valley studio is hand-shaking about 500 tourists a day and building up a friendly following in the east and midwest. Lot is also filled with visiting newspapermen, who are not barred by the other studios but are grabbing off photographs and news items for the home town papers.

Sammy Kaye walked out of the Chicago theatre, Chicago, two weeks ago with $10,071 as his end of the $45,142 business done by the theatre that week with 'Moon Over Miami' (20th) hooked up with his band. Kaye was booked into the theatre on a guarantee of $6,500 and a 50% split over a gross of $40,000. Band is current at the Riverside, Milwaukee.

Insiders seeing RKO's 'Tom, Dick and Harry' are amused by an ex-Variety man calling to his mate. Pic was produced by Bob Sisk, former staffer on the sheet, who, in one sequence, has Ginger Rogers' character mother reminiscing on old boy friends and remarking: 'Remember Joe—Joe Bigelow.' Joe Bigelow, now a radio writer, was for a number of years a sidekick of Sisk's on Variety.

Biggest tieup to date between radio and films is the deal closed by Jerry Brandt for his 'Scattergood Baines' pictures with William Wrigley, Jr., whereby the Chicle company plugs the film on all its airshows.

New York Theatres

3RD WEEK
JAMES CAGNEY
BETTE DAVIS
in a New Warner Bros' Hit
'The Bride Came C.O.D.'
IN PERSON PHIL HARRIS
and His Orchestra
STRAND B'way & 47 St.

NOW PLAYING
GARY COOPER
—In—
'SERGEANT YORK'
A NEW WARNER BROS. HIT
ASTOR BROADWAY and 45TH ST.
AIR-CONDITIONED

COOL Capitol Broadway 51st Street
Starts THURS. Their Latest Laff Hit!
Bud ABBOTT & Lou COSTELLO
'HOLD THAT GHOST'
ANDREWS Sisters—Ted LEWIS & Orch

RADIO CITY MUSIC HALL
"HERE COMES MR. JORDAN"
Spectacular Stage Productions

LOEW'S State TIMES SQ
Last Times Wed. "ADVENTURE IN WASHINGTON"
On Stage Barry WOOD Joe RINES & Orch.
Starts Thur., Aug. 7 ROBERT TAYLOR in M-G-M's "BILLY THE KID"
In Person James BARTN Beverly ROBERTS

PARAMOUNT
2ND WEEK
John Wayne Betty Field Harry Carey in Harold Bell Wright's 'The Shepherd of the Hills' A Paramount Picture in Technicolor
IN PERSON THE FOUR INK SPOTS ERSKINE HAWKINS AND BAND

"A SUPREME ACHIEVEMENT"—Sun
FANTASIA
39th WEEK
AIR-CONDITIONED
Twice daily 2:40 & 8:40 BROADWAY 53 & B'way CI 6-5353
Children and Service Men Half Price at All Times

Advance Production Chart

(Continued from page 22)

Noel Smith; screenplay, Stanley Rubin and Roy Chanslor; camera, John Boyle. Cast: Charles Bickford, Evelyn Ankers, Frank Albertson, Cecil Kellaway, Truman Bradley, Willie Fung, Viola Vaughn, Keye Luke, Len Christy, Dorothy Vaughn, Grace Lem.

JAILHOUSE BLUES, formerly **BIG HOUSE BLUES**, formerly **RHAPSODY IN STRIPES**, comedy-drama; asso. prod., Ken Goldsmith; dir., Albert S. Rogell; no writing credits; camera, Elwood Bredell. Cast: Anne Gwynne, Nat Pendleton, Robert Paige, Elizabeth Risdon, John Kelly, Charles Sullivan.

UNFINISHED BUSINESS, comedy-drama; asso. prod., dir., Gregory LaCava; screenplay, Eugene Thackery; camera, Joseph Valentine. Cast: Irene Dunne, Robert Montgomery, Preston Foster, Eugene Pallette, Esther Dale, Walter Catlett, June Clyde, Dick Foran, Samuel S. Hinds, Kathryn Adams, Hugh Beaumont, Virginia Brissac, Mary Jo Ellis, Rev. Neal Dodd, Hope Landin, Frank Shannon, Thomas Ross, Phyllis Barry, Richard Davies, Virginia Engels, Beatrice Roberts, Chester Clute, John Sheehan, Matt McHugh, Fred Santley, Dorothy Granger, Grace Stafford, Phyllis Kennedy, Jack Voglin, Eddie Fetherston, Paul Fix, Dora Clemant, Reed Hadley, Boyd Irwin, Frank Coghlan, Jr., Hillary Brooke, Lester Dorr, Grace Hayle, Dorothy Vaughan.

SWING IT SOLDIER, formerly **RADIO REVELS OF 1942**, musical; asso. prod., Joseph G. Sanford; dir., Harold Young; no writing credits; camera, Elwood Bredell. Cast: Ken Murray, Frances Langford, Don Wilson, Skinnay Ennis and orch, Susan Miller, Senor Lee, Lewis Howard, Iris Adrian, Tom Dugan, Blanche Stewart, Elvina Allman, Hanley Stafford, Peter Sullivan, Six Sweethearts.

FLYING CADETS, drama; asso. prod., Paul Malvern; dir., Erle Kenton; no writing credits; camera, John W. Boyle. Cast: Edmund Lowe, William Gargan, Peggy Moran, Frank Albertson, Frank Thomas, Roy Harris, Charles Williams.

SING ANOTHER CHORUS, formerly **MAID IN MANHATTAN**, formerly **SING ANOTHER CHORUS**, comedy-drama; asso. prod., Ken Goldsmith; dir., Charles Lamont; screenplay, Marion Orth, Paul Gerard Smith and Brenda Weisberg; camera, Jerome Ash. Cast: Johnny Downs, Jane Frazee, Mischa Auer, Walter Catlett, Sunnie O'Dea, Iris Adrian, George Barbier, Nell O'Day, Joe Brown, Jr., Rosario and Antonio, Ronald Peters, Ed Kane, Greta Grandstedt, Ann Duran.

MOB TOWN, drama; asso. prod., Ken Goldsmith; dir., William Nigh; no writing credits; camera, Elwood Bredell. Cast: Dick Foran, Anne Gwynne, Dead End Kids, William Wright, Claire Whitney, Eva Quig, Dorothy Vaughan.

TERROR OF THE ISLANDS, meller; asso. prod., Paul Malvern, dir., Joseph Lewis; no writing credits; camera, Jerry Ash. Cast: Una Merkel, Nat Pendleton, Claire Dodd, Richard Davies, John Eldredge, Lionel Atwill, Noble Johnson, Rosina Galli, Al Kikume.

THIS WOMAN IS MINE, formerly **I JAMES LEWIS**, drama; prod.-dir., Frank Lloyd; no writing credits; camera, Milton Krasner. Cast: Franchot Tone, Walter Brennan, John Carroll, Carol Bruce, Nigel Bruce, Leo G. Carroll, Roger Imhof, Paul Hurst, Frank Conroy, Ray Beltram, Morris Ankrum, Lewis Mercier, Philip Charbert, Jerome DeMiccio, Walter McGrill, Dale Van Sickle, George Brogerman, Jerry Frank (40-41).

HIT THE ROAD, drama; asso. prod., Ken Goldsmith; dir., Joe May; story, Robert Lee Johnson; screenplay, Robert Lee Johnson, Brenda Weisberg; camera, Jerome Ash. Cast: Gladys George, Barton MacLane, Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsley, Evelyn Ankers, Charles Lang, Shemp Howard, Bobs Watson, Hally Chester, Walter Kingsford, Elly Malyon, Edward Pawley, John Harmon, Less Lee Brooks, Charlie Moore, Kernan Cripps, George Sparks (40-41).

ARIZONA CYCLONE, western; asso. prod., Will Cowan; dir., Joseph Lewis; no writing credits; camera, Charles Van Enger. Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Beatrice Roberts, Herbert Rawlinson, Dick Curtis, Robert Strange, Glenn Strange, The Notables, Buck Moulton, Carl Sepulveda (40-41).

BOMBAY CLIPPER, drama; asso. prod., Marshall Grant; dir., John Rawlins; no writing credits; camera, Stanley Cortez. Cast: William Gargan, Irene Hervey, Charles Lang, Maria Montez, Mary Gordon, Lloyd Corrigan, Wade Boteler, Richard Davies, Turhan Bey, Truman Bradley, Roy Harris, Billy Wayne, Warren Ashe, Peter Lynn, Pat O'Malley (40-41).

Universal Pix Now in Production

RIDE 'EM COWBOY, comedy; asso. prod., Alex Gottlieb; dir., Arthur Lubin; no writing credits; camera, John Boyle. Cast: Abbott and Costello, the Merry Macs, Dick Foran, Johnny Mack Brown, Anne Gwynne, Ella Fitzgerald, Samuel S. Hinds, Charles Lane, Wade Boteler, Harold Daniels.

BADLANDS OF DAKOTA, feature western; asso. prod., George Waggoner; dir., Alfred E. Green; no writing credits; camera, Stanley Cortez. Cast: Robert Stack, Ann Rutherford, Richard Dix, Frances Farmer, Brod Crawford, Hugh Herbert, Andy Devine, Fuzzy Knight, Lon Chaney, Jr., Addison Richards, Carleton Young, The Jesters.

THE GREAT MAN, formerly **NEVER GIVE A SUCKER AN EVEN BREAK**, comedy; dir., Edward Cline; no writing credits; camera, Charles Van Enger. Cast: W. C. Fields, Gloria Jean, Butch and Buddy, Beatrice Roberts.

APPOINTMENT FOR LOVE, drama; prod., Bruce Manning; dir., William Seiter; no writing credits; camera, Joe Valentine. Cast: Charles Boyer, Margaret Sullavan, Reginald Denny, Virginia Brissac, Mary Gordon, Charles Ray, J. M. Kerrigan, Doris Lloyd, Cecil Kellaway, Romaine Callender, Lilyan Irene, Roman Bohnen.

SAN ANTONIO ROSE, drama; asso. prod., Ken Goldsmith; dir., Charles Lamont; no writing credits; camera, Stanley Cortez. Cast: Robert Paige, Jane Frazee, The Merry Macs, Eve Arden, Shemp Howard, Lon Chaney, Jr., Louis DaPron, Roy Harris, Charles Long.

ALMOST AN ANGEL, drama; asso. prod., Joseph Pasternak; dir., Henry Koster; no writing credits; camera, Rudolph Mate. Cast: Deanna Durbin, Charles Laughton, Robert Cummings, Margaret Tallichet, Guy Kibbee, Leonard Elliott, Irving Bacon, Gus Schilling.

THE AMERICANOS, western; asso. prod.; Ben Pivar; dir., William Nigh; no writing credits; camera, John Boyle. Cast: Dick Foran, Leo Carrillo, Andy Devine, Marcia Ralston, Ann Doran, Antonio Moreno, Francis McDonald, James Seay, Nester Paiva, Leyland Hodgson, Guy Usher, Tony Paton, Stanley Price, Beatrice Roberts, Carmela Cansino, Wade Boteler (40-41).

HELLZAPOPPIN, comedy; prod., Jules Levey; dir., Henry C. Potter; no writing credits; camera, Elwood Bredell. Cast: Olsen and Johnson, Martha Raye, Jane Frazee, Mischa Auer, Katherine Johnson.

Warners

	Promised 41-42	Completed	Shooting	Now Cutting	To go
Studio	48 (?)	1	8	5	34
Lasky	1	0	0	0	1
Totals	49	1	8	5	35

Pictures in cutting rooms or awaiting release:

HIGHWAY WEST, drama; asso. prod., Edmund Grainger; dir., William McGann; screenplay, Charles Kenyon, Allen Rivkin and Kennett Gamuet, camera, Ted McCord. Cast: Brenda Marshall, Arthur Kennedy, Olympe Bradna, William Lundigan, Slim Summerville, Willie Best, Dorothy Tree, Frank Wilcox (40-41).

DIVE BOMBER, drama (In Technicolor); asso. prod., Robert Lord; dir., Michael Curtiz; story by Com. Frank Wead; screenplay, Com. Frank Wead and Robert Buckner; camera, Bert Glennon and Wenton Hock. Cast: Errol Flynn, Fred MacMurray, Ralph Bellamy, Regis Toomey, Robert Armstrong, Louis Jean Heydt, Cliff Nazarro, Craig Stephens, Garet Craig, James Anderson (40-41).

FLIGHT PATROL, drama; assoc. prod., Edmund Grainger; dir., Lothar Mendes; screenplay, Leonard Hoffman and Barry Trivers; camera, James Van Trees. Cast: Ronald Reagan, James Stephenson, William Lundigan, Olympe Bradna, Eddie Foy, Jr., Reginald Denny, Charles Irwin, Crauford Kent (40-41).

BULLETS FOR O'HARA, drama; asso. prod., William Jacobs; dir., William K. Howard; orig. by Abem Finkel and Harold Buckley; screenplay, Raymond Schrock. Cast: Joan Perry, Roger Pryor, Anthony Quinn, Dick Purcell, Maris Wrixson, Richard Ainsley, Roland Drew, Joe King, Joan Winfield, DeWolf Hopper, Sidney Bracy, Victor Zimmerman, Kenneth Harlan, Frank Mayo, Hank Mann, Jack Mower, Lea Baird (40-41).

NAVY BLUES, drama; asso. prod., Jerry Wald and Jack Saper; dir., Lloyd Bacon; orig., Sam Perrin and Arthur T. Horman; screenplay, Jerry Wald and Richard Macauley; camera, Tony Gaudio. Cast: Ann Sheridan, Jack Oakie, Martha Raye, Eddie Albert, Jack Haley, Jack Carson, Jack Gleason, Frank Orth, Edward Gargan, Tom Dugan, Maris Wrixson, Jean Ames, Mary Brodel.

THE SMILING GHOST, drama; asso. prod., Edmund Grainger; dir., Lew Seiler; screenplay, Ken Gamet and Wilbur M. Beatty; camera, Arthur Todd. Cast: Wayne Morris, Brenda Marshall, David Bruce, Richard Ainley, Willie Best, Helen Westley, Lee Patrick, Alan Hale, Alexis Smith, Roland Drew, Charles Halton.

LAW OF THE TROPICS, formerly **KING RUBBER**, drama; asso. prod., Ben Stoloff; dir., Ray Enright; orig. screenplay, Barry Trivers; camera, Sid Hickox. Cast: Jeffrey Lynn, Constance Bennett, Mona Maris, Regis Toomey, Roland Drew, Hobart Bosworth, Frank Puglia.

NINE LIVES ARE NOT ENOUGH, meller; asso. prod., William Jacobs; dir., A. Edward Sutherland; screenplay, Fred Niblo, Jr.; camera, Ted McCord. Cast: Ronald Regan, Joan Perry, Howard da Silva, Peter Whitney, Faye Emerson, Charles Drake, James Gleason, Edward Brophy, Cliff Clark, Billy Dawson, Tom Stevenson, Vera Lewis, Walter Soderling, Ben Weldon, Paul Phillips, Howard Hickman, Olaf Hytten, Eddie Chandler, John Maxwell.

THE MALTESE FALCON, drama; asso. prod., Henry Blanke; dir., John Huston; screenplay by John Huston; camera, Arthur Edeson. Cast: Humphrey Bogart, Mary Astor, Gladys George, Peter Lorre, Lee Patrick, Barton MacLane, Ward Bond, Sidney Gransted, Jerome Cowan, James Burke.

Warner Pix in Production

NEW ORLEANS BLUES, musical-drama; asso. prod., Henry Blanke; dir., Anatole Litvak; screenplay, Edwin Gilbert, Robert Rossen, Harold Arlen, Johnny Mercer; play by Edwin Gilbert; camera, Ernest Heller. Cast: Priscilla Lane, Richard Whorf, Betty Field, Lloyd Nolan, Jack Carson, Peter Whitney, Wally Ford, Billy Halop, Elia Razita, Joyce Compton, George Lloyd, Charles Wilson, Herbert Hayworth, William Gillispie, Matt McHugh, Ann Edmunds.

ONE FOOT IN HEAVEN, drama; asso. prod., Robert Lord; dir., Irving Rapper; screenplay, Casey Robinson, Abem Finkel, Harry Chandlee, Ralph Block; camera, Charles Rosher. Cast: Fredric March, Martha Scott, Elisabeth Fraser, Carlotta Jelm, Frankie Thomas, Casey Johnson, Ernest Cossart, Elizabeth Risdon, Roscoe Ates, Fred Kelsey, Hobart Bosworth, Olin Howland, Leah Baird, Gene Lockhart, Paula Trueman, Clara Blandick.

THEY DIED WITH THEIR BOOTS ON, drama; prod., Robert Fellowes; dir., Raoul Walsh; screenplay, Aneas MacKenzie, Wally Klein; camera, Bert Glennon. Cast: Errol Flynn, Olivia de Haviland, Arthur Kennedy, Stanley Ridges, John Litel, G. P. Huntley, Jr., Gene Lockhart, Anthony Quinn, Sidney Greenstreet, Regis Toomey, Frank Wilcox, Ward Bond, Walter Hampden, Charles Grapewin, Anna Q. Nilsson, Selmer Jackson, DeWolf Hopper, Jr., Hattie McDaniel, Frank Orth, Hobart Bosworth, Virginia Sale, Renee Riano, Willie Best, Spencer Charters.

CAPTAINS OF THE CLOUDS, drama (Technicolor); prod., William Cagney; dir., Michael Curtiz; story, Arthur Horman; screenplay, Arthur Horman, Norman Reilly Paine, Flight-Lieut. Owen Cathcart-Jones; camera, Sol Polito. Cast: James Cagney, Dennis Morgan, George Tobias, Alan Hale, Russell Arms, Clem Bevins, Roland Drew, Michael Ames, Byron Barr.

KINGS ROW, drama; prod., David Lewis; dir., Sam Wood; based on novel by Henry Bellamann; screenplay, Casey Robinson; camera, James Wong Howe. Cast: Ann Sheridan, Robert Cummings, Ronald Reagan, Nancy Coleman, James Stephenson, Judith Anderson, Charles Coburn, Harry Davenport, Kaaren Verne, Maria Ouspenskaya, Ernest Cossart, Ludwig Stossel, Hattie McDaniel, Pat Moriarity, Ilka Gruning, Scottie Beckett, Douglas Wheatcroft, Mary Thomas.

MAN WHO CAME TO DINNER, comedy; asso. prods., Jerry Wald, Jack Saper; dir., William Keighley; screenplay, Philip and Julies Epstein; based on play by Geo. S. Kaufman and Moss Hart; camera, Tony Gaudio. Cast: Betty Davis, Ann Sheridan, Monty Woolley, Billie Burke, Richard Travis, Grant Mitchell, Elisabeth Fraser, Harry Lewis, Mary Wickes, George Barbier, Reginald Gardiner, Jimmy Durante, Laura Hope Crews, Chester Clute, Charles Drake, Frank Coughlin, Jr.

ALL THROUGH THE NIGHT, meller; asso. prod., Jerry Wald; dir., Vincent Sherman; original screenplay, Leonard Q. Ross, Leonard Spigelgass; camera, Sid Hickox. Cast: Humphrey Bogart, Judith Anderson, Frank McHugh, Peter Lorre.

New Schiner

Akron, Aug. 5.

Contract for new 1,400-seat Schine, Ashland, O., awarded Knowlton Construction Co. Work gets under way within few weeks, according to Wilbur Eckard, Schine manager at Ashland.

THREE WEBS MEET FLY AGAIN

Fight Radio Tax Sock in Senate

Washington, Aug. 5.

Radio withheld its fire Monday (4) permitting the House of Representatives virtually by default to enact levies on annual advertising billing graduated from 5% to 15%. Radio is keeping its powder dry for an assault via the Senate Finance Committee.

National Association of Broadcasters has its fingers crossed but thinks outlook is at least hopeful.

Playlets as Summer Substitutions Prove Disappointing to Advertisers

With the exception of Lord & Thomas the advertising agencies which turned to script shows this season for summer fill-ins on night-time schedules admit that the experiment hasn't turned out so well. Most of the agencies involved have come around to the point of view expressed by vaudeville men when that medium of entertainment was at its height that people in the warm months weren't inclined to favor sketches whether dramatic or light comedy.

Much of the booking of sketches as pinchhitters resulted from a lack of available musical material due to the ASCAP situation. With the quiz cycle pretty well shot, the agencies would have preferred to resort to their old summer formula, orchestras and singers doing light familiar American music, but the continued impasse between NBC and CBS and the performance rights Society made this impossible. Agency quarters foresee such fare the prevailing prescription for the summer of 1942, unless some freak type of entertainment, like the quiz, comes to the fore meanwhile.

Among the dialogic pinchhitters this season are 'A Date with Judy' (Pepsodent), 'Reg'lar Fellers' (Jell-O), 'Claudia and David' (Grapenuts) and 'Bringing Up Father' (Rinso). Lord & Thomas, which is responsible for 'Judy,' contends that while this series has been received with anything but critical favor its ratings have so far proved quite encouraging.

POLESIE AS SALESMAN

In N. Y. to Peddle Bert Lahr-Tony Martin-Dave Rose Package

Herb Polesie, who left the producing staff of the J. Walter Thompson agency several years ago for picture work, has been in New York the past week circulating the agencies with a recorded audition of a variety show.

The cast consists of Bart Lahr, Tony Mertin and Dave Rose.

WALTER O'KEEFE AS 'HIS HONOR'

Ruthrauff & Ryan agency listened Monday (4) to an audition of a script show, 'His Honor, the Mayor,' starring Walter O'Keefe. Account involved is Quaker Oats. Audition was held at the Vanderbilt theatre, off Broadway, which is under lease to NBC for the Fred Waring (Chesterfield) broadcasts.

A. & S. Lyons is agenting the show.

SUBMIT FRANK FAY FOR TUMS PROGRAM

Frank Fay was featured in a half-hour program which the Hesse-McCaffrey office auditioned for the Stack-Goble agency last Wednesday night (30) at the NBC studios. Tums (Lewis-Howe) is the account.

Fay's last network connection was the Royal Gelatin series in 1936-37.

Mann Holliner in N. Y.

Mann Holliner, producer of the Fannie Brice-Maxwell House show for Benton & Bowles, is currently vacationing in New York. He'll remain about two weeks more, seeing the Broadway shows and holding periodic huddles with agency execs, returning to the Coast in time for the program's resumption Sept. 4.

Miss Brice, Frank Morgan, Meredith Willson and the rest of the show will be unchanged.

Ben Paley, Wallace In Chicago for Petrillo Huddles on CBS Scale

Hollywood, Aug. 5.

Ben Paley, CBS program executive in Hollywood, and J. K. ('Spike') Wallace, head of Local 47, of the American Federation of Musicians, are in Chicago parleying with AFM president James M. Petrillo on a new contract for the network there after their inability to reach an agreement in confabs here. Network is balking at the union's proffered terms, chiefly a proposed provision to pay musicians at KNX, Los Angeles, on a sustaining basis.

Local 47 contract has been accepted by Don Lee-Mutual and is expected to be signed this week by NBC.

NOT MUCH TIME FOR CONTRACTS

Involved Problem of Time Availability Beyond Pre-emptions Already Existing —Fly Apparently Will Give NBC Up to Two Years to Liquidate the Blue

OTHER ASPECTS

NBC, CBS and Mutual officials will resume tomorrow (Thursday) their discussions with James L. Fly, chairman of the Federal Communications Commision, on a compromise accord in connection with the commission's enunciated rules on network-affiliated stations relations. The group had held a session in Washington, Monday (4).

Spokesmen for the three networks have so far made slow progress in arriving at compromise formulas satisfactory to themselves and that might be acceptable to the commission. Columbia, it is reported, has come around to the Mutual proposal 'basis of use' in allocating time on supplementary stations in communities where there are not sufficient comparable facilities, but NBC has declined to make any concessions in that direction.

The Mutual formula is predicated on the proposition that the division of option time on such stations should be determined by how much they have been used for network commercial purposes in recent years. In other words, if NBC has provided an affiliate with two hours of commercials in the morning, two hours in the afternoon and three hours at night that network could under the proposed plan preempt that amount of time before any share of that station's time could be made available to Mutual. In arriving at this allocation the station's schedule would be split up into three five-hour segments. John Shepard, 3d, of the Yankee Network, who recently interposed an objection to this formula, let it be known over the weekend that it was now okay with him.

It has been intimated in Washington that the three networks have not more than a week to get together on a compromise, since the extended deadline for the effectiveness of the new rules is Sept. 16 and it would take at least four weeks for the network to negotiate new contracts with their affiliated stations.

On the question of network ownership of local stations it now looks that only two of them, WBT, Charlotte, and WTAM, Cleveland, will be subject to FCC pressure. Involved in these instances is the problem of limited facilities for the particular community.

It has already been intimated in Washington that NBC will be given as much as two years in which to dispose of the blue network.

Helen Hayes and Burns & Allen Must Be on Same Web, Says Y&R, And CBS Has Time Predicament

ON KATE SMITH SHOW

Nan Raye, Mauda Davis Set for Six In First 13 Weeks

Nan Raya and Mauda Davis have been signatured to appear on six out of the first 13 programs when Kate Smith returns to CBS for General Food this September.

Booking from William Morris to Ted Collins office.

M. M. McBRIDE TO NBC SEPT. 2

Mary Margaret McBride goes NBC Sept. 2 as conductor of a daily 45-minute participation program on WEAF, N. Y., key for the red network. The schedule will run from Monday through Friday and her deal with NBC is similar to the one she had with WOR, Newark, namely, a broad cut on the proceeds obtained from participating advertisers.

After leaving WOR, Miss McBride last season did a daily series for Florida Citrus over CBS.

'MR. & MRS. NORTH' UP; MAY BE FOR HORMEL

'Mr. and Mrs. North' will be auditioned this Sunday (10) for B.B.D. & O. The agency has not disclosed the account, but it is believed to be for DuPont, which has for years bankrolled 'Cavalcade of America.'

Peggy Conklin has been set for the femme lead.

Stoop-Down Rollaway

Colonel Stoopnagle (F. Chase Taylor) is investing his coin with nine others in a combination bowling alley-bar-restaurant in Wilton, Conn., on Route 7.

The spot, whose construction will be completed in late September, is to be tagged, 'Stoopnagle's Bowling Alleys.'

Elsie Dick Joins WOR

Elsie Dick, former p.a. and mag editor, has joined the continuity staff of WOR, New York, in charge of religious and educational programs.

She was at one time continuity editor for the radio division of the Federal Theatre.

Bob Hille, gabbar at KXOX, St. Louis, in local hospice for tonsillectomy.

CBS' sales department is being hard put to keep the Helen Hayes show (Lever Bros.-Lipton Tea) on its schedule this fall and also to become the release for the Burns and Allen-Paul Whiteman program that Lever has contracted for Swan Soap. Columbia has been advised by Young & Rubicam, agency on both products, that the two shows must be carried by the same network. The NBC-Red hasn't the required time available and if CBS can't take care of Miss Hayes and B. & A. the two programs will go to either the NBC-Blue or Mutual.

The Hayes stanza filled the 8-8:30 spot on CBS for the past two seasons. Coca Cola's Andre Kostelanetz program now occupies this period but Y. & R. understands the network's contract with the beverage company has a recallable clause.

NBC Adds Two P.A.s, O'Brien and Doherty, On Institutional Assignments

Two men have been added to the NBC press department in New York to handle institutional assignments not regularly provided for in Red and Blue newspaper service. They are Don O'Brien, from China Relief and Time, and John Doherty, whose experience includes Carl Byoir's office.

They will specialize on matters affecting the President's office (Niles Trammell), television, shortwave, the NBC Recording Division, defense programs, and so on.

ED RICE FROM TORONTO FOR BERLE-LAUGHTON

Ed Rice, staff producer for J. Walter Thompson, is being taken off his Canadian assignment to do the script of the Milton Berle-Charles Laughton show (Ballantine Ale), which opens on Mutual in September. Phil Mygatt replaces him as Canadian producer. The two shows involved, each originating from Toronto, are 'The Family Man' and 'Dr. Susan.'

Rice is due in the agency's New York office this weekend. The Ballantine series will originate from Hollywood.

Goodkind's New Acct.

Chicago, Aug. 5.

Goodkind, Joice & Morgan agency has been awarded the Illinois Traveling Men's Health Association account, effective immediately.

G.J.&M. figure to buy considerable air time around here on this new account.

Gene Dyer's New Role in Chicago; Has Herb Sherman for New WAIT

Chicago, Aug. 5.

Gene Dyer, successful operator of small nabe stations in this town, breaks out into bigger wattage company with the start of the season when he switches his current WCBD station to new wave-length, new power and new call letters. New outfit will be known as WAIT, will have 5,000 watts and be located on 820 on okays from the FCC.

With his entry into new competition Dyer has Herbert Sherman set as his general business manager. Sherman was until last week with the Ralph Atlass station, WJJD, as sales chief, and was a potent factor in building up WJJD as an independent station over nine years.

His deal with Dyer is a long-term contract arrangement which will give Sherman an opportunity to devote full time and energies to WAIT.

In setting up his new deal Dyer is moving his key offices for WAIT into the heart of the agency sector, taking over a suite in the London Guarantee building. These offices will be in operation by Sept. 1 and it is figured that WAIT will hit the air around Sept. 15. In the meantime, Sherman is working out of the offices of Whythe Walker, national sales rep for Dyer.

LIFE MAG PROTESTS

Shell 'Comes to the Party' Is New Substitute Title

San Francisco, Aug. 5.

Art Linkletter's 'Shell Goes to a Party' show will hit the air as 'Shell Comes to the Party' following protest from Life magazine, delivered to CBS in New York after announcement of oiler's intentions in VARIETY. Long-distance calls to Frisco, where deal was set, sent Art Kemp, CBS Coast chieftain, and Norman Strauss of J. Walter Thompson, representing Shell, into a huddle, out of which came the new handle which reportedly has Life's blessing.

Show kicks off Thursday (7) on the Columbia Pacific web.

Nashville.—Al Jennings, WSIX announcer, has resigned in order to enter grocery business in Alabama.

Compulsory Automobile Insurance Creates New Radio Prospects in N.Y.

BOB WELCH FOR CANTOR

Comedian to Use Y. & R. Man—Vic Knight to Fred Allen

Eddie Cantor won't bring in a special producer for his Bristol-Myars series this fall but will use Bob Welch, of the Young & Rubicam agency staff. Welch last season was Vic Knight's assistant on the production.

Knight has been signatured by Fred Allen to direct the Texaco series when it reopens on CBS Oct. 1.

Two insurance companies have taken the recent enactment of compulsory auto insurance legislation in New York state as a cue for a flier in spot broadcasting. They are Aetna and Mutual Liberty.

B.B.D.O., which is doing the scouting for Liberty Mutual, has inquired for evening announcement availabilities. Schedule would be from 6 to 10 a week.

Agency on Aetna is Marschalk & Pratt and the inquiry is this case has been announcement periods prior to 8 a. m., five days a week.

White Introduces Senate Bill Aimed to Curb FCC, Guarantee Judicial Review And Embody 'Right to Reply' in Law

Washington, Aug. 5.

Curbs on the Federal Communications Commission, specifically to prevent repetition of such crackdown incidents as the anti-monopoly reforms were proposed in legislation handed the Senate Thursday (31) by Senator Wallace H. White, Jr., of Maine, leader of the bloc which has been condemning the majority of the regulatory body for its attitude. Drastic changes in both the organization and the methods of supervising the radio industry will be required if the measure gets the nod.

White's bill does not pretend to be a comprehensive revision of the 1934 act, though it does have some general clauses that affect every station operator. Streamlining of the FCC is one of White's objectives, and would be accomplished by splitting the seven-man tribunal along fundamental lines. Severance of 'public communications' (meaning radio) from those of a private nature—thus getting persons with a common-carrier philosophy into a room by themselves—would be the greatest accomplishment.

'Right to Reply'

A free-speech amendment, such as was advocated frequently during the reform hearings before Wheeler's committee, is an important clause. Legislation would establish the 'right to reply' theory, broadening the unsatisfactory Section 315 by requiring licensees to allow some accredited spokesman from the opposing faction to answer the remarks of any 'public officer' other than the President who uses a station to discuss a controversial topic. Explaining this proposal, White pointed out that he would allow station managers the right to examine speakers' manuscripts and to require deletion of anything libelous, slanderous, or otherwise might lay the licensees open to damage suits. The present no-censorship feature is thoroughly impracticable, in White's view.

Definite ban against Commish interference with business management is provided in the legislation, which also is intended to rub out any doubt about applicants' rights to appear at hearings before action is taken affecting their interest. There has been widespread yelping from industry lawyers that constant narrowing of the right to intervene has come from a belief the FCC knows everything. The Maine solon reminded his colleagues that 'the right to notice and hearing is of the very essence of orderly procedure,' commenting the Commish 'for a considerable period of time' did give everybody a break but lately has been flint-hearted.

Bill's 'Appeal' Objectives

More certainty of the right to seek judicial review of FCC actions is one of the objectives of the bill. White proposed to make any order of the Commish appealable to the District of Columbia Court of Appeals or to any other circuit. Various changes, such as removing doubt about the time in which an appeal can be taken, are proposed on the ground they are imperative if the Commish is not to run hog-wild. White acknowledged he has gone somewhat beyond the recommendations of the Attorney-General's committee, but argued that more protection is needed to present injustice.

Return to the old examiner system of holding hearings would be a semi-automatic result of the measure. White proposed that a uniform type of report, containing conclusions of law as well as a summary of the facts, should be filed whenever a matter is heard by less than a quorum of either division. In the past there has been great controversy and confusion, he complained, adding that oral argument should be assured any individual dissatisfied with a report, recommendation, or proposed finding. At present, the Commish has discretion about hearing arguments, though generally they are allowed as a matter of course.

Prospects for enactment of the bill are not especially bright, since the House has shown no inclination to take up such matters. There is a better-than-even chance White can get action in the Senate—though members of the Interstate Commerce Committee are by no means unanimous on several of the issues raised —when urgent defense legislation is out of the way, but his bill may become the vehicle for some statutory handcuffs for the industry.

AGENCY PREZ REACTS TO PHIL SPITALNY AD

Detroit, Aug. 1.

Editor, VARIETY:

Thank you very kindly for your Stroh article about the Stroh program. I greatly appreciate your courtesy in giving us this space.

I get quite a kick, however, in reading the advertisement by Phil Spitalny, on page 64, of the same issue, where he states he broke a 70-year record by attracting 10,000 people to the Chautauqua to listen to his All-Girl Orchestra.

I think attracting an audience of between 6,200 and 6,300 in a small industrial town like Flint, Michigan, to listen to the Stroh-Gus Haenschen Show has that record beaten at that!

Walter F. Zimmer,
Pres., Zimmer-Keller Agcy.

(Stroh Beer program to which reference is made, travels out of Detroit, being probably the most pretentious radio revue to originate from the area. Talent for the program commutes to Detroit from New York weekly.—Ed.).

JOHN ANTHONY AS DAILY DIET

Mutual is slated to get a daily strip featuring John J. Anthony, of the 'Good Will Hour,' from Sterling Products through the Blackett-Sample-Hummert agency.

The schedule would have Anthony on the air every day of the week but Saturday. The 'Hour' itself is on the NBC-Blue, Sunday nights.

KSO-KRNT BIG PICNIC WITH FREE FUN FOR KIDS

Des Moines, Aug. 5.

KSO and KRNT will again stage a public picnic for listeners at Riverview park, Aug. 10. People from over the entire state are invited to attend. During the celebration there will be free rides, free dances, contests and entertainment by radio talent.

Last year approximately 25,000 attended the festivities.

'DUFFY'S TAVERN' MOVING?

Likely to Be Heard on NBC—CBS Originated Show

'Duffy's Tavern,' due back on the air in mid-September for Schick razor, may move from Columbia to NBC. J. M. Mathes agency didn't like the Saturday night spot the show had last season, but has been unable to get a suitable time on CBS. Understood there are open spots on both the Red and Blue networks of NBC, with the latter one said to be somewhat more advantageous. However, a definite decision may not be made for a couple of more weeks.

Ed Gardner, producer-lead on the program, returned last week from a South American cruise and left a couple of days later to spend about a month at Nantucket and Cape Cod.

Spider in WBEN's Web

Buffalo, Aug. 5.

WBEN just completed new transmitter on Grand Island but it had to switch back to old Martinsville, N. Y., plant last week.

Spider got into antenna base, shorted it and knocked new tower off the air.

It's Tougher Now

Philadelphia, Aug. 5.

WIP has changed the questioning technique on its 'Dialing for Dollars' program so as to stump set owners who name the right station but can't describe the show's details. Now a listener queried over the phone is required to name not only the program and the sponsor but how much money had been given away up to that point. Because the amount of the jackpot varies with each call the dialer must listen intently for the correct answer.

In the free and easy days of the series the program's announcer would call a radio home and ask, 'Is this the home of Mrs. Joe Doakes? To what station are you listening?' If the answer was 'WIP' a messenger shot out to the house with $5 and up, according to the wealth of the jackpot at that point. As listeners got privy to the windfall every home called gave the same answer, 'WIP,' and that included all sorts of telephone surveyers.

RCA NET PROFIT $5,306,494 IN SIX MOS.

Radio Corp. of America consolidated net profit amounted to $5,306,494 in the first six months of this year ending June 30, as compared with $3,185,222 in the same period last year. This $2,121,272 increase is traceable largely to a gain of nearly $16,000,000 in gross income from operation, RCA reporting $72,136,304 in the first half of the year. Vast improvement in profit was made despite $4,740,000 provision for normal income tax and excess profits taxes to the Federal Government (including $825,000 hike as per new revenue act proposed for 1941), or an increase of about $3,150,000 over same period in 1940.

Profits for the first half of the year are equal to more than 28c per common share against 11c last year.

RCA paid out $1,609,779 in preferred dividends during the period, about the same as last year.

The corporation reports $2,571,921 net profit for the three-month period ending June 30 against $1,238,328 in comparable quarter last year. Gross income from operations picked up around $9,000,000 in the quarter, as compared to 1940, to $37,984,934.

GULDEN'S WAXED SHOW FOR FALL ON WJZ, N. Y.

Gulden's mustard, which had a live musical show on NBC-Blue (WJZ) the last few seasons, switches to a non-name recorded series this fall, airing locally over WJZ, New York. Stanza will be heard 6:30-6:45 p.m. Tuesdays and Thursdays, starting sometime in October.

Charles W. Hoyt is the agency.

Milton Krents' Status

New York.

Editor, VARIETY:

I am writing to ask if you will amend the story in last week's issue about my leaving NBC to go with The Council for Democracy. The statement was made that The Council had not before had a salaried radio director, which is not the case. Milton Krents has been handling radio for The Council for some months, and will continue his activities with them as in the past.

The increasing range of their radio plans for the future has made it necessary for them to add an experienced radio man to their staff. My responsibilities will be confined to certain regular series, and Mr. Krents will handle special events.

Albert N. Williams,
Council for Democracy.

Glen Law, news commentator for KSO-KRNT, Des Moines, spending a week in New York City in the news room of CBS, NBC and Mutual.

FCC Showdown on Absent Stahlman

Newspaper Probe Recesses Following Testimony By Means, Latham, White, Aylesworth and Others

Washington, Aug. 5.

A test of legal strength was invited Saturday (2) when the Federal Communications Commission obtained Federal court help in its effort to force press figures to take the witness stand in the FCC's newspaper-ownership inquiry. Show-cause order was issued for James G. Stahlman, former president of the American Newspaper Publishers Association, and now in the Navy.

Threatened drastic action was taken with surprising speed in response to instructions from Chairman James L. Fly. When Stahlman, now on naval duty here as a reserve officer, refused to show, the Commish law department got Federal Judge James M. Morris to direct the Nashville Banner publisher to explain on Aug. 11 his refusal to respect the demands of the kilocycle cops. The action is clearly a Commish move to find out just how much authority the law gives them in the way of forcing persons to testify and to surrender requested information. Fly on Friday (1) told Commish barristers to 'proceed forthwith' when neither Stahlman nor Edwin S. Friendly, the New York Sun business manager, checked in after being summoned to take the stand.

The Commission's power to force anybody to testify at a so-called legislative hearing was challenged at the outset of the inquiry by Elisha Hanson, general counsel for the ANPA. He advised four persons 'requested' to become witnesses to resist and predicted the regulators will take a licking on the issue. Faced with such a challenge, the FCC deliberately served Stahlman in order to show it can't be bluffed.

Recess of the inquiry until Sept. 17 was ordered meanwhile after three more days of wearisome testimony that included case of WCSC, Charleston, S. C., about the treatment given by the News & Courier, owner of WTMA. Other witnesses include State Senator Cotesworth Means, of South Carolina, who has been feuding with the rag for years; Dr. L. D. H. Weld, research director for McCann-Erickson agency; Merlin H. Aylesworth, former NBC president; John R. Latham, executive vice-president of the American Network, Inc. (planning a string of Frequency Modulation plants); John Shepard, of Yankee; Joseph V. Connolly, head of King Features; Paul White, public affairs director of CBS and Lloyd Stratton, assistant general manager of the Associated Press.

Most telling accusation so far in support of the Commish auspicion that newspapers gang up on their broadcasting competitors was given by John M. Rivers, president of WCSC. The station proprietor was tossed around rudely, however, on cross-examination, and forced to concede he made a much bigger profit after the rival station was placed under newspaper management.

Thatcher Quizzes

Rivers spent several hours on the stand in the wake of State Senator Means, who sponsored a resolution in the South Carolina legislature asking for a formal legal opinion whether state monopoly laws can be applied to radio-press situations. Means explained under quizzing by Thomas D. Thatcher, counsel for the Press-Radio committee, he doesn't 'agree' with the editorial policy of the News & Courier, though he thinks the Evening Post, owned by the same interest, is satisfactory.

Policy of the Charleston rags, Rivers testified, was to 'ignore' his station and glorify their own outlet. This testimony was bulwarked by bales of correspondence concerning publication of station logs, letters to Mark Ethridge and the crusading Newspaper Publishers' Committee, photostats of radio pages from the papers, and similar documents. Spectators chortled when Rivers acknowledged he never would have sent a telegram—saying the only thing the Charleston papers would print about his station was his obituary—if he'd anticipated the regulators would prowl through his files.

Revealing he previously told Chairman Fly about the cold-shoulder treatment, Rivers still persisted he was 'an unwilling witness.' His complaining, however, was shown to have been considerable since he took over the plant management.

Testimony of Dr. Weld likewise was undermined when the press attorneys went to work on his charts showing the trend of advertising outlays. The McCann-Erickson expert voiced the opinion that radio has hurt farm papers 'rather seriously' and no doubt taken some business daily newspapers would have enjoyed.

The tables do not include many forms of advertising, such as business papers, direct mail, and novelties (matches, beer glass mats, etc.), Dr. Weld agreed. He said nobody can vouch for the accuracy of figures on advertising but inquired 'what are a few million dollars between friends?'

Advertising as a whole hasn't recovered from the depression the way other types of business have, the commish was advised. In a meandering discussion of what influences advertisers, everything except the sun-spot cycle was mentioned as having some effect on the trend of the business. Dr. Weld stuck to his guns in declaring the present outlay is much smaller than in the 20's on the basis of percentage of national income and per-capita payments.

The publishers' attitude toward radio on the whole was praised by Aylesworth, while Paul White agreed the journalistic fraternity has buried the hatchet. Aylesworth said he never believed there was any 'real competition' between the two media and pointed out that by now all press associations have seen the wisdom of making news available to broadcasters without limitation. Early difficulties were admitted by Aylesworth as well as James W. Barrett, former city editor of the New York World and of the Press-Radio News Bureau. White dusted off the musty records of warfare between the webs and the wire services, before allowing that 'radio broadcasting and the press associations, working in perfect harmony, have made this country the best informed in the world.'

LAVA TO BIOW, FIFTH AGENCY ON P.&G.

Assignment of the Lava Soap account to the Biow agency from Blackett-Sample-Hummert agency takes effect Sept. 1.

Makes five agencies now handling the Procter & Gamble business, the other being Compton, Pedlar & Ryan and H. W. Kaster & Sons.

FRED PALMER AT WCKY, FORD BILLINGS OUT

Cincinnati, Aug. 5.

Fred A. Palmer took over Friday (1) as sales manager of WCKY, CBS affiliate. He succeeded Ford Billings, who assumed the post last fall and resigned July 24.

Palmer formerly was president and general manager of WBNS, Columbus, O., and helped found and was first head of the Ohio Association of Broadcasters. He later was vice-president and general manager of KOY, Phoenix.

Miles MacDonald, of Chicago, joined the WCKY sales staff last week, simultaneous with Palmer's start on the station.

Charles Van Loan Upped

Charles Van Loan, accountant of WOR, New York, for the last 12 years, was upped to assistant treasurer of the station, effective Monday (4).

Before joining the outlet in 1929, he was assistant treasurer of the Soap Converting Co.

..**John C. Clark**, owner of WNBF, Binghamton, N. Y., and Mrs. Clark are occupying a home at Saratoga for the month of racing. Clark is also president of the Miami Jockey Club.

OIL'S ANSWER TO ARNOLD

From the Production Centres

IN NEW YORK CITY . . .

John McMillin, radio head of the Compton agency, back after severe cold. . . . Henry M. Neely on 'Orphans of Divorce' serial. . . . Josephine Victor added to 'David Harum' cast. . . . Edgar Stehli, of the legit 'Arsenic and Old Lace' comedy, also in 'Mr. Keen' troupe. . . . James Meighan, Ethel Wilson and Colleen Ward joined 'Second Husband' company with Helen Menken.

Florence Freeman, Karl Swenson, Bennett Kilpack, Effie Palmer, Anne Elstner and Erin O'Brien-Moore being written out of various Air Features shows the next few weeks for vacations. . . . Edward K. Oates, of the WINS engineering staff, elected chairman of the executive board of Associated Broadcast Technicians, radio unit of the International Brotherhood of Electrical Workers (AFL). . . . Miguel Rosa, Puerto Rican concert tenor, doing six-a-week half-hour series over WBNX.

Draft board may switch the date, but radio writer Mort Lewis expects to marry non-pro Beulah Allison next week....Walter Raschick, of Knox Reeves agency, St. Paul, in town currently shooting publicity stills on General Mills serials....'Vox Pop,' under Bromo-Seltzer, broadcast from West Point and Pensacola Flying school first two weeks.

Marge Morrow, CBS casting head, on Caribbean cruise....Wilbert Newgold and Alma Dettinger doing five-mornings-a-week comment series, 'Other People's Business,' on WQXR during August. . . . Hal James and Florence Sperl (Mrs. James), of the Compton agency, to Toronto last week. . . . Martin Block and Maurice Hart, both of WNEW, expect to become fathers soon. . . . Joe Bier, WOR farm editor, subbing on the 'Musical Clock' early-riser series during John B. Gambling's cruise vacation in the Sound.

Ben David readying a defense show for a network spread, but as a sponsored series....Albert Aley and Jack McBryde added to 'Front Page Farrell' cast. . . . Bill Adams and Alan Reed joined 'Mr. Keen' troupe. . . . Burgess Meredith and Margo on the 'Forecast' show Monday (4) night, their first stint together since legit and film versions of 'Winterset.' . . . Ann Erskine, continuity writer for 'Met Auditions east from Central City, Col., this week.

Michael Fitzmaurice replaced Macdonald Carey in 'Stella Dallas' series ....Carey went to the Coast for a picture contract after clicking in 'Lady in the Dark'....Maxine Keith, who did femme comment series for WINS, dittoing for WOV....Lawson Zerbe, Tom Gorman, Hal James, Jack House and George Brengle caught a total of one small fish during an all-day tuna-angling cruise off Long Island. . . . Nancy Bashein and Skippy Homeier joined 'Second Husband' cast. . . . Ann Eden added to 'Joyce Jordan' company. . . . Jack Ryden, of the Blackett-Sample-Hummert art department, a draftee, joining Ed Hauser and Dan Kane in that category from the same agency....Betty Shay, of the NBC production department, to Chatham, Mass., to stage four weeks of productions at the Monomoy theatre.

Howard Barnes, N. Y. Herald Tribune film critic, resumes his midnight reviewer series Aug. 18 for WOR....Neal Hopkins, of the NBC script staff, to Aberdeen for several-day stay to gather material for a defense program....Peter Donald, of the 'Second Husband' troupe, added to 'Buck Privates' series....Bill McGrath, WNEW program director, three-week vacationing on the Cape....Ranald MacDougall, now scripting the National Assn. of Manufacturers-NBC 'Defense for America' series, in New York for several broadcasts from the studio....Jimmy Carson, 11-year-old radio actor-singer, signed 20th-Fox film contract. . . . Wonder bread had a non-broadcast 'preview' Thursday (31) night of the 'Maudie' series, with Mary Mason, starting Aug. 14 on CBS.

Larry McPhail, president of the Brooklyn National league baseball club, will guest on 'Information Please' Aug. 8. Professor Lyman Bryson, conductor of Columbia's 'The People's Platform' played a return date on the quiz show last week....Katherine Ann Porter, short story writer and novelist, guested on Columbia's 'Invitation to Learning,' roundtabler on the classics.

Eddie Baker (real name Bebko), organist and member of the musical staff at WHOM, guesting with his three brothers next Tuesday (12) night on 'Battle of the Sexes'....Joseph Savalli, WHOM announcer, and his wife, Ida Mortenghi, office manager at the station, vacationing.

Maurice English, former foreign correspondent, scripting a series on U. S. armament efforts, short-waved to Britain Sunday mornings by NBC....Edith Dick, office manager of WWRL, vacationing at her Mastic (L. I.) summer home this week....Bert Lebhar, Jr., WHN sales director, defending his title this week in National Bridge Championship at Asbury Park, N. J....Jessica Tandy, the English actress, added to 'Mandrake the Magician' cast....Ira Ashley, director of 'Grand Central Station,' leaves this week on Caribbean cruise.

Dorothea Beckman, WQXR press rep, to Lake George for coupla weeks. . . . Ben Gross, N. Y. Daily News radio editor, discontinued his WMCA commentator series until fall . . . David Levy, formerly assistant on the show, succeeded Joseph Hill as director of 'We, the People' . . . Hill now handling 'Reg'lar Fellers' . . . Frances Chaney playing leads regularly on 'Great Moments from Great Plays' for Philip Morris . . . Marjorie Harris has joined Lilian Okun talent agency in charge of musical talent . . . Herbert Stiles and Philip Monaghan joined NBC technician staff . . . Jack Feeney, tenor on WINS, flying to Chicago to participate in Grant Park concert Friday (8) night.

Phil Carlin, of the Red, stole 'Strictly From Dixie' from Billy Hillpot, of the Blue, when the latter, who thought up the show, foolishly went away on vacation....Mrs. Don Withycomb for months studied Spanish—then hubby went to South America alone last Friday....Joe McGillvras are in a new home at Ossining....Arthur George Corey experienced a comic odyssey enroute from Adirondacks to Manhattan for his 'Pibby and the Houlihans' special on CBS Forecast series....missed train, took a bus, missed bus, thumbed a pick-up to Albany.

IN HOLLYWOOD . . .

Ed Hartrich got off his chest at KNX what he couldn't while he was CBS correspondent in Berlin. He goes to New York after a fortnight here for his next assignment....Stella Unger ferreting out cinema features for her 'Hollywood Newsgirl' program....Walter Johnson will cast Gulf's Screen Guild Theatre after four years as Coast radio head of Music Corp. ....Tom Lewis back from Hawaii with wife, Loretta Young....Rudy Vallee buying Hollywood hills manse onetime occupied by Ann Harding and Harry Bannister....Peter Barnum here to go over the new Campbell soup program with Bob Burns....Martin Gosch and Howard Harris finished their writing assignment at Paramount and hustled back to New York to audition 'Mr. and Mrs. North' for a Ruthrauff & Ryan prospect ....Jack Richardson, Jr., here from Chicago to check up on a pair of Russel Seeds' Coast shows....Harry Maizlish initiated Mix Dancer, Blackett-Sample-Hummert head to the mysteries of a Hollywood first night.... Edgar Sisson getting the bugs out of the Orson Welles deal for Pedlar & Ryan's Lady Esther account....John Nesbitt back on the air with his Passing Parade' after long studio writing grind....Galen Drake topped his mentor, Fletcher Wiley, in the Coast survey.

ADVERTISING BIAS IN QUESTION 8?

Meantime Brand-Minded Gasoline Companies Expected to Keep Up Radio Programs Through 'Emergency Period' of Curfews and Other Limitations Upon Sales

WELD'S ANALYSIS

An implied bias against advertising is 'seen' by oil companies in the questionaire addressed to all of them recently by Thurman Arnold, United States Assistant Attorney General. In particular the oil companies and their advertising counsel are disquieted by the possible meaning of Arnold's last question in a group of eight to which he asked that replies be sent to him. Question eight asks:

'A statement outlining the necessity and desirability of advertising the branded products of your company, together with available statistics showing cost of advertising per dollar of sales, cost of advertising per unit of commodity sold (gallon of gasoline, quart of lubricating oil, etc.) and the extent to which competitive forces have compelled the adoption of advertising methods and policies of your company.'

'Grade Selling'

It has been whispered lately that some Washington minds wish to abolish 'for the emergency' all brand selling of lubricants and substitute 'grade selling'. This proposal causes a shudder throughout the business world far beyond the oil industry. Fairly or unfairly it suggests to the business mind a general Government-led, or at least Government-blessed, attack on mass advertising methods as now known to the business community.

However, even with the threat of 'grade selling and the 7 p.m. curfew of gas stations put through last week by Secretary of the Interior Harold Ickes it is not at this time thought likely that the gas companies will drop radio advertising. Assuming—and this is apparently the sugar-coating for the pill—that the Government restrictions will be temporary, the companies are reported of the opinion that the going concern and trademarks values must be preserved during the interium period, if brand selling is to be resumed afterwards. Hence they may adhere to their radio programming as before, unless or until new hints suggest that they are kissing their private initiative good-bye forever.

McCann-Erickson Statement

McCann-Erickson, agency for Standard Oil of New Jersey, through its economist and research expert, Dr. L. D. H. Weld, has rather elaborately answered Thurman Arnold's number eight, or nervous indigestion clause. Weld's analysis points out, in part:

'Advertising is a fundamental feature of our competitive system: Our free economy involves the right of a company to influence people to buy its products. This means it can use competitive selling methods, including advertising, or not, as it sees fit. Advertising is a part of the selling process. There is no more reason to curtail advertising than there is to curtail competitive selling.

'In this questionnaire it is asked to what extent 'competitive forces have compelled the adoption of advertising methods.' This is asked as though there were something sinister if an oil company is 'compelled' by competition to advertise. To be compelled is not the proper way to put it, any more than it would be to ask whether an oil company is compelled by competition to keep production costs as low as possible, or to put out the best possible product,

(Continued on page 34)

Canadian Broadcasting Corp. Sets Up Second Transcontinental Network For Commercial Account Overflow

Montreal, Aug. 5.

Because of the large amount of time required for war service programs on its major network the Canadian Broadcasting Corp. has opened up what it terms a 'second or alternative national network.' This hookup will consist of 22 or more stations extending across the continent and include, when and if available, the 50,000-watters, CBK, Watrous, and CBA, Sackville. Commercial schedules on this second network will start after 6 p.m.

Stations on the alternative web will be sold only as a group, subject to the regular frequency discounts, 5%, 10% and 15% for 13, 26 and 52 weeks. There will not be any regional discounts, while wire rates are to be on a basis comparable to those prevailing for the major CBC network. Combination discounts for the two webs will not be granted.

The alternative network allows only for English-speaking coverage and the cost per 1,000 homes is almost identical with that of the major CBC hookup.

Network Premieres

Aug. 14

'Maudie's Diary,' adapted by Albert G. Miller from Graeme and Sarah Lorimer's magazine series, replaces 'Your Marriage Club for Continental Baking (Wonder bread). Time is 7:30 p.m. Thursdays (with an 11:30 p.m. repeat) on CBS. Mary Mason is starred in the title part. Wm. Morris office producing for Ted Bates agency.

LATIN-AMERICA WEEK IN TROY

Troy, N. Y., Aug. 5.

In connection with the 'Latin-American Week' here Oct. 6-12, station WTRY will carry daily broadcasts by some of the principal speakers. More important of the shows will be aired over NBC-Blue.

Woodbury Carter, program director of WTRY, is in charge of radio arrangements for the 'Latin-American Week.' Other members of the steering committee include Dr. James Lawrence Meader, president of Russell Sage College, and Dwight Marvin, editor of the Troy Record and Times Record.

DONALD WITHYCOMB SAILS

Aide to M. H. Aylesworth Departs for Argentine and Brazil

Donald Withycomb, assistant to M. H. Aylesworth, who heads the radio branch of the Nelson Rockefeller coordinators' office on Latin-American Relations, sailed Friday (1) for South America. It's his first trip to the Southern Hemisphere and is strictly to find out what the Latins think and want. He will look over the situation with regard to Associated Press and United Press, the two channels Aylesworth especially wishes to utilize.

Withycomb accompanies Edward Tomlinson, of NBC, on the S. S. Brazil and will visit Rio and B. A. before his return by clipper plane in late September.

WLWO's Lingual Routine

Cincinnati, Aug. 5.

WLWO, Crosley's shortwaver, operating with 75,000 watts, inaugurated its daily European broadcasts July 29. Airings are from 11 a.m. to 4 p.m. EST, seven hours slower than European time. Speaking alternately in English, German, French, and Spanish and closing in English.

Howard Chamberlain does the English speaking to Europe, Emeterio Gongalez and Alfredo Buxo the Spanish, and Edward Beck the French. Man who does the German speaking is identified only as Rudolph.

Has Sponsor Arrested

Mexico City, Aug. 5.

Station XEQ has had Efrain Gomez Centeno, a business man here, arrested on a charge of fraud resulting from his failure to pay $5,565 (Mex.) for advertising. Rafael Gullen Margain, legal representative of the station, handled the action telling police that after many attempts to collect from Centeno latter at last tendered a check that bounced.

Leon M. Lion will hold down the monthly guest spot with Val Gielgud's Drama Dept.

CHATHAM (NEW) TO USE WOMEN'S SHOWS

Women conducting participation programs on local stations have a new national spot advertiser friend in Chatham Blankets starting about Oct. 15. Account is undertaking radio for the first time in its history, having previously used only publications. Monte Hackett agency is handling the account.

In purchasing participation in some 30 markets Chatham will use such feminine personalities as Bessie Beatty in New York, Laura Mae Stewart in Philadelphia, Katherine Roche in Chicago and Agnes White in Los Angeles. Radio advertising will supplement merchandising campaigns.

London Calling

London, July 20.

Gracie Fields was given an air spot at the noon hour in which to greet listeners on this side. BBC explained the delay in arranging the spot as due to difficult shift in schedules.

Quentin Reynolds got load of fan mail on his ribbing of Goebbels, but BBC will have no further air deals with the roving scribe. Attitude of the radio moguls to this broadcast is reported as being 'agin' its sensationalism. Ten-minute spiel from Reynolds drew verbatim reports in the press.

Suthern Sisters (3) given a 15-min. session in the morning schedule by BBC. It's first regular air date for harmony warblers.

Mabel Constanduros has sold another comedy script to BBC, collabbing with Howard Agg.

Jack Buchanan signed by BBC to do a musical series for eight weeks. Half-hour session will also go shortwave.

Jack Hulbert and Cicely Courtneidge will air for BBC in September. They have a new stage musical due in the West End around that time.

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201 (21)

R. B. WHITE, PRESIDENT · NEWCOMB CARLTON, CHAIRMAN OF THE BOARD · J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS
DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NBQ70 32 2 EXTRA DL ALLIANCE OHIO 2 346P 1941 AUG 2 PM 4 31

VARIETY=
154 WEST 46 ST=

"THE GUY WHO WROTE THAT REVIEW KNOWS WHAT HE S WRITING ABOUT" STOP IN MY OPINION VARIETYS FILM REVIEWS ARE IMPORTANT THEY ARE ACCURATE AND DEPENDABLE KEEP UP THE GOOD WORK=

RAY WALLACE GENERAL MANAGER TRI-THEATRES INC.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Exhibi

CONERY THEATRES
RAVENA, NEW YORK

July 3, 1941.

Variety, Inc.,
154 West 46th St.,
New York City.

Gentlemen:

For years and years I have been a reader and subscriber of VARIETY. I have always looked upon it as the most accurate and reliable publication of the motion picture industry. During these years it has been of untold value to me in the operation of my theatre circuit.

The weekly reports of national box office grosses that you carry are a wonderful barometer and aid to my booking. And now you come along with an article on Page 10 of the July 2nd issue which is a summary of National box office grosses. This article impresses me as a new means of judging box office results of pictures. It is very good.

Please carry this National Box Office Summary in your publication weekly as I think it is the greatest aid in picture valuation available today. Thank you.

Very truly yours,
Conery Theatres

Mitchell Conery
Mitchell Conery

tors write an ad for VARIETY

The Independent Theatre Owners of Ohio

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FOR INFORMATION OF MEMBERS. PLEASE READ AND PRESERVE.

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55 E. State Street
ADams 8827

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BULLETIN #178

READ 'EM AND WEEP!!!

July 25, 1941

Here's what they're asking:

Two at 40%, One Each at 35%, 30% and 25% Reported as Terms Asked for RKO's Block

Philadelphia—Two pictures at 40 per cent, one at 35 per cent, one at 30 per cent and one at 25 per cent are reported to be the terms asked by RKO on its first blocks-of-five. The 40 per cent pictures are "Citizen Kane" and "This is a Man"; 35 per cent for "Father Takes a Wife"; 30 per cent for "Parachute Battalion" and 25 per cent for "Lady Scarface."

Here's what they are:

Miniature Reviews

'Citizen Kane,' being trade-shown this week as part of RKO's initial block of five, was reviewed in VARIETY, April 16, 1941, prior to roadshow release. It was rated 'a boxoffice explosion establishing Orson Welles as an overnight film click.'

'Lady Be Good' (M-G). Eleanor Powell-Ann Sothern-Robert Young in overlong, dull musical.

'Here Is a Man' (RKO). Here isn't a picture.

'Father Takes A Wife' (RKO). Good programmer, keynoted by Gloria Swanson's comeback.

'Parachute Battalion' (RKO). An instructional short stretched to a feature for dire results.

'Tom, Dick and Harry' (RKO). Ginger Rogers starred in socko romantic comedy.

'My Life With Caroline' (RKO). Colman starred in fluffy romantic comedy.

'The Officer and the Lady' (Col). Fast-action cops-and-robbers meller okay for dual supporting slots.

'Law of the Range' (U). Above-average Johnny Mack Brown western, with five songs.

'Gangs of Sonora' (Rep). Standard western starring the Three Mesquiteers.

'Nevada City' (Rep). Lukewarm action-western with Roy Rogers.

P. J. WOOD, Secretary

Bond Stores Renews 3 on WOR; Horn & Hardart Re-Signs WMCA

Gotham was quiet the past week, with most local stations reporting only a handful of new accounts, though several have verbal commitments which should swell next week's new biz listings. WOR made the best showing, garnering a number of new accounts as well as several renewals.

WMCA: Ben Marden's Riviera, through J. R. Kupsick agency, 'Rush Hughes and the News,' five times weekly, 13 weeks; Horn & Hardart, through the Clements Co., renewal, five 15-minute newscasts weekly, 13 weeks.

WNEW: Canada Dry Ginger Ale (for Spur), through J. M. Mathes, renewal for eight weeks, of 15-minute thrice-weekly period; South Carolina Peach Growers Association, series of announcements; Warner Bros. (for 'Sergeant York'), through J. Walter Thompson, 11 announcements.

WOR: Maltex Co., through Samuel C. Croot, participations in 'Uncle Don,' six days weekly, 52 weeks; Rockwood & Co. (candy), through Federal Adv., participations in 'Bessie Beattie' programs; Hartz Mountain Products (bird food), through George H. Hartman, 'Singing Canaries,' quarter-hour once a week; Maryland Pharmaceutical Co. (Rem and Rel), through Joseph Katz, 'Professor Swizz,' five minutes six times weekly, 26 weeks; Ben Marden's Riviera, through J. R. Kupsick, announcements during 'Here's Morgan'; O'Cedar Corp. (waxes, polishes), through H. W. Kastor, one-minute announcements; Consolidated Drug Trade Products, through Benson & Dall, half-hour program six times a week; Bond Stores (men's clothing), renewal, 'Gym Classes with John Gambling,' three-quarter hour three times a week, 52 weeks, renewal of 'Transradio News with Frank Singiser,' quarter-hour once a week, 52 weeks, and renewal, 'Confidentally Yours with Arthur Hale,' quarter-hour three times a week, 52 weeks, all through Neff-Rogow.

WALTHAM PEN PGMS. ON WJJD

Chicago, Aug. 5.

There was some bright local trade around town last week, with WJJD, coming up with the best list of new contracts. Station drew four contracts which included an announcement schedule from the Fox Head Corp. through Van Auken, Ragland, Kass Clothing, 15 minutes six days weekly through the Weiss agency, Fred Walsh Co., 15 minutes once weekly, through the Burton Browne agency, and Waltham pens, 15 minutes daily, through United Advertising.

WGN: Hurley washing machines, 15 minutes three times weekly through the E. H. Browne agency; Horlick's Malted Milk, 30-minute period once a week, through Erwin, Wasey.

Comparative Unit Count

	Aug. 2.	July 26.	% of Change.
Network ...	9,445	9,415	+0.3
Local	6,498	6,455	+0.7
Nat'l Spot..	11,533	11,490	+0.3
Total	27,476	27,360	+0.4

(Included: WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

DETROIT RECOUPS

Units Cover Previous Losses—Total +2.2%

Detroit, Aug. 5.

Detroit business seems to be on the bounce here, with the networks, last week's big loser, jumping right back to about summer normal with nearly a five percent gain. Locals also showed an increase, with national spot dropping slightly.

Comparative Unit Count

	Aug. 2.	July 26.	% of Change.
Network	7,650	7,358	+3.9
Local	12,656	12,372	+2.3
Nat'l Spot..	4,603	4,627	—0.5
Total	24,909	24,357	+2.2

(Included: CKLW, WJBK, WJBL, WJR, WWJ, WXYZ)

K. C. UNITS DIVE

Steep Drop All Around—Histeen Prods. on KITE

Kansas City, Aug. 5.

Biz is still on the skids which began with slight evidence month or so back. By now it's no longer doubtful and heat of summer is evaporating many accounts. Attitude of station commercial departments seem to be 'it held off longer than we expected, and that it's here we'll get it over with as quickly as possible and get the fall ball rolling.' Dearth is hitting all departments, but despite gloomy tone, averages still holding up over same period of last year.

KITE: American Bible Club, two quarter-hours daily for 13 weeks, through Allen & Reynolds; Histeen Products, four-week announcement testing program beginning Aug. 11, placed through United Advertising agencies.

Comparative Unit Count

	Aug. 2.	July 26.	% of Change.
Network ...	6,700	6,850	— 2.2
Local	4,386	4,666	— 6.0
Nat'l Spot..	6,005	6,718	—10.6
Total	17,091	18,234	— 6.2

(Includes: KCKN, KCMO, KITE, KMBC, WDAF, WHB)

GEBHARDT CHILE ADS SPOTTED ON WOAI

San Antonio, Aug. 5.

Biz continued at an even pace here, with top time-buying honors going to the Interstate Theatres Circuit who are observing their 35th anniversary throughout the state this month.

KABC: Alamo Distributing Co., 10 announcements per day; Arthur Baird, one five-minute program per week; Rossman Monumental Works, one quarter-hour program per week; First Federal Savings & Loan Association, through Coulter-Mueller-Grinstead, six five-minute programs per week; Novadine Chemical Co. (hair tonic), quarter-hour program three times per week; Menger Beauty Salon, three quarter-hour studio programs per week; Tankersley's, three spot announcements; Interstate Theatres, two quarter-hour programs, five announcements concerning the March of Time and seven one-minute e.t.'s concerning the showing of 'Shepherd of the Hills.'

KONO: Carta Blanca Restaurant, two spot announcements per day; Modern Radio Service, six e.t's per week for Willard Batteries; Milam Finance Co., through Bernard Brooks, five one-minute e.t.'s per week.

WOAI: Jorrie Furniture Co., one announcement per week, direct; McNeal Jewerly Co., direct, one announcement per week; King Furniture Co., through Marion Johnson, two quarter-hour newscasts per week; Interstate Theatres, series of four half-hour broadcasts to be aired through the Texas Quality Network; Frank Bros., through Marion Johnson, one spot announcement per week; Reader's Digest, through BBD&O, three one-minute e.t's per week; Chattanooga Medicine Co., through Nelson Chesman, three one-minute e.t's per week; Ivory Soap, through Compton, three one-minute announcements per week for one year; Perfection Stove Co., through McCann - Erickson, three five-minute programs per week; Gebhardt Chile Powder Co., through Pitluk, one announcement per week.

Comparative Unit Count

	Aug. 2.	July 28.	% of Change.
Network ..	5,490	5,580	—1.2
Local	10,043	10,035	+0.08
Nat'l Spot..	1,871	1,881	+0.5
Total	17,404	17,456	—0.3

(Included: KABC, KONO, KMAC, KTSA, WOAI)

Claude Macnna, engineer at WSGN, Birmingham, back at work after minor operation.

Spot Looks Up

Business of placing spot campaigns looked up somewhat last week after a protracted lull. Following are some of the accounts that showed activity in that field:

Dr. Hesse & Clark, three five-minute discs a week for 30 weeks. N. W. Ayer.

Tootsie Rolls (Joe Lowe Corp.), announcements, according to desirable evening spots in scattered markets, starting Aug. 11. Biow.

Groves Bromo Quinine, local shows and spot announcements. J. Walter Thompson.

Readers Digest, evening spot announcements for eight weeks at the rate of three a week. B.B.D.&O.

Occidental Flour (Russell Miller Milling Co.), 300 announcements on 30 rural stations at the rate of 10 a week starting in September. N. W. Ayer.

Liberty Magazine, three quarter-hour news periods with Bob Jared on CBS Pacific network, starting Aug. 13. Erwin-Wasey.

7th Day Adventists Buy 26 Quarter Hours on WHO; Colorado (State) Uses KSO

Des Moines, Aug. 5.

Units in this city continued their slumbers during the past week. National spot sunk deeper into lethargy, showing a loss of 9.4%, while the network figure remained at the previous week's level.

New business locally includes:

WHO

Vinton Hybrid Corn Co., Weston-Barnett agency, Waterloo, 174 periods of 15 minutes each.

Monarch Camera Co., Henry J. Handelsman, Jr., Chicago, 48 periods of 5 minutes.

Iowa Conference, Seventh Day Adventists, 26 periods of 15 minutes each.

DeKalb Agricultural Association, DeKalb, Ill., Western Agency, Racine, for 42 announcements of 200 words each.

Quaker Oats Co., Sherman & Marquette, Chicago, for 28 periods of 30 minutes each (Man on the Farm) by wax.

Little Crow Milling, Rogers & Smith, Chicago, 156 periods of 15 minutes each.

Peters Certified Poultry Breeders' Association, Coles, Inc., Des Moines, for 132 periods of 15 minutes each.

Chamberlain Laboratories, Cary-Ainsworth, Inc., 130 announcements of 30 words each.

American Chicle, Badger & Browning & Hersey, New York City, 78 periods of 15 minutes each, and 72 announcements of one minute each.

Florida Citrus Commission, Arthur Kudner, New York City, 65 announcements of one minute each.

Washington Apricots, Pacific National Adv. agency, Seattle, six announcements of 65 words each.

Hamilton Leghorn Farm Hatchery, Bancroft, Iowa, direct for eight announcements of 65 words each.

KSO

State of Colorado, 13 announcements, Max Goldberg agency.

Crete Mills, daily participation, Helen Watts Schreiber program, R. A. Moritz agency.

Clinton Co., 3-per-week participation, Helen Watts Schreiber program —direct.

Clicquot Club Beverages, one-minute transcriptions, N. W. Ayer & Sons.

Reed Ice Cream Co., daily news program, Battenfield agency, Des Moines.

Consumers Oil Co., two quarter-hour programs weekly through Cary-Ainsworth, Des Moines.

Superior Oil Co., daily-five-minute programs, through Battenfield agency, Des Moines.

KRNT

True Story Magazine, 13 announcements through Arthur Kudner agency.

Lever Bros., one-minute announcements through Ruthrauff & Ryan.

Cuticura, one-minute transcriptions, two daily, through Atherton & Currier.

Rath Packing Co., one-half hour program weekly, through Young & Rubicam.

Fox Chemical Co., daily participation Andy's 'Farm Family Circle' through Fairall advertising agency, Des Moines.

Kelley Feeds, one-minute announcements through Meneough advertising agency.

Roycraft Iowa Co., daily one-minute transcriptions through Battenfield agency.

Comparative Unit Count

	Aug. 2.	July 26.	% of Change.
Network ..	7,096	7,096	*..
Local	3,413	3,385	+0.8
Nat'l Spot...	2,821	3,114	—9.4
Total	13,329	13,595	—1.9

* No change.
(Included: KRNT, KSO, WHO)

Nescafe (Powdered Coffee) Tests On KFRC; Florida Citrus to KSFO

San Francisco, Aug. 5.

KFRC's Breakfast Club picked up a new sponsor this week in Nescafe (powdered coffee), which will use three quarter-hours weekly on a 12-week test starting Sept. 15. Leon Livingston agency handled the deal. Fels Naphtha soap, which has used the other Monday-Wednesday-Friday quarter on the show for the past year and a half, also renewed, leaving only Tuesday and Thursday vacant. Five-a-week comedy stint riding at 8 a.m. has a heavy fan following, pulling 26,000 letters in the past two years. Latest Hooper gives it a 4.0, topped only by Kate Smith (4.8) and Bob Anderson's news (6.6), both on KSFO.

Same station also picked up 243 five-a-week health talks from American Health Products Association via Segall agency, and another participant for its newly acquired Housewives Protective League, New Process Laundry, sold direct.

United Advertising Companies of Chicago has notified KFRC that on a recent Waltham Pen spot campaign station yielded the lowest cost per return out of 224 stations used and that only two juicers moved more pens at 50 cents a crack, winning a second try starting Aug. 10. Outlet peddled 3,570 pen sets.

Eagle Vineyards (Baronet Wines) is expanding its radio coverage with spotting of 'Famous Fathers' transcribed series on KYA. Platters spin for 26 weeks starting (18) at 7:45 p.m. Mondays. Segall agency is handling. Same winery has a Garfinkle show on KSFO with 'Paul Pry,' using two five-minute spots weekly.

KROW has signatured the Jackson Furniture Co. to 156 one-minute jingle transcription in behalf of Philco radios.

KFRC: Standard Oil of California, through McCann-Erickson, 52 one-hour programs on Don Lee network, 'Standard Symphony' (renewal) and 28 weekly half-hours for network release, 'Standard School Broadcast' (renewal); Standard Beverages (ParTPak), through Emil Reinhardt, 312 participations, Housewives Protective League; Par soap, through Tomaschke-Elliott, 312 participations, Housewives League; Hale Brothers (department store), through Segall, 312 participations, Housewives League; New Process Laundry, 78 participations, Housewives League; Southern Pacific Co. (railway), through Lord & Thomas, 78 participations, Housewives League; Beneficial Casualty, through Stodel Advertising, weekly quarter-hour, indef., 'Captain Quiz'; Kellogg's Ant Paste, through W. C. Jeffries, 30 participations, 'Bess Buy'; Pacific Brewing & Malting Co. (Wieland's Beer), through Brewer-Weeks, 26 spots; Stewart's Ground Gripper Shoe Stores, direct, 30 100-word spots; McIlhenny Co. (tobasco sauce), through Augrey, Moore & Wallace, 24 one-minute spots.

KSFO: Florida Citrus Commission, through Arthur Kudner, 65 one-minute ET spots; Black Jack gum, through Badger, Browning & Hersey, six one-minute spots weekly through Dec. 31; Homestead bread, through Leon Livingston, 45 spots; S. Martinelli & Co. (for apple cider), 13 weekly quarter-hours, 'Dialaword'; First Federal Savings & Loan Association, direct, participations in Home Service Council through July, 1942; Americans United of Northern California, through Walter Barusch, eight spots; H. C. Capwell Co. (department store), through Jewell Advertising, 13 spots.

Comparative Unit Count

	Aug. 2.	July 28.	% of Change
Network ..	8,780	8,780	*
Local	4.174	4.139	+0.8
Nat'l Spot..	1,720	1,728	—0.3
Total	14,874	14,645	+0.2

*No change.
(Included: KFRC, KGO, KJBS, KPO, KSFO)

SALT LAKE SPRIGHTLY

Local Climbs to 9.6% — Garment Union on KUTA

Salt Lake City, Aug. 5.

Units hereabouts showed some pretty animated action during the past week. The local total was especially impressive, climbing the biz barometer for a reading of plus 9.6%.

KDYL: Local Philco dealers, direct, six announcements daily, 13 weeks; Steven's (ladies' shop), direct, 300 announcements; Crawford & Day Furniture Co., through Gillham agency, 52 day and night announcements; Macfadden Publications (True Story magazine), through Arthur Kudner, series of chain breaks; Procter & Gamble (Ivory soap), through Compton Advertising, nighttime time signals; Utility Engineering Institute, through First United Broadcasters, five-minute programs three times weekly; Maxfield Feed & Grain, direct, renewal of daily participation in 'KDYL Dude Ranch'; Grains of Gold (cereal), direct, participation in 'KDYL Dude Ranch.'

Comparative Unit Count

	Aug. 2.	July 28.	% of Change.
Network ..	6,690	6,545	+2.2
Local	2,292	2,091	+9.6
Nat'l Spot..	1,159	1,171	—1.0
Total	10,141	9,807	+3.4

(Included: KDYL, KSL, KUTA)

DEPT. STORE ON TWO STATIONS IN BALTO

Baltimore, Aug. 5.

O'Neill's, conservative local department store, bought on two stations here to bolster seasonal promotion. Some national spot action noted also, but biz in general not yet in the right groove.

WFBR: Maryland Clothes, through Maurice Chessler, 156 spots; Baltimore Salvage Co., through Maurice Azrael, ten-minute airings weekly; Morrell & Co (E-Z Cut Hams), through Henri, Hurst & McDonald, daily five-minute participations on afternoon women's program; Household Finance, through BBD&O, p.m. spots; Fine Fur Co., through Applestein & Wagner, 78 spots; Ritz Camera Stores, through Henry Kauffman, 24 announcements.

WCBM: Careful Laundry, through Jos. Wilner, 150 one-minute announcements.

WBAL: O'Neill's Department Store, four spots; Consolidated Gas & Electric Co., 26 spots; Arrid, through Spot Broadcasting, 156 spots; Auman & Werkmeister (fura), through Katherine Mahool, 68 spots; Beech-Nut, through Newell & Emmett, 90 spots; Schaeffer Pens, via Russel M. Seeds, 32 announcements; Procter & Gamble (Duz), through Compton adv., five spots weekly; All State Insurance Co., through E. H. Brown, 93 quarter-hour shows.

Comparative Unit Count

	Aug. 2.	July 28.	% of Change.
Network ..	7,495	7,580	—0.9
Local	4,744	4,729	+0.3
Nat'l Spot..	2,015	1,919	+4.9
Total	14,254	14,208	+0.3

(Included: WBAL, WCAO, WCBM, WFBR)

Dept. Store on KSTP

Minneapolis, Aug. 5.

Golen Rule, St. Paul department store, on KSTP for a daily Monday through Friday program, 'The Wishing Wall.'

Set by Stack-Goble.

$50,000 ACCT. GIVES VIEWS

TOO MANY AGENCY WATTAGE BUYERS

Spot Advertiser Writes 'Variety' of His Experiences—Finds Local Stations Have Been Recommended By Agencies Unaware of Brutal Program Competition And Relatively High Cost

FORTNIGHTLY CHECKS

Chicago, Aug. 1.

Editor, VARIETY:

Your recent boxed-item, 'The Lazy Way' on page 35 of the July 23 issue of VARIETY, has led me to write this letter to you.

You may find the material herewith of sufficient interest to warrant publication in a future issue of VARIETY—but if so, would ask you NOT to use my name, the name of the company above, or to mention our product, which is......... This is not because of my personal desires, but because of a policy adopted by the owner of the company, for reasons which I believe will be self-evident as you read this.

The nature of our product is so limited, not only as to potential customers, but also, as to potential volume. For instance, a tooth paste or soap manufacturer has approximately 60-70 potential users of their products in 20 families. My product is lucky to have one user in 20 families throughout the United States. Because our radio time costs us the same as it costs the others, it is therefore necessary that we receive the maximum amount of advertising from any broadcasts we sponsor.

For the past several years, we have been using 15 minute and half hour programs spotted throughout the major markets of the country, spending about $50,000 annually. After a year or so of indiscriminately placing this business at the discretion of an advertising agency, or a station representative or even stations themselves, the results were so spotty, we realized we would either have to discontinue radio advertising or to make a radical change in our policy of placing this business.

I believe the results of our investigation, and our subsequent policy will prove of interest to those advertisers who do not have a Jack Benny, a Fred Allen or a Kate Smith to bring listeners to their programs.

Time Buyer's Fall Down

First about Advertising Agencies: The usual procedure we found, was that after telling an agency we were interested in advertising in a certain city, their time buyer would call up what they thought was the best station in that particular city, or the representative of that station, tell him they were thinking of buying a 15 minute program, and ask him if they had a period open. The rep would then say, yes, we have a few periods open, he believed such and such a time was the best—and that was the end of it. That's where our program went. Not a word mentioned as to what program it followed, not a word about what was on competitive stations at the same time, but moreover, no analysis upon the part of the agency to compare rates, coverage, etc., of the competing stations in that particular city or market.

We have found that the most important thing to check in an ordinary run of the mill 15 minute program, is the competition on other stations. For instance, in a certain mid-western city, we used the most powerful station in that market, and incidentally, the most expensive. On our own check of the situation in that city, we found, that a competitive station at the same time, had their most popular, local participating program. While it might be true that the station we were using, over the week, might have by far the best audience, nevertheless, with no outstanding attraction, we were attempting to buck the most powerful local-interest program on a competitive station. Needless to say, results were about what you would imagine.

Must Check Constantly

We had been using for some time a station in Indiana. All of a sudden, business, requests, etc., fell off alarmingly. Once again, a check showed that a competitive station had moved a very popular program to the same time as our—and there we were! I know it might be impossible to check a situation like this every week, but once again, there should be some check at frequent intervals.

All this adds up to: that even before checking the audience of any particular station at any particular time (more about that phase of it later), it is equally, if not more important, to check competition at that time. In bringing this out further, and in closing this part of it, I would like to write of an experience we had in the New York market a few years ago. We used a 50,000 watt station in New York around 11:30-12 noon. Results were dismal; but a check of the New York market showed that Major Bowes and his Capitol Family Program, following the Horn & Hardart Kiddies Hour had corralled just about all there was to have on Sunday mornings. The recent Hooper Survey corroborated this, giving the Major and WABC about 65-70% of the audience at that time. It certainly would not have required much imagination on the part of an advertising agency to discourage the use of time on a different station against these outstanding programs.

Carry-Over Audience

Now about the carry-over audience—this is seemingly so elementary that you would imagine an agency or a station rep would automatically check this before selling or suggesting time to an advertiser without a name to attract his audience. Nevertheless, it would amaze you to know how few times such a check is never done. In a large city in Ohio, we used a 50,000 watt station with apparently good results. Once again, it suddenly dropped in its efficiency to us. A check showed that heretofore our program had followed a fine sustaining musical show—but all of a sudden this show was dropped and a talk on the 'desire of a permanent burial plot' was substituted, sponsored by a local mortuary. I don't have to tell you what happened to our program there.

The preceding data, perhaps, might not be of interest to a network advertiser, with an opportunity to build up an audience. But to the national spot advertiser, without the facilities of spending too much for talent—or to a medium-size advertiser just getting his fingers into radio, it certainly is important. You may be interested in knowing what we did about it.

Fortnightly Check

Firstly, we asked from our present agency, a report **every two weeks** of what we followed on our station, PLUS a report on what competing stations had at the same time, with a brief summary about these competing programs. This not only gave us the information we wanted, but

(Continued on page 32)

"MEET THE G. G. SMITH FAMILY"

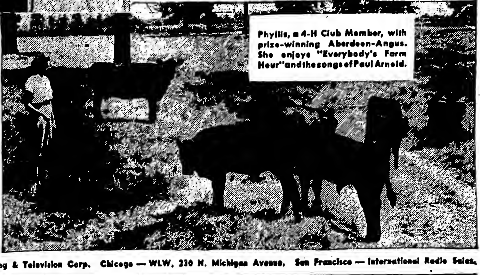
Here are the G. G. Smiths, another of the up-to-the-minute farm families who live in the rich, productive midwest and rely daily on the services of WLW. Their 375 acre farm is located on Route No. 3 in Tipton County, just nine miles northwest of Tipton, Indiana.

Mr. Smith, employing modern farm methods, rotates 375 acres of wheat, clover, corn and soy beans. His ninety acre permanent pasture homes an enviable herd of Aberdeen-Angus prize cattle. Mr. Smith won the 1940 Champion Calf award at the Indiana State Fair, netting over one thousand dollars for his prize entry.

This friendly, progressive farm family is in full accord with WLW's extensive farm programs. In fact, it is their firm belief that The Nation's Station offers MOST to the midwestern farmer. They verify this belief by referring to their WLW favorites "Top O the Morning", Paul Allison, News, Markets, and Ed Mason, WLW Farm Program Director, and other entertainment and service features. To the Smiths, WLW is a prize-winning station. Liking the best . . . they listen to WLW most.

The gold of the Midwest pours from this combine. Mr. Smith finds added interest in "Everybody's Farm Hour" since the broadcast has moved to "Everybody's Farm" near Mason, Ohio.

Mrs. Smith and Phyllis are expert gardeners. Mrs. Smith listens regularly to the "Boone County Jamboree" and the weather reports of Jimmy Fidler.



Phyllis, a 4-H Club Member, with prize-winning Aberdeen-Angus. She enjoys "Everybody's Farm Hour" and the songs of Paul Arnold.

REPRESENTATIVES: New York — Transamerican Broadcasting & Television Corp. Chicago — WLW, 230 N. Michigan Avenue. San Francisco — International Radio Sales.

WLW THE NATION'S *most Merchandise-able* STATION

$50,000 Account Gives Views

Continued from page 3

also made our agency conscious of our competition, and our carry-over audience with the result that often at the same time we received this report from our agency, there was also a letter from the agency suggesting a change to a different time on our present station when competition was not so keen or even, a suggestion as to changing to a different station which suddenly had a period open with a good carry-over audience.

The second step we took to overcome these problems was to instruct our various salesmen throughout the country to listen to our program every time it went on to the air. As our programs are usually Sundays, this did not involve any particular hardship. They also received instructions to report on what was on our station immediately before our program, and what competing stations were using. In that way a double check was placed upon all our advertising because we do have salesmen throughout the country.

Competitive Costs

All of the above are only two factors that we found out influencing our radio advertising. There are so many more, that I believe a book could be written on the advantageous spotting of programs, stations to use, etc., etc. For instance, you find that few suggestions are ever received showing that for example—one station at half the rate of another, delivers 75-80% of the audience of the other. Also, while it is true that in the past few years, the time costs on various stations have had a tendency to follow their usual audience nevertheless, there are many instances where some stations—for various reasons—are ridiculously low in their card rates. (Note: WDAF, 5000 watt, Red Kansas City, about $22 per quarter hour). You will find that very few advertisers, even agencies, ever check these comparative costs.

Then there are such things as position on the dial—and too often the time buyer at the desk in an agency knows no more about the positions on the dial than the buyer of advertising. He knows it is either the Red Station, or the CBS station or the Blue station, and advertises accordingly. I repeat, for an advertiser with a prominent star expensive show, etc., this might be all that is necessary to know. But, for the spot user, with an ordinary show, depending to a great extent on the carry-over audience, more information is necessary.

I have started to see comments about duplicate coverage appearing now and then. That too, is important, but what agency will discourage the use of an additional station because there is another station giving good coverage in that particular market? Or what agency will advise a client that outside of the particular city a station is in, the listening habits of the rural audience might be more for one large station than another. I'm afraid the only way to do that is for a more definite check of the area desired to be covered with advertising.

In closing, I would like to mention just one more point. Stations as a rule are extremely anxious to meet representatives of their advertisers. Even if a salesman, or a jobber, just drops up to say hello to the station, you would be surprised at the closer cooperation possible. Many an account we were after for a long time was gotten for us by a call of one of the station local men. Many a bit of newspaper advertising of a program was put out by the station in the local newspapers after a visit by a representative of the advertiser, etc., etc.

As a matter of record, today, we use a medium sized agency, cooperating nicely with us taking cognizance of our past experiences, and helping us along the lines mentioned above.

(Signed M. N.)

Attention, Sponsors!

The sponsoring firm whose executive wrote this letter to Variety 'would be happy to discuss these problems, details, etc. with other advertisers with the same type of merchandising problems.' He suggests that mutual advantages may follow such an exchange of experience and asks that letters be addressed as follows:

M.N.
C/o Radio Editor
VARIETY,
154 W. 46th Street
New York City

Letters will be forwarded (unopened, of course) to M. N. upon receipt by Variety.

WRVA
50,000 WATTS
serving Richmond
and Norfolk
CBS
Virginia's only 50,000 watt radio station —night and day
Ask any Paul Raymer office for more information about WRVA, one of the seventeen CBS 50,000 watt stations

Rutland Power Boost

Rutland, Vt., Aug. 5.

The Federal Communications Commission has authorized station WSYB, Rutland, to change frequency from 1,490 to 1,380 kilocycles.

Also to increase power from 250 watts to 1,000.

No Direct Selling

San Francisco, Aug. 5.

No direct commercials are being used on a quarter-hour show sponsored by Martinelli Gold Medal Cider. Firm is using Cliff Howell's 'Dialword,' telephone crossword puzzle.

Announcer Jack Gregson gets across sales messages while gabbing on phone with fans who dial KSRO with word solutions to code numbers broadcast during program.

Cal Tinney Back On Air for Phillies, Duz Ads to KYW

Philadelphia, Aug. 5.

P. B. White & Co., tailors, one of the oldest radio advertisers in Philly, come back on the air after an absence of a couple of months. The firm has been off since their program was eased out at WIP when that outlet joined Mutual and a network commercial made it impossible to carry White. (A suit is still pending).

White signed a contract Saturday (2) with WFIL for a one-hour recorded show, Monday through Friday, for 52 weeks. It will be handled by Mort Lawrence, w.k. free-lance gabber here. Deal was set through Harry Feigenbaum agency, and starts Sept. 1.

Cal Tinney, also off for some time locally, started airing his 'Sizing Up the News' broadcast yesterday over Mutual via WIP. Show's bankroller is Bayuk Cigar Co. (Phillies).

WCAU: Household Finance Co., 780 spots, through BBD&O; Household Finance Co., 52 participations in Laura May Stuart program, through BBD&O; Bell Telephone Co., eight spots; True Story magazine, 23 spots, through Arthur Kudner; Reader's Digest, 26 spots, through BBD&O (renewal); R. J. Reynolds Tobacco, 78 spots, through William Esty; Manhattan Soap Co., six five-minute news programs a week (52 weeks), through Franklin Bruck; Triplex Shoes, nine spots, through Chalmers & Wiswell.

KYW: National Bakers Service, daily participation in Ruth Welles program, through R. A. Foley; Mildine Corporation (face cream), daily participation in Welles program, Iowa Soap Co., participation in Welles program, through James G. Lamb (all for 13 weeks); Carnation Milk, five spots weekly, through Erwin-Wasey; Procter & Gamble (Duz), 65 spots, through Compton Advertising; Wesson Oil, six spots weekly, through Kenyon & Eckhardt; Foster-Milburn Co. (Doan's pills), six spots weekly, through Street & Finney (renewal).

Comparative Unit Count

	Aug. 2.	July 26.	% of Change.
Network ..	9,373	9,778	—4.1
Local	20,658	20,605	+0.2
Nat'l Spot..	5,019	4,795	+4.6
Total	35,045	35,178	—0.3

Royal Typewriters Plugged on KFEL

Denver, Aug. 5.

Best sale was that of three quarter-hours a week for a year by KOA to the Kortz Jewelry Co. Other business mostly announcements.

KOA: Kortz Jewelry Co., through Raymond Keane, 156 quarter hours; State of Colorado Revenue Department, through Max Goldberg, five announcements; Intermountain Travelers Association, two spots; Elitch Gardens, through Robertson agency, two spots; Dupler's Furriers, through Ted Levy, 48 announcements.

KLZ: J. C. Robinson Seed Co., through E. H. Brown, 26 announcements; State of Colorado Revenue Department, through Max Goldberg, five spots; May Co. department store, 52 announcements; Chas. E. Wells Music Co., 39 announcements.

KFEL: Young Peoples Church of the Rockies, increase of quarter hours to half hours, one weekly, one month; Elitch Gardens, through Robertson agency, four announcements; Alamo Exposition, through Max Goldberg, 14 announcements; Royal Typewriter Co., five spots; Cramer Foot Comfort Shop, through Ted Levy, 13 five-minutes; Monitor, 13 spots; H. & I. Tire Co., 13 announcements.

Comparative Unit Count

	Aug. 2.	July 26.	% of Change.
Network ..	7,915	7,735	+2.3
Local	8,479	6,984	—7.2
Nat'l Spot..	2,432	2,463	—1.2
Total	18,826	17,182	—2.0

Ford Dealers Buy KFI; Ivory Soap Plugged via KNX

Hollywood, Aug. 5.

Units tumbled last week on all fronts. No alarm, however, as decreases are slight, and slough season will soon run its course.

KFI: Par soap, 29 quarter-hour transcribed broadcasts of 'Meet the Missus,' through Thomaschke-Elliott; True Story magazine, 18 announcements, through Arthur Kudner; Nesbitt fruit products, 28 quarter-hour periods of John Nesbitt's 'Passing Parade,' through Walter K. Neill; Town Talk bread, 158 quarter-hour periods of transcribed 'Dearest Mother,' through Olian Adv.; Ford Dealer Advertising Fund, 78 quarter-hour programs, through McCann, Erickson.

KECA: Southern California Floral Association, five quarter-hour broadcasts of 'Garden Club of the Air'; Bullock's department store, 25 one-minute transcriptions, through Dana Jones; Kelly Kar, 143 quarter-hour newscasts, through Milton Weinberg; L. A. county fair, 13 announcements.

KNX: Ivory soap, 13 announcements, through Compton Adv.; Kellogg's Pep, 55 announcements, through Kenyon & Eckhardt.

KHJ: Home Makers Club, 65 half-hour programs, through Glasser-Gailey; Gilmore oil, 10 five-minute broadcasts of 'War Letters,' through Ruthrauff & Ryan.

Comparative Unit Count

	Aug. 2.	July 28.	% of Change.
Network ...	11,866	11,945	—0.7
Local	4,391	4,476	—1.9
Nat'l Spot..	1,617	1,669	—3.1
Total	17,874	18,090	—1.1

KIRO'S 'FARM FORUM' MARKS 500TH B'DCAST

Seattle, Aug. 5.

KIRO sold a participating spot in six times weekly 'Housewives, Inc.' to Minzels, cosmetic manufacturers, and also added a direct marketing service to the early morning 'Farm Forum,' Bill Moshier's broadcast to farmers. New service, direct by remote from the U. S. Agricultural Marketing Service in the Federal building, will give producers the day's wholesale and shipping point prices for the day. Formerly prices were for previous day. This week also marks the 500th consecutive airing of the Forum. The Columbia station put on a show for ad agency representatives Wednesday night (30) at the Arabian theatre, presenting a preview of 'Tap a Tune' audience participating variety show with a quiz angle. Jerry Ross emceed, with Bob Dickinson's orchestra handling the music.

KOL added to network totals with two prize fights: Zivic-Cochrane and Abrams-Soose.

KOMO-KJR's commercial manager, Hugh M. Feltis, is very active in the public relations campaign being carried on by the Pacific Coast Advertising Association for business and in defense of the consumer. Feltis is president of the Seattle Advertising and Sales Club, which is working with 22 other ad clubs on the Coast in this campaign.

Comparative Unit Count

	Aug. 2.	July 28.	% of Change.
Network ...	7,430	7,300	+1.9
Local	7,030	6,974	+0.9
Nat'l Spot..	734	756	—2.9
Total	15,200	15,030	+1.1

WCAE'S Dept. Store Acct.

Pittsburgh, Aug. 5.

Continuing to open up the department store field locally, Hearst station WCAE has landed still another commercial here from Gimbel's. It's a six times weekly show called 'News of the New' and goes out every morning except Sunday at 9:15 for quarter-hour. Francine (Blum), store's fashion expert, will do the commentating, and program is designed almost wholly for femme appeal, featuring news of not only new clothes but also new books, new music, etc.

Or, as the WCAE publicity release relates, 'she will likewise present the woman's point of view in a man's world—a taut world where conditions require the subordination of the feminine viewpoint.' Honest, that's what it said.

MONTREAL DEPT. STORES IN RADIO

Montreal, Aug. 5.

The Big Four department stores in this city, under continual sales pressure by local radio for past year, are beginning to break down and are now definitely in the radio field. Their hard and fast rule was to buy 100,000 line contract with the Star and La Presse and smaller space with the other papers every year with little more than spot announcements on the air.

Canadian Marconi station CFCF has Morgan's signed to a year's contract of transcription ('Pinocchio') stories to run every week commencing in October, and Easton's has booked Christopher Ellis for a newscast every morning at 8 a.m. for six months starting August 18 as a goodwill program.

WHEELING
A Fort Industry Market
After 15 Years Of Patient Waiting
Now Full Time!
19½ Consecutive Hours Daily
•
BASIC BLUE
BLAIR Represents Us
A FORT INDUSTRY STATION
WWVA

The Story of Gov't Programs

Number Three in the Friedrich-Sayre Studios in 'Radio Control' Appears Under Rockefeller Grant

By ROBERT J. LANDRY

The Radiobroadcasting Research Project (Rockefeller - financed), which is headed by Carl J. Friedrich at Littauer Centre, Harvard University, has published the third of a proposed half dozen small volumes (50c) each of which is a study in the control of radio.' All students of broadcasting must hail these booklets for their brilliant clarity, their bringing together of the many threads of broadcast history. Young though this medium is, so much has happened and is happening, so vast and many-sided is the field that these small books convey big benefits upon those who value perspective and the relation of 'what' to 'why.'

In the case of 'An Analysis of the Radiobroadcasting Activities of Federal Agencies' (No. 3 in the series) Friedrich's research associate, Jeanette Sayre, has told the highlights of the story of radio's changing relationship to Government from the earliest Dept. of Agriculture and Dept. of Labor series on NBC (and before there was an NBC) down to the present policy shift as exemplified in CBS' 'Report to the Nation' series.

Although part of the booklet is already familiar stuff to the cognoscenti of broadcasting. It's a distinct service and a blessed convenience to have so much data, dates and scholarship assembled in a single binding. As for those who come afterwards and without previous knowledge of the field this mustering of incident with running commentary is sure to be 'educational' in the best sense.

The Friedrich-Sayre method does not limit itself, as is so often the case with radio 'scholarship,' to lifeless documents and pompous official statements. A judicious selection of verbatim quotes from testimony, private conversations, trade comment, the journalistic footnotes of the moment infuses the record with a sense of contending forces that were and are specific persons.

A lot of industry and a lot of national history clicks into place, like the tumblers of a combination, as the fight for advantage via radio is retraced by Miss Sayre. It was not just party politics. It was destiny moving up to new positions.

Tha romance between business and the N.R.A. did not last long, but while it lasted, and while it was 'patriotic' to support the Blue Eagle, most of the exhortation was heard on the radio. The press was pretty sour on the N.R.A. almost from the first screech of the test tube fowl. The Administration turned spontaneously to radio to offset the hostility of the publishers. The press at the time was also feuding with radio. Radio was new, pert, unhandicapped by complacency as of that date. The press was suffering a little just then from a recently fly-specked reputation in the realm of economic and political prophecy. The country was being suddenly drenched with new ideas, ideas that professors and economists and social scientists and students of public opinion had bottled unknown to, or at least unappreciated by, the men of the markets. All these crisscrossing currents made themselves felt on the radio and at a time when, it must not be forgotten, there were advocates of Government ownership of radio stations in constant cry.

The ultimate pattern of American radio will undoubtedly include room for Government programs. Meantime, how Government programs got that way and how they have been financed, produced, disseminated is pithily told in this Harvard booklet. Due consideration is given the attacks and the defense strategy to date. Allusion is made, also, to the unrewarded, so far, attempts in Washington, to get the bureaucrats routed through a central radio booking office, an attempt that has bogged down under the disinterest congenital to Bureaucrat A as regards the publicity welfare of Bureaucrat B.

For a worm's eye-view of America adjusting itself to radio and to expanding concepts of democracy this latest booklet from Cambridge is highly recommended to all thoughtful broadcasters and men of affairs.

IT'S PELLETIER AGAIN

Sherwin-Williams Paint Renews Its Metropolitan Auditions

Sherwin-Williams paint has renewed for the 'Metropolitan Auditions of the Air' program Sunday on NBC-Blue and the series will resume in October.

Wilfred Pelletier will again baton the show, with Anna Erskine writing the scripts. Warwick & Legler is the agency.

New York City—Richard Linkroum, formerly operations supervisor in the CBS production department, has joined the network's program service department in a general capacity and as contact on the Maj. Bowes show.

Means Little

Cambridge, Mass., Aug. 5.

Goodwill programs from the United States to South and Central America are having little effect. Only weathy Latin-Americans can afford shortwave equipped radios.

Professor Noemy DaSilveira Rudolfer, professor of psychology at the University of Paolo in Brazil, gave this opinion to the Conference on Religion and the World at Harvard University here.

DON LEE BREAKS OUT WITH 1ST COAST FM

Hollywood, Aug. 5.

Don Lee's frequency modulation transmitter makes its bow Aug. 11 and remains on the air every day thereafter from 10 a.m. to 10 p.m. Appropriate ceremonies mark the inaugural for K45LA, first of the western FM's to throw out a signal.

Figured around 3,000 sets in the coverage area will take the programs.

Musicians Union Wants 100 Members On Regular XEW Staff Payroll

Mexico City, Aug. 5.

Station XEW, largest in Mexico (750,000 watts), faces a strike by the radio branch of the Musicians Union. Talks are in progress under the supervision of the Federal Board of Conciliation in an effort to avert a break.

Although by far the largest single radio employer of musicians, XEW is faced with demands that, it asserts, are unreasonable. Union wants some 100 of its members to be classified as regular members of the XEW payroll. The station has employed some 300 musicians in all, but has been using them in various combinations and at times and in manners to suit station and sponsor needs.

Othon Velez is handling the negotiations for the station.

Philadelphia.—Betty McGarvy will leave WPEN to take post as airline hostess with TWA.

GEORGE CASE TO WCFL

Will Be Program Director of Chicago's Labor Station

Chicago, Aug. 5.

George Case comes in as production manager and program director at WCFL, the Chicago Federation of Labor station.

Case previously was with WTMV, St. Louis, where he had been located for the past two years. Prior to that had been associated with several stations in the midwest and south.

Corpus Christi, Texas.—Announcing staff at KEYS is now composed of fours members. William Newkirk is program director and handles the sports; Lester Kaminsky is a general announcer and does selling; other new additions are Al Keirsey and Bill Sharp, both of KROD, El Paso, Texas.

Mary Margaret McBride

TO BROADCAST OVER WEAF

Her well-known participation-program for women will go on the air September 2, 1941—will be broadcast to the world's richest market, Mondays through Fridays, 1 to 1:45 p.m.

For nearly seven years, Mary Margaret McBride's 45-minute radio feature has been outstanding in the New York market. To advertisers, as well as audiences, Miss McBride has endeared herself. And she has built an enormous following among women who buy, in amazing quantities, the products she recommends.

Now, with WEAF's impact of 50,000 watts delivered the *Salt Water Way* to America's richest market, Mary Margaret McBride's programs can reach bigger audiences than ever—can show bigger *results* than ever to advertisers who know the sales power of a woman speaking to women about *their* products!

Write or telephone today *for complete details.*

WEAF NEW YORK 50,000 WATTS · 660 KC.

Represented Nationally by NBC SPOT Sales Offices NEW YORK CHICAGO SAN FRANCISCO BOSTON CLEVELAND DENVER HOLLYWOOD PITTSBURGH

Payroll Traffic

Milwaukee — Martin McGeehan, formerly of WEMP and recently on the Coast, has returned to the middlewest, joining the sales department of WIND, Gary, Ind.

San Francisco — Jack Bennett, KGO-KPO announcer, has shifted to KGEI to handle the 3 to 9 a.m. shift of programs beamed toward Asia.

Lynchburg, Va. — Grover Cobb from Salina, Kan., and Wayne Tyler from WTNJ, Trenton N. J., now on announcing at WLVA.

Earl Hotaling, commercial spieler, shifted to WBTM, the Tri-Cities mouthpiece at Danville, Va.

Hamilton, Ont. — Dave Robbins, publicity man at CKOC here, has joined the Canadian army. Lloyd Westmoreland subbing until a successor is appointed.

New York City.—Sidney Robbins, formerly with the commercial department of WALA, Birmingham, and WINS, New York, has joined the sales staff of WWRL, Woodside, L. I.

Springfield, Mass.—Jerry Lansing formerly of WTRY, Troy, at WMAS as program manager. Replaces F. Turner Cooke, now a lieutenant, junior grade, United States navy.

New Haven.—Jerry Lewis shifted from news to regular announcing staff at WELI, replacing Bob Fleming, now in army. Bill Dukeshire, off WELI for several months, returns Aug. 1 to assist news editor Carey Cronan.

Regina, Sask.—Bill Speers, assistant manager of CKCK, Regina, moved to CKOC, Hamilton, Ont., as assistant manager.

Moose Jaw, Sask.—New announcer at CHAB is George Broatch and new engineer and operator is Leo Haydamack.

San Antonio.—Recent additions to the WOAI staff are James Alfred Landers in the news room and Howard O. Sheets in the control room. Sheets is from KXYZ, Houston.

Tommy Reynolds has been named program director and chief announcer here for station KABC by Charles B. Meade, station manager. Jack Copeland, former program director, will be in charge of the enlarged KABC newsroom.

Additions to the KMAC announcing staff are Ray Hone, Bob 'Pat' O'Brien and Eddie Hyman. Hone comes from the staff of KABC here, other two are newcomers to radio.

Boston.—Natalie Porter, of Minneapolis, has been added to WEEI's staff, assisting chief engineer Phil Baldwin.

Atlanta. — Jack Swift, formerly with WSUN and WTSP, St. Petersburg, has joined WSB news staff.

Jamestown, N. Y.—Station WJTN here lost Frederick W. Winters, Jr., transmitter engineer to army, and Marshall Shantz, Jr., program director, goes off to be a Flying Cadet.

Philadelphia.—James Felix, member of KYW dramatic department, has been called to Army duty. He'll report Aug. 6.

New additions to WPEN staff are Frank Kent, announcer, formerly of WHOM, Jersey City; Harry Wood, announcer, formerly of KYW; Gerald Hiltz, engineer, once of WCBA; Miss Georgia Bunn, new secretary to general manager Arthur Simon. Phil Frankenberger of the promotion staff now handling publicity.

Joseph Corr, ex-spieler on WBAB, Atlantic City, has joined the WDAS staff.

Youngstown, O.—Carl Lindberg, for ten years radio engineer at WKBN, Youngstown, left Sunday (27) to take up duties as engineer at WJSV, Washington, D. C.

Buffalo.—New faces at WEBR are Jean Carr, doing women's shopping stint, and Anthony Kaye on newscasts. Latter was with WMCA and WNEW, New York.

Pittsburgh—Nelson C. Nicholls is new engineer on staff of Hearst station WCAE. He replaces Walter Thompson, who resigned to go with WGN in Chicago. Nicholls was formerly with WWVA in Wheeling, W. Va.

New York City—Two NBC pageboys have resigned to take outside jobs. Thomas Armstrong has joined WTRY, Troy, N.Y., as announcer, while Kenneth E. Shaw has taken a laboratory job with Dumont Television.

Donald Lewis, formerly in the NBC mail room, has joined the network's special events staff, succeeding Lars Skattebol, who left to go with the Associated Press.

St. Louis.—Louis McComas Young, chief engineer at KMOX, dons khaki this week as major in the U.S. Air Corps. Will be assigned at Wright Field, Dayton, O.

Schenectady. — Henry Bachrach takes the place of Merrill Phillips as assistant to G. Emerson Markham, director of agricultural broadcasting for General Electric Company on WGY, Schenectady, Phillips having been shifted to KGEI, GE shortwaver in San Francisco. Dwelle S. Hoag, formerly with WGNY, Newburgh, N. Y., is chief engineer of W47A, new FM station put into operation in the Helderberg Mountains by Capitol Broadcasting Company of Schenectady. Leonard Asche is general manager of the station, which employs four engineers, three announcers and a program director.

Atlanta—Bob Pollock, assistant production manager at WSB, given his summons by the army as a second loole.

Seattle—Phil Riley, formerly with Mutual in San Diego, is now musical librarian at KIRO, Seattle.

Phil Crane, formerly of WBBM, announcing for KOL.

San Francisco—KYA additions: Fred Daiger, announcer formerly with WSUN and WAPI. E. A. Dorais, account executive formerly in newspaper field.

San Francisco.—Neil McIntyre, recently with KSRO, Santa Rosa, is new addition to KJBS mike staff, replacing Merle Peterson, who has gone to NBC.

Ft. Wayne.—Marjorie Zurbuch, new at WOWO-WGL, Ft. Wayne, under Frank V. Webb, sales manager.

Kent Josef joins WOWO-WGL as staff announcer Aug. 11.

Bob Wilson, WOWO-WGL newscaster, on sick list with infected arm.

★ **SUNDAY**
THE STAR-SPANGLED THEATRE
★ presents
AL JOLSON
★ as "Uncle Tom"
in
★ Harriet Beecher Stowe's
stirring novel
★ **"UNCLE TOM'S CABIN"**
adapted by E. A. Ellington
NBC Blue Coast-to-Coast
★ Network
8-8:30 P.M., EDST
★ featuring
The Southernaires
★ ★ ★ ★ ★

Oil's Answer

Continued from page 27

or to provide as efficient service as possible.

'Advertising is an integral part of competitive selling. The right to advertise is one inherent in our basic economy. And it brings social benefits, as will be pointed out below.

'Competition exists in the oil business: Since the existence of competition is a fundamental premise in this argument, the fact that competition exists in the oil industry must be established. No extensive proof will be attempted here—nor is it necessary.

'Proof enough is found in the fact that leading oil companies' proportions of total business in their marketing territories are much lower than they used to be, due to the entrance of new companies; that the percentages of total business are watched very jealously; that from time to time the different companies invade each others' territories, the fact that the various oil companies are continually taking dealers away from each other; and that price wars often break out. . . .

'Competition results in product differentiation and improvement: One of the results of competitive advertising is that each company is constantly looking for methods to make its products different from and better than those of its competitors. It is looking for 'talking points' to play up in its advertising. Advertising is often charged with bringing about inconsequential differences or of adding worthless gadgets to its products.

'But who is to decide whether an improvement is worth while? Obviously the consumer makes the final decision. This applies to minor improvements as well as to radical ones.

'The cost of advertising per unit of product is extremely low: As compared with other industries the cost of advertising oil products, especially gasoline, is way below the average. It is to be measured in tenths of a cent per gallon, and has no appreciable effect on prices.

'Government restriction of advertising would be a definite step toward the destruction of our competitive economy: If one believes that we make progress through our system of free enterprise and competition, he can't help believing in advertising. Without advertising there would be little incentive to strive for product differences, which mean product improvement. As pointed out above, gradual changes result over a period of time in substantial improvement and progress. And this striving for improvements is definitely stimulated by the right to influence the public to buy—a right that is inherent in our free economy. Advertising is therefore at the very root of our competitive system. Anything that hampers advertising would tend to break down our system of individual incentive and free competition.

Inside Stuff—Radio

Office of Howard Reinheimer, the lawyer, denied last week the report that Lawrence Stallings, co-author with Maxwell Anderson of 'What Price Glory?', had objected to the use of their Capt. Flagg and Sergt. Quirt characters in a radio series by Mennen's. The Reinheimer office stated that it had granted Mennen the right to use the Flagg and Quirt monikers 'for a consideration.'

The series, which will feature Edmund Lowe and Victor McLaglen, starts on the NBC-Blue (Sunday, 7:30-8 p.m.) in September. The all-around cost for the program, handled by the Russell Seeds agency, of Chicago, is $3,000.

As a result of VARIETY's 'Follow Up Comment' last week that there was an 'unexplained knocking sound effect' on a recent 'Story of Bess Johnson' broadcast, there was an investigation by the NBC production department. It developed that a carpenter, working in a studio in Radio City, N. Y., had been hammering on the floor above the one where the 'Bess Johnson' show originated. Basil Loughrane, director of the program, had complained about the noise, but was overruled by the NBC engineering staff, which explained that the hammering sound was of such low frequency it wouldn't be picked up by the microphone. Check of the recording of the show proved the engineering department's misapprehension.

United Press in a publicity release last week asserted it was revealing 'a hitherto well-kept trade secret' that the U. P. has long maintained a wireless receiving station and shortwave listening post in Valhalla, N. Y. The U. P. post is not quite the secret that the press agent suggests (it has been mentioned in VARIETY on at least two occasions), but he does reveal some data: Valhalla is manned night and day by 12 men, a printer circuit connects with the U. P. headquarters in Manhattan, and on busy days in the European mess 40,000 words have been relayed. Only a small percentage is, of course, passed on to U. P. clients.

Episode 23 of Brisacher, Davis, San Francisco agency's beer platters, 'Barrel of Fun' which will ether around the end of August, was cut at March Field, near Riverside. Entire company, headed by Charles Ruggles and including Dave Rose's orchestra, did its stuff before 3,500 enlisted men. In addition to the 30-minute waxing, troupe did a 20-minute pre-show and an afterpiece running an hour and a half, giving Uncle Sam's boys two and a half hours of talent.

Edward Lasker, general manager of Lord & Thomas, denied last week the report that his frequent trips to Washington recently have to do with his becoming a commissioned officer in the U. S. Navy.

It was also disclosed last week that the agency has no intention of naming a general director of radio, as replacement for Thomas McAvity, who recently resigned, but that L & T would resume its old arrangement of letting each individual office run its own radio activities.

H. R. Gross, a former newscaster for WHO, Des Moines, Iowa, and now with WLW in Cincinnati, is said to be considering entering the Republican primary race in Iowa as a candidate for the United States senate. Gross will visit Iowa on his vacation about Aug. 15 and will check with supporters and friends regarding the advisability of entering the campaign.

Gunnar O. Wiig, general manager of WHEC, Rochester, N. Y., was sworn in as a citizen at ceremonies last week before Supreme Court Justice Lewis A. Gilbert. Wiig is a native of Oslo, Norway, and came to this country in 1904, when he was two.

Milton Samuel, KGO-KPO, San Francisco, press chief, discovered a 14-year-old amateur ventriloquist named Shirley Dinsdale who works with a doll. Girl has now been on Bennie Walker's amateur hour, a special with Joe E. Brown, and a department store stunt.

Negotiations are in progress for Gladys Swarthout to appear on a new radio show starting in October supported by Deems Taylor as commentator, and with Frank Black's orchestra.

After a couple of months absence with stomach ulcers, Bill Miller, of the NBC press department, is back on the job in New York headquarters of the web.

GERTRUDE FELIN SETS CBS' MEXICAN MEET

Mexico City, Aug. 5.

Arrangements are being made here by Miss Gertrude Felin, representative of CBS, for the first convention on the Radio School of the Americas in this city August 14 to 16. The conference is aimed at the Latin American countries and is designed to further Pan American relations.

CBS, it is understood, chose Mexico City for the base of this Latin American radio contact as a result of negotiations made by Luis Sanchez Ponton, the Mexican Minister of Public Education, during his recent visit to the U.S.

WBNX NEW YORK
. . . THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.
5000 WATTS

BENNY RUBIN
AS
"MR. GINSBURG"
FOR
ARCH OBOLER

BETTER FREQUENCY! LOCATION!
5000 WATTS DAY
C.P. 5000 WATTS NIGHT
560 KC
NBC
RED
WIS
COLUMBIA, S. C.
FREE & PETERS Inc. National Representatives

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99 44/100 % pure
LISTEN IN . . TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EDST
WABC—5:30-5:45 EDST—CBS
· COAST TO COAST ·
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

GUY LOMBARDO ORCHESTRA
30 Mins.
COLGATE-PALMOLIVE-PEET
Saturday, 8 p.m.
WABC-CBS, New York
(Ted Bates)

Colgate recently dropped its 'Spotlight' program with Ed East's 'amateurs' and Charles Hathaway's orchestra to pick up Guy Lombardo. Latter shifted from Lady Esther (his place taken by Freddie Martin, reviewed also in this issue) and the change has brought to Colgate the perennial, popular-flavored, syrupy style that has put and kept Lombardo on a high level over the years.

Plans for the initial Colgate show were neatly drawn, designed to encompass all sorts of tempi and tunes, brisk, sweet, old and new, which made for a fully rounded session. Lombardo is continuing his spotlighting of 'future hits' and also includes, late in the show, a medley of requests filed by listeners.

Production was responsible for much of the smooth, running pace. Commercials hammered at the same 'Colgate's brightens your teeth' angle, but they were neatly dressed and woven into the pace. One, for instance, cued by vocalist Kenny Gardiner, gave as his reason for being late for rehearsal his chance overhearing of the plaint of a gal re the opposite sex. Of course she had dull teeth. *Wood.*

'PUN AND PUNISHMENT'
With John Cameron Swayze
30 Mins.—Local
KMBC, Kansas City

In the heat of summer KMBC unveiled this audience-participation, punning game on a sustaining basis with the hope it will make a commercial package in the fall. The old game of 'teakettle' under KMBC's revision becomes the game of 'yak,' and the program is a guessing contest rather than a quiz. Four contestants vie to find the key word covered by the word 'yak' in sentences and conversations of the board of three 'yaksperts' and John Cameron Swayze, the m.p. (master of pundemonium). Failure of a contestant to guess the word in a minute and a half sends the announcer to a member of the audience for the answer.

Commercial possibilities, if on the tardy end of a cycle, are favorable for the type sponsor whose product can easily be put into the audience's hands via the prize route. Exec Karl Koerper enlisted most of the station personnel from Don Macon who worked out the idea which began with script writer Janette Huckins, to Frank Barhydt of publicity, and Felix Adams, program director.

Initial stanza had an able trio of yaksperts in Landon Laird, K. C. Star columnist and critic, Keith Martin, director of the Art Institute, and Harold Hunt, superintendent of schools. Likewise John Miller, a public speaker; Lyman Moore, assistant city manager; Helen Finch, teacher and book reviewer, and Mary Pillow of Independence were 'fortunate' choices as contestants. Miss Finch and Moore tied for duplicate awards of ten-buck books of defense savings stamps, but finer division of points in the future will probably eliminate the possibilities of ties.

Although especially pretentious for a local production, this one was not without some lumps which will probably get ironed out with experience. Swayze was evidently under pressure in the opener as were some other participants. Little less formality beginning with Swayze should permeate the entire half-hour for better listener and audience interest.

Question as to whether the audience shall be let in on identity of key word for laugh interest while it is being used is to be worked out in next few stanzas. Next scripts should play down the pun angle somewhat overworked in this session. *Quin.*

Television Reviews

VAUDEVILLE SHOW
With Giles O'Connor, Dancing Debs (2), Bonzo the Dog (Al Latell), Caroline Marsh, The Rowlands (2), Charles Althoff, Bankhoff and Girlie
60 Mins.
Monday, 8:30 p. m.
WCBW (CBS), New York

As handled by CBS in its by-now familiar ad-libbish style, this bill of standard vaudeville acts was continuously amusing Monday (4) night. Entire 60-minute stanza had been given only a sketchy run-through, but no formal rehearsal. Thus, there were innumerable flaws, such as the cameras or the director being just too late to catch a comedy touch, or slight confusion resulting from an act missing a cue. But that off-the-elbow manner of presentation provides an informal, relaxed, leisurely and intimate show.

This vaude program took the form of casual gathering of acts, apparently oblivious of an audience and performing for their own and each other's amusement. Thus, m.c. Giles O'Connor didn't introduce the acts, but wandered about, asking them their names and what they did and if they'd show him their stuff. They talked to and about each other and, intermittently, about television. Worthington Miner, from legit, directed the show.

Of the individual acts, the Dancing Debs (Lillian and Gertrude) did two tap and an acro routine, Bonzo the Dog (Al Latell) was in and out of the action with laughable clowning, Caroline Marsh sang three numbers, The Rowlands (Lew and Dorothy) roller skated, Charles Althoff offered his standard and always hilarious rube comedy violin act, while Bankhoff and Girlie, a good act from way back, presented comedy and acrobatic dances that bore the marks of authority.

Much of the entertainment was due to the showmanship of the presentation. *Hobe.*

RICHARD HUBBELL
News
15 Mins.
Monday, 8 p.m.
WCBW (CBS), New York.

As a 15-minute starter for its 90-minute television show Monday (4), CBS offered an illustrated reading of the war news dispatches. Announcer Richard Hubbell was the spieler, using a pointer and gummed markers to indicate on wall-maps the locale of reported action.

There was little movement or pace to the stanza, but more than it would have been via radio, as the maps and Hubbell's appearance offered some visual diversion. Rudy Bretz directed. *Hobe.*

TAMARA
Songs
15 Mins.
Monday, 8.15 p.m.
WCBW (CBS), New York.

Tamara, the legit actress-singer, is okay for television. Her sexy good looks register clearly via the iconoscope and she avoids mugging as she warbles English, Russian and Spanish folk songs and ballads. Fact that she supplies her own guitar accompaniment for some of the songs also adds to the visual effect.

As caught Monday (4) night, it was an entertaining 15 minutes for the ear and eye. One notable effect was obtained when a light fuse blew out and one side of the singer's face was in shadow. It accidentally gave the number an attractively arty quality. Fact that Tamara's session ran a bit overtime forced fading her out before the end of the last number. That, too, was an effective device. Steve Marvin directed. *Hobe.*

'SONG WITHOUT END'
With Burgess Meredith, Margo, Howard Barlow Orchestra
40 Mins.
FORECAST No. 6
Monday, 9:20 p.m.
WABC-CBS, New York

The makers of beautiful music have often lived strange and unbeautiful lives, thereby creating dramatic situations for the makers of entertainment years afterwards. Lee and Jake Shubert paved their famous alley in New York with the steady profits extracted from the tale of Franz Schubert (no relative but what a pal!) as embodied in that one night stand perennial, 'Blossom Time.' There is an eloquence and a pathos in rich melody which can fill in when the story falters, and infuse meaning and nostalgia. And who, in an imperfect world, is more plausibly the misunderstood, frustrated, tortured and lonely figure than the composer, especially he who slaps the conventions of his day?

If all the curtain calls of all the tenors that stopped the show in 'Blossom Time' could be reduced to a statistical chart—so that an advertising agency could understand it—what a great presentation it might make for this CBS program, which is one great big super-colossal 'Blossom Time' in plan and pattern.

If any reader of these lines saw a number four road company of 'Blossom Time' in Strawberry Bend, Idaho, about 1924 these remarks are cancelled as unfair, misleading and ancient history. Like 'Uncle Tom's Cabin,' there have been performances and there have been mutilations of 'Blossom Time.' The point is that the unrequited love and exquisite music of the starving Viennese was of such universal sentimental appeal that the tale became an institution.

For the record and without quibble it was an expertly contrived and paced piece that Columbia offered Monday night (4) as its showcase sample of what 'Song Without End' would be like. It wasn't Franz Schubert who starved to death, but Claude Debussy who lamented his lost Gabrielle Dumont for decades, meantime glorifying France, music and humanity.

This sort of thing is not simple. But for radio it must seem simple. That is why Jean Holloway's script and William Spier's production rate the comment that both seemed articulate, sensitive and a lot of things radio writers and radio directors often ain't.

Repeat the story? Summarize the essence? The story was an impression, the unfoldment was a frank dawdle in the world of dream. Sparks. Color. Mood. A faint chemical trace at best of plot or point. Simply an introduction to a man who was supremely perceptive to his surroundings and a genius in tone.

Howard Barlow's directing of the 70-piece orchestra bore the stamp of fine musicianship. The piece was cued and scored and played to nicely bottle up the perfume of Debussy. Burgess Meredith, occasionally sounding too much like Douglas Fairbanks, Jr., and perhaps too consciously cast for his ability to poetize dialog, was in the groove with the faint reservations noted. Margo made Gabrielle make the grade.

The first 20 minutes of the broadcast gave preview samples of other proposed installments in the series and was especially clever in being both entertainment and advertising simultaneously.

One thing about the Columbia radio equivalent of 'Blossom Time': the casting director won't have to worry if the leading men can get into those difficult pants. *Land.*

CAL TINNEY
Homespun Commentator
15 Mins.
PHILLIES CIGARS
M-W-F, 8 p.m.
WOR-MBS, New York
(Ivey & Ellington)

When you first hear him you immediately say to yourself 'that isn't Will Rogers—it just sounds like Will Rogers.' It's Cal Tinney, of course. Cal Tinney who has a sound instinct for the gold that lies in authentic American idiom, but who can't quite seem to get the needle of his larnyx off that familiar recording of the rope-spinner. But maybe if he keeps trying he'll pull the right valve and something will come out that will be good American and improved Tinney. It's hard to be provoked with Tinney even when he insists upon being somebody else. It's sort of disarming—the simple, corny way he pulls up his buggy for a chat, straw in teeth and hair, wearing his chuckle on his sleeve. The voice of Silas is a trifle too imitative, the patter is uneven, but the attitude is right.

Tinney reacts to current events as a homespun commentator. There's no serious pretense to be an authority. Just a good-humored, kindly, sane gent. Not brilliant, although always on the point of being dryly witty. Maybe awfully like a lot of Americans and rather likeable if you're not snobbish about a little ickiness.

And he sells five-cent cigars; the best that money can buy. *Land.*

20 Winks

If the gas stations close, how many all-night programs will close with 'em? Early hour radio seems to count heavily on these service boys. Incidentally, about this all-night thing. Do you think there are more dressed than undressed listeners between midnight and 5 a.m.? And is a late night audience worth going after, anyway? Listen to the effort Jerry Lawrence is making in New York over WOR. He mixes various ideas neatly. Not so many, nor as original, as Allen Courtney did nights for WMCA, but Courtney went three months last winter without picking up a commercial and Lawrence now really only has one. Against these two looms Stan Shaw who has just completed six years of all - night broadcasting for WNEW. And he classifies as a straight request record-spinner. Hence, who's right, Shaw or Lawrence? To date the evidence is certainly with Shaw. But this paragraph thinks Lawrence is handcuffing himself in more ways than one; also that there is more to this all-night situation. So let's turn out the light, etc!...Plenty of bands are still playing Glenn Miller's version of 'Tuxedo Junction' in the guise of other tunes. That's how good that arrangement was...Cugat's commercial is reported being sent to Latin America. If it sounds down there like some of those South American broadcasts do up here Cugat might as well be on a smart 1908 Edison record... NBC's news room continues without dramatic sense. Sunday evenings they hop all over the Far East but do absolutely nothing to dramatize those tremendous distances. Making it very nice for CBS which does ...It looks as if that Spivak band is going to tread water until it stops believing its own billing of, 'The Man Who Plays the Sweetest Trumpet in the World.' The outfit needs some fire... Irving Berlin's 'Any Bonds Today?' will whisk a few memories back to 'Watch Your Step,' his first score for a show produced in '14.

Shudders of the week: Hey, Lawrence. No kiddin'. How about trading in 'Here's Morgan' for Uncle Don?

BERNARD MILES
Monolog
10 Mins.
Wednesday, 8 p.m.
BBC, London

Actor has had several stabs at the air medium and definitely clicks here in a brand of humor rich and different. He's reading in a hick dialect on subjects which lend themselves royally to the hinterland interpretation. Two of these 'despatches from the barnyard' take up the 10 mins. If anything he's giving too much stuff over the air and there's a feeling of his being rushed.

Session opened with a version of the small-town schoolmam taking her class for a tour of Shakespeare land. To anyone who's done the tour Miles missed nothing of the entertainment that's available; the spiel was characteristically couched and clever in its ribbing. A smooth swingover took him into delivery of a highbrow hick's version of 'Tristan.' This treatment of the book of the opera was a wow and showed a keen penetration of how to dress it for laughs.

There's definitely room for the type of stuff Miles is doing here; it's out of the rut and comes as a pleasant antidote to the material from the average radio comic.

'HAROLD TEEN'
With Charles Flynn, Bob Jellison, Loretta Poynton, Williard Waterman, Beryl Vaughan, Rosemary Garbell, Marvin Mueller
30 Mins.
HORLICK'S MALTED MILK
Tuesday, 7:30 p.m.
WGN-MBS, Chicago
(Roche, Williams & Cunnyngham)

Long one of the nation's favorite comic strip characters, Harold Teen loses some of its appeal through this radio presentation. There is not enough comedy to make it engrossing for a half-hour period, and there is an apparent tendency to ring in old, worn-out situations.

Role of Teen, played by Charles Flynn, registers okay. Bob Jellison as Shadow is not so good, however, and his voice here has an annoying quality. Loretta Poynton as Lillums and Williard Waterman as Harold's father are satisfactory, as is Beryl Vaughn as Cynthia, Harold's other throb. Rosemary Garbell as Josie and Marvin Mueller as Beezie are only fair.

Script centered about Harold's dilemma at being stuck with two girls on one evening. Gags were too obvious, and there was faulty timing, which may be overcome in future shows.

Plugs were well worked into the script, what with the boys stopping into the 'Sugar Bowl' for malteds. Idea offers a lot of scope, but considerable improvement must be shown to make this show a winner.

Script written by Fred Kress, with Carl Ed, creator of the comic strip, acting in advisory capacity. *Gold.*

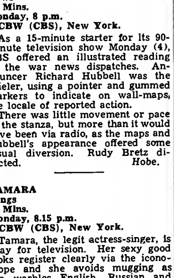
FREDDIE MARTIN ORCHESTRA
30 Mins.
LADY ESTHER
Monday, 10 p.m.
WABC-CBS, New York
(Pedlar and Ryan)

Lady Esther has changed its band but not its brand of powerhouse commercials. 'Messages' from the sponsor remain the same, unmerciful, icky, over-long, hammering interludes they've always been, playing right up to the border-line of public tolerance.

Martin's band, a fixture at the Cocoanut Grove, Los Angeles, is not unknown to commercial radio, having been aired by several different sponsors in the past. On this program the outfit's interpretation of tunes in widely different, yet popular grooves, was satisfying. But something ought to be done before the next session to get better balance of instruments. Brass sounded too close to mikes, and the booming bass (checked on two different sets) got very annoying after the first 10 minutes.

Beyond that and a few seemingly nervous minutes when the outfit's tempi didn't seem quite right behind vocals, Martin's crew impressed as an able successor to Guy Lombardo. Strings, mutes and good taste in selection of tunes left a good impression. *Wood.*

In the Intermountain Market people prefer the lively Showmanship of



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KNOXVILLE TENNESSEE

NATIONAL REPS.: THE BRANHAM COMPANY

Berkshire Festival in Strong Start; 26,000 Attend Koussevitzky Concerts

By EDWARD SMITH

Lennox, Mass., Aug. 5.

The first week of the eighth annual Berkshire Symphonic Festival with the Boston Symphony Orchestra under Serge Koussevitzky closed Sunday (3), with a total of 26,000 people in attendance, largest in history. Sunday (3), also saw 9,700 attending the concert, another Festival record.

Festival has become perhaps the most important American summer musical attraction, with cars from every state in the union represented. Koussevitzky seems to be succeeding in making the Festival an American Salzburg.

Program for Saturday (2), included Mendelssohn's Italian Symphony, which was brilliantly played with the beautiful lyricism brought out to the fullest, and the Beethoven's Leonore Overture No. 3, which fairly smoked with fire and brilliance of its interpretation. Concert closed with Shostakovitch's Fifth Symphony, with the orchestra and conductor bringing out meanings in the score undreamed of before, and left a cheering audience recalling the men and their leader repeatedly.

On Sunday (4), Brahms Fourth Symphony, which opened the concert, had a tendency to drag in spots until the finish of the finale which rang with the clarity and power of the reading.

Copland's 'Quiet City' and Hindemith's concerto for Violincello and Orchestra followed, neither of which showed anything, both works being dull and uninteresting, and saying nothing.

The concert and week-end closed with Rimsky-Korsakov's Capriccio Espagnol, with the orchestra working to an unbelievable climax in intensity power and brilliance of its playing.

All surrounding towns and villages have been sold out for weeks with fantastic prices being asked for accommodations, and none actually available. For a 20 mile radius the countryside is reaping a small fortune.

Cincy Opera Draws Big Crowds With G. Moore And Giovanni Martinelli

Cincinnati, Aug. 5.

Grace Moore, Gladys Swarthout and James Melton sparked the Cincinnati Summer Opera to a 19,274 draw last week. It was the peak gate for the first five weeks of the six-week season, which is setting an all-time high for the 20 consecutive summers of this venture.

Sunday (27) Grace Moore, with Angelo Pilotto and Michael Bartlett, pulled 3,177 in 'La Tosca.' It was Miss Moore's debut in that opera. They repeated the performance to 3,542 admissions Tuesday (29).

Gladys Swarthout and James Melton, in 'Mignon,' were heard by 3,654 persons Thursday (31) and repeated to 4,250, the season's tops, Saturday (2).

'Pagliacci,' with Giovanni Martinelli, Robert Weeda and Vivian Della Chiesa, and 'Cavalleria Rusticana,' with Rosa Tentoni, Harold Lindi and Claudio Frigerio, were presented Wednesday (30) to an audience of 1,994 and Friday (1) to 2,655.

'Il Trovatore,' with Giovanni Martinelli, Robert Weede and Nicola Moscane was offered Sunday (4) night to 1,975 admissions.

WINSLOW, FITZ-SIMMONS DANCE TOUR ENDING

Miriam Winslow and Foster Fitz-Simmons, winding up a three-month dance tour of South America, sailed last week (27) from Buenos Aires for New York.

Final performance was at a Government-sponsored show Friday (25) night at the People's Theatre, B. A.

Elman's Oct. 13 Start

Mischa Elman opens his fall tour Oct. 13 in Rochester and is booked for three appearances with the Chicago Symphony orchestra Nov. 11, 13 and 14.

Violinist will have about 30 dates this fall.

McNary's Bookings Include Radio Talent

Troy, N. Y., Aug. 5.

James D. McNary, concert impresario who has met with considerable success the past two or three seasons in presenting singers (including radio and picture stars), instrumentalists, etc., in large Albany and Troy film houses, launched a summer series at Round Lake, near Ballston Spa. Dorothy Harrigan, mezzo soprano and Gordon Dilworth, baritone, appeared in joint recital in first of the affairs Aug. 1.

Others booked and the dates are: Metropolitan Trio, Aug. 7; Muriel Wilson, mezzo soprano ('Mary Lou' of the longtime ether favorite, 'Showboat'), and Fred Huffsmith, tenor (also of radio), Aug. 14; Percy Grainger, pianist, Aug. 21.

AGMA Reversal Over AFM Quite Sweeping Ruling

Last week's decision by the New York State Court of Appeals, at Albany, reversing the Appellate Division on the American Guild of Musical Artists' injunction action against the American Federation of Musicians and James C. Petrillo, was much more sweeping than earlier reports indicated. Ruling virtually amounts to outright instruction to the Supreme Court to grant the injunction. Decision followed the same court's ruling in the previous case of Opera-on-Tour versus the AFM, as a VARIETY story of May 14 indicated it might.

Having overruled the Appellate Division, the Court of Appeals notified the Supreme Court to reinstate AGMA's complaint against AFM and instructed it to follow the line set forth in the Albany decision. AGMA will immediately file notice of trial, and the case should come up in the October term of court, provided Petrillo and the AFM defend it. Meanwhile, AGMA leaders have declined to speculate on what, if any, action may be taken against Albert Spalding, who resigned from AGMA to join the AFM.

Court of Appeals opinion, in which a majority of five of the seven judges concurred, was unusually terse and decisive. In outlining the case, it stated, 'No controversy exists herein as to the standards, wages or conditions of employment of members of the defendant union' (AFM). It then cited the Opera-on-Tour case.

Henry Jaffe was attorney for AGMA. Samuel Seabury and Henry A. Friedman represented Petrillo and the AFM.

MARIAN ANDERSON SINGING 60 TIMES

Marian Anderson has been booked by S. Hurok for approximately 60 concerts for the forthcoming season, opening Oct. 13 in Raleigh, N.C. The contralto will have about 20 more concerts before the season is out with her fee ranging from $2,000 up.

During the summer she will make two appearances, the first at Ocean Grove Auditorium, Aug. 9, and the second at Atlantic City, Aug. 16. The rest of the time will be spent resting at her home in Connecticut.

Jan Peerce of Music Hall To Give 30 Concerts in '42

Jan Peerce's concert tour this year opens in Washington Dec. 4.

Music Hall tenor is then booked for 30 appearances until the end of February.

Cossacks Open Sept. 27

The Don Cossack Chorus under Serge Jaroff opens its fall tour at Bayonne, N. J., on Sept. 27.

Chorus is booked in 65 cities from Coast to Coast.

Refuses to Discharge Tokaytan From B'k'ptcy

Armand Tokaytan, Metropolitan Opera tenor since 1922, was denied a bankruptcy discharge in the N. Y. federal court Monday (4) by Judge John W. Clancy. The court, in denying the plea, upheld a ruling of referee Robert P. Shephenson who ruled that the tenor, having filed a bankruptcy some six years ago, was not entitled to a discharge yet.

Tokaytan filed for $6,004, with earnings of $10,000 from opera and concert in 1940, and $7,175 in 1939.

C. L. WAGNER'S 'PASQUALE' FOR 26 DATES

Charles L. Wagner has booked 'Don Pasquale' with Oscar Lassner, Austrian baritone, as the Don, Bruno Landi, Met tenor; Francesco Valentino, Met baritone, and Stella Andreva, Met coloratura, for 26 dates starting on Oct. 13. Opera will run six weeks, four times weekly, with two extra performances being given.

The manager will also have 'The Barber of Seville,' last year's attraction, booked in 24 spots in places missed last season. Cast will include Hilde Reggiani, Armand Tokatyan, Carlos Ramirez, John Gurney, Pompilio Malatesta and Earl Wrightson.

30,000 Attend Lucy Monroe's First 'Sing'

Washington, Aug. 5.

Lucy Monroe's first 'community sing' concert under sponsorship of RCA-Victor drew an audience of 30,000 and a gate of $5,000 last night at the Water Gate stadium. Prima had accompaniment of National Symphony Orchestra, under direction of Charles O'Connell.

Participation portion of concert lasted an hour and a half with gross of 68 numbers. Irving Berlin's 'Any Bonds Today' touched the high spot of the night.

HAWAIIAN DATES

Mildred Dilling Set for Concerts of Harp Music in August

Mildred Dilling, harpist, sailed from Los Angeles (31) for a tour of the Hawaiian Islands.

She opens in Honolulu Aug. 8 and appears in Kauai and Maui before sailing back to the States on Aug. 29.

Concert People

Columbia has signed Adolph Busch, Rudolph Serkin, and Bruno Walter to exclusive recording contracts.

Robert Marshall, American dramatic tenor, has been signed by the New Opera Co. to sing Macduff in the fall presentation of Verdi's 'Macbeth' in N. Y.

Julius Huehn, Met baritone will sing in Beethoven's Missa Solemnis at the Berkshire Festival on Aug. 14.

Rudolph Hokinson, pianist, now summering at Nantucket, booked by Columbia for 35 concerts starting in October.

Carola Goya, Spanish dancer, opens her season Oct. 11 with a recital for the Peoples Symphony Concerts at Washington Irving High School, N. Y.

Blanche Thebom, mezzo-soprano, opens a 20-date concert tour Oct. 17 in Dubuque, Ia.

Artur Rubinstein opens his 54-date concert tour Oct. 21 in Paterson, N. J.

Alexander Boronsky, who has been touring South America, returns to the States in the middle of October to launch his concert tour which will be about 25-30 appearances in major cities.

Concert Reviews

Grace Moore's 'Tosca'

Cincinnati, July 29.

Opera in three acts with music by Giuseppe Puccini presented at the Cincinnati Summer Opera Co. Conductor, Fausto Cleva. Stage director, Anthony Stivanello. Chorus of 25. Orchestra of 50.

Tosca....................Grace Moore
Mario Cavaradossi..........Michael Bartlett
Scarpia....................Angelo Pilotto
Cesare Angelotti..............Curtis Rice
Spoletta.................Giuseppe Cavadore
Sacristan................Pompilio Malatesta
Shepherd..................Mildred Ippolito
Sciarrone................Wilfred Engelman

Highlight of the Cincinnati Summer Opera season was the assumption of the title role of Tosca by Grace Moore, her first dramatic role, Soprano had previously been heard in only lyric operas.

From the point of view of Grace Moore, the performance was a decided success. Some doubts as to her acting ability in the part were quickly dispelled as the soprano handled all her emotions with considerable restraint and a fine sense of the theatre. It was vocally, however, where she shone. The singer's voice has grown considerably in size with the passing of years and her handling of the 'Ora stammir a sentir' and 'Vissi d'Arte' displayed considerable power and a firm rich ringing tone as well as a long flowing line and an excellent use of legato. Unlike most of her predecessors, the singer declines a too obvious use of portamento which adds considerably to her interpretation of the music. With a couple of other 'Tosca's' under her belt, Miss Moore's newest role should rival her 'Louise' and 'Mimi' in popularity.

Michael Bartlett proved a pleasant surprise as Mario, for the tenor, after a strained B flat in 'Recondita Armonia,' sang capably and with excellent stage presence for the balance of the performance. His 'Vittoria, Vittoria' in act II with the three successive A sharps, together with the duet 'Amaro sol per te' with Miss Moore in the last act, were the high points of his performance.

Angelo Pilotto marred an otherwise excellent opera with a bad vibrato and forcing as Scarpia. His acting of the dissolute Baron was overstressed considerably.

The orchestra played capably under the direction of Fausto Cleva, Met maestro.

'THE IMPRESARIO'

Bennington, Vt., Aug. 4.

Music by Wolfgang Mozart, presented at the Bennington School of Arts with members of the Vermont Symphony Orchestra under the direction of Otto Luening.

The Impresario.......Richard Chamberlain
Mrs. Heartfelt................Ethel Luening
Mrs. Silverstone..................Ruth Ives

Mozart's one-act comedy, 'The Impresario,' has had very few performances in this country, despite its 155 years of age, since the opera being in one act is too brief, and the terrific demands it makes on its singers prohibits adequate casting. Sunday (3), it was presented in English for the first time in this century by the Bennington School of Arts in a performance which was probably equal to anything the Metropolitan might have done. Staged simply (sets costing $12), the three vocalists ranged over two to three octaves to the 'F' above high 'C,' all showing painstaking care in preparation, delightful acting ability, and thoroughly adequate voices. None of the singers could be termed a standout in comparison to the others, so well did the ensemble work go. Ethel Luening, head of the vocal faculty of the College, showed more finish in her work, but Ruth Ives and Richard Chamberlain, trained by their associate, were equally as good vocally and dramatically.

English translations by Eric Bloom with additional dialogue by Francis Fergusson were modern, and yet perfectly attuned to the story of the woes of an impresario in attempting to cast two prima donnas for one role.

Opera has been brought up to date so well that, if longer, it would be adequate for Broadway. School is working on 'Seraglio,' of the same composer, and the two together should be a definite click in Manhattan. Otto Luening, conductor, and master mind of the presentation, presided over the festivities with brilliance and precision. *Smith.*

Bruno Walter's Piano For Lotte Lehmann's Album

Lotte Lehmann, dramatic soprano of the Met, and Bruno Walter have just completed an album of records for Columbia. The conductor accompanied the singer on the piano. Album is of lieder.

Concert Dates

(Aug. 6-17)

Jascha Heifetz—(with Los Angeles symph) Hollywood Bowl (7).

Saul Caston—(cond. Phila. orch) Robin Hood Dell, Phila. (7).

Eugene Ormandy—(cond. Phila. orch) Robin Hood Dell, Phila. (6).

Alexander Smallens—(cond. N. Y. Philharmonic) Lewisohn stadium, N.Y. (8-9, 11-13).

James Melton—Oklahoma City (6); Tulsa, Okla. (7); Toronto (14).

John Barbirolli—(cond. Los Angeles Philharmonic) Hollywood Bowl (7, 6, 15).

Herman Adler—(cond. N. Y. Philharmonic) Lewisohn stadium, N.Y. (6-7).

Helen Traubel—(with N. Y. Philharmonic) Lewisohn stadium, N.Y. (6).

Larry Adler—(with Phila. orch) Robin Hood Dell, Phila. (7); (with N. Y. Philharmonic) Lewisohn Stadium, N. Y. (9).

Dean Dixon—(cond. N. Y. Philharmonic) Lewisohn stadium, N.Y. (10).

Efrem Zimbalist—(with N. Y. Philharmonic) Lewisohn stadium, N.Y. (11).

Lily Pons-Andre Kostelanetz—(with Los Angeles Philharmonic, Hollywood Bowl (12).

Gregor Piatigorsky—(with Los Angeles Philharmonic, Albert Coates con.) Hollywood Bowl (14).

Serge Koussevitzky — Berkshire Festival, Stockbridge, Mass. (7, 9, 10, 14, 16, 17).

John Charles Thomas—Milwaukee (12).

Morton Gould at Lewisohn

Morton Gould will conduct his own composition 'A Song for Freedom' at the National Youth Administration concert at Lewisohn Stadium, N. Y., Aug. 16.

Tune will be done by an 110-piece orchestra and 45-piece choir.

PHILHARMONIC FREEDOM RALLY

The N. Y. Philharmonic will appear under Alexander Smallens at Madison Square Garden, Aug. 19, in a program of all American Music under the auspices of the Council for Democracy. 'Ballad for Americans' will be featured.

Speakers will include Rear Admiral Richard E. Byrd, Swen J. Roberts, and Lewis E. Lawes.

JOHN CHARLES THOMAS' OPERA, CONCERT SKED

John Charles Thomas has been booked for a 45 concert tour getting under way in Toronto on Oct. 9.

The baritone will also make appearances at the Chicago, St. Louis, and Metropolitan Opera companies this fall.

Harriet Henders Set for 3 In Chicago Under Stock

Harriet Henders has been booked for three performances of the Bach B Minor mass with the Chicago Symphony under Frederick Stock on Jan. 6, 9 and 11.

Other soloists include Jussi Bjoerling and Kersten Thorborg.

BOOKS BOY CONDUCTOR

11-Year-Old Lorin Maazel Set for Grant Park on Sept. 6

Lorin Maazel, 11-year-old conductor who recently gained much publicity through his conducting of the NBC Summer Symphony, has been engaged to conduct a Grant Park concert, Chicago, on Sept. 6.

NBC will broadcast the concert.

ELLEN BALLON IN CHI FEB. 7

Ellen Ballon, pianist, has been booked for an appearance with the Chicago Civic Symphony Feb. 7.

Hans Lange will conduct.

'Jelly Roll' Morton's Distinction

'Jelly Roll' Morton, pioneer in jazz and blues styles of music, who died July 10 in Los Angeles, often referred to himself as the inventor of the two styles and went so far as to carry engraved personal calling cards which noted the claim. Morton was born in New Orleans Sept. 20, 1885.

Though he was widely known as a composer and pianist, Morton began his musical life as a student of the guitar. He switched to piano only after several professional male pianists, visiting New Orleans, convinced him that the instrument was not 'sissy.' He got his training on the keys at St. Joseph's University.

Morton's first public appearance as a pianist was in New Orleans sporting houses, playing in the early hours of the morning after the regular instrumentalists had gone for the night. It was during that period that he first became acquainted with blues pianists Buddy Caster, Tony Jackson, Joyce Adams, and blue singer Mamie Desdume, and the association did much to mold his passion for blues.

From that beginning Morton trailed through his 55 years of life, playing with some of the more widely known jazz bands, including that of King Oliver, and writing all sorts of melodies, the more famous of which are 'King Porter Stomp,' 'Mister Joe,' 'Winin' Boy Blues,' 'Buddy Bolden Blues,' 'Wolverine Blues,' 'Jelly Roll Blues' and 'Don't You Leave Me Here.'

Dairy Farm Abandons Dance Gardens On 'Noise' Protests From Citizens

Pittsburgh, Aug. 5.

Alexander (Fekula) and His Band got a tough break here last week. Outfit, only recently organized, had won out over several better known local bands in auditions held by Isaly's Country Gardens, outdoor dance spot built by big dairy firm here for $20,000, and was just getting some attention when spot dropped dancing. Management faced an injunction from residents near South Park, where Country Gardens was located, because of noise and rather than face unfavorable publicity, inasmuch as it is essentially a dairy outfit and not in cafe business, Isaly's decided to shut up shop.

Same South Park residents got an injunction against Drive-In theatre last year, and forced Norbert Stern, the owner, to put in underground loud-speakers, which don't carry beyond the Drive-In boundaries, before it could operate this summer. Alexander had contract with Isaly's until Labor Day but refused to hold management to it under the circumstances.

BAD ACOUSTICS AS 1-NIGHTER MENACE

Cedar Point, Aug. 5.

Raymond Scott thinks that many a name band proves a disappointment to patrons hearing it for the first time, because of an unsatisfactory public address system. Frequently, he believes, this is caused by unfamiliarity with its operation. Scott, who is known as a very exacting leader and an authority on sound reproduction, says that one-night stands are particularly bad, because it takes several days to learn the best location for the mikes and the proper degree of volume.

Often, he adds, a band gets hot with the result that it practically drives the customers out of the hall. Most of this can be eliminated by a little study, he thinks, but adds that acoustics are something that a band just had to take.

EDDY DUCHIN ENDS BRAZIL DATE AUG. 29

Rio de Janeiro, Aug. 5.

Eddy Duchin and his orchestra close here at the Copacabana Aug 29 and fly back next day to New York. Will go on tour of U.S.A. as part of a 'goodwill ambassador' buildup under MCA auspices.

He then comes into the newly done-over Empire Room of the Waldorf-Astoria, N. Y., Oct. 5.

'SEE—IT'S EASY'

Harry Moss Burns Up Space On Business Junket

One-night bookers occasionally, but not often, get a taste of the high-speed trails they lay out for traveling bands. Harry Moss, one-night boss of MCA, booked himself on a short trip last week, ostensibly to contact promoters, but probably more to convince slow-moving leaders what could be done.

Shoving off from N.Y. at 6 p.m., he was in Atlantic City at 9 talking to Ray Scott, stayed over and next morning, at nine, skipped to Baltimore. Leaving the latter at 3 p.m., after a three-hour sales meeting with the Patomac River Boat Line, Moss was in the Berkeley-Carteret hotel, Asbury Park, N. J., for dinner with Tommy Tucker, coming by way of Chester, Pa., where he had another conference. Hit N. Y. same night.

Berigan Changes Orchs After Old Members Take Back Pay Beef to 802

Bunny Berigan's band gave him quitting notice en masse last week in New York and filed an appeal with local 802 of the American Federation of Musicians for approximately $900 in back salaries. Berigan immediately gave the union $300 and made arrangements to pay off the remaining money in weekly instalments, thereby avoiding suspension. Band, however, listened to pleas to work with Berigan only two nights beyond its notice, then left him.

Leader has since taken over an organized band out of Trenton, N.J., formerly led by Al Zahler, and has begun a four week stay at Buckeye Lake, O. MCA has taken over the handling of Berigan's financial affairs, at his request. Johnny DiSanto, his road manager, left him along with the band.

Xavier Cugat's Record

Xavier Cugat, who establishes something of a precedent at the Waldorf-Astoria, N. Y., by being the only band to remain the entire summer season, closes there Oct. 1. He then gives his Carnegie Hall concert of Latin-American music Oct. 5, and goes into the Broadway Paramount Oct. 8 for three weeks.

The maestro has five weeks of theatres and is due into the Cocoanut Grove, L. A., Jan. 1.

ROBERTS COAST JAM

Los Angeles, Aug. 5.

Two charges of moral offenses against girls, aged 9 and 13, were issued against Harold William Roberts, onetime bandleader at University of Southern California and now doing public relations work for local musician's union.

He was released on bail and gets preliminary hearing Thursday (7).

Goodman With Columbia For Five More Years

Chicago, Aug. 5.

Benny Goodman has contracted with Columbia Records for five more years. New contract went into effect immediately and the band cut its first records under it Friday (1). Band is now at the Sherman hotel.

Horace Heidt also got together with Columbia here recently and signed up for another two years. He's at the Edgewater Beach hotel.

BOOZE CURBS A TOUGH BLOW IN MONTREAL

Montreal, Aug. 5.

Some 60% of Montreal's professional musicians will be out of work and on the dole before the year is much older. This was the gloomy prediction of I. Aspler, president of the Musicians' Guild of this city, in urging official support by the city administration for suggested modifications to the new liquor laws of the province. The amended liquor laws have banned the sale of liquors after midnight and have heavily restricted the number of places where liquor can be sold, thus closing a number of the smaller cabarets, night spots and dance halls throughout the city and province. Others are finding the going too tough with the shorter hours and are falling by the wayside weekly.

Aspler said that already 150 musicians of the 1,000 Guild membership are out of work and estimated that the number unemployed would reach a possible 600 as the season progresses. He added that the Guild had been looking after its own unemployment as it did not wish to see any professional musician on direct city relief but if the situation developed 'we should be forced to bring our unemployed members to the city's door, something we have never done before.'

Ten years ago when musicians had suffered a bad setback with the introduction of talkers, putting many musicians out of jobs in picture theatres, the Guild had then formed a fund of its own to take care of such cases and in the last decade had paid out $65,000 for those purposes. The burden was, he said, now more than could be carried.

Recommendations by the Guild were that legislation be changed to do away with the present requirement of a 40c meal with each drink and to permit the sale of liquor on Saturday nights until 2 a.m. instead of midnight as at present.

SPIVAK PLAYS FINALS OF N.Y. NEWS JIGATHON

Charlie Spivak and Xavier Cugat's orchestras have been set to play the finals of the New York Daily News annual Harvest Moon Ball at Madison Square Garden, N. Y., Aug. 29. Woody Herman had the pop band spot last year and Jimmy Dorsey two years ago.

Spivak is currently at Glen Island Casino, New Rochelle, N. Y. where he closes Aug. 27, and Cugat is at the Waldorf hotel, N. Y.

The News' own Ed Sullivan will again emcee.

NO CUSTOMS ON MUSIC

Dancers in Canada, Orchestra on U. S. A. Parking Lot

Fort Fairfield, Me., Aug. 5.

Yankee ingenuity was employed when a Canadian ban on a United States orchestra almost spoiled the plans for a dance here. The Aroostook Valley Country club was the scene of the difficulty. Its clubhouse is situated on the Canadian side of the line in New Brunswick, while its guests park their cars on the U. S. side.

The Fort Fairfield Rotary and Lions clubs were informed at a late hour that it would not be permitted to use the American orchestra due to immigration laws. A Canadian band could not be reached.

The Yankee musicians were assembled on the parking lot and a public address system was used to pipe the music into the club.

Goodman, Miller, Monroe, Lombardo, Duchin, Kaye, Messner, Barron, James Set for N.Y. Runs; O. Tucker Maybe

Lineup of name bands for New York hotel jobs beginning within the next two months for the winter season is practically set. There are only one or two spots that are still indefinite about new faces. Benny Goodman returns to N.Y. hotel competition after two season' absence, going into the New Yorker Oct. 9, replacing the current Johnny Long. New Yorker date is to be preceded by three weeks at Frank Dailey's Meadowbrook, Cedar Grove, N. J., opening Sept. 15.

Pennsylvania hotel, competition to the New Yorker, will have Glenn Miller back again for four months, opening Sept, 6, followed again by Jimmy Dorsey the first week in January. Penn is shuttering name bands in its Cafe Rouge Aug. 13, when Bobby Byrne exits, until Miller's opening. Room will have a five or six piece combo for dinner.

Most important of the rest of the openings will be that of Vaughn Monroe, whose comparatively new outfit is set for the Commodore, starting Oct. 9. Guy Lombardo goes back to the Roosevelt around Oct. 2, definite date unsettled; Eddy Duchin goes back into the Waldorf's Empire Room (being completely redecorated) on Oct. 5. Biltmore, in the same area, is not yet set on a band, but Orrin Tucker had been mentioned.

Essex House gets Sammy Kaye, opening Oct. 15 or 20; McAlpin brings back Johnny Messner Sept. 9; Blue Barron returns to the Edison Sept. 4 and Harry James goes into the Lincoln about the same time. Astor, which has been mulling keeping its roof in operation through the winter isn't sure on what's going to happen. It has been interested in Alvino Rey to follow the current Will Bradley for the rest of the summer and into the fall.

55 MEMBERS DRAFTED

Milwaukee Union Has Some Man-power-Scarity Problems

Milwaukee, Aug. 5.

With 55 members of the Milwaukee Musicians' association, Local No. 8, AFM, already drafted for the national defense program, Vollmer Dahlstrand, president of the union, is having some difficulty in maintaining the desired instrumentation in various playing units.

Biggest headache thus far came when 14 piano players were taken at practically one swoop and had to be replaced immediately.

Fitch Bandwagon To Remote Beverly Twins From Jacksonville, Fla.

Fitch Bandwagon program, which uses new bands each week on its NBC Blue Sunday broadcasts, goes to Jacksonville, Fla., Aug 17 to pick up the Beverly Twins outfit. Group is the one that debutted in New York last winter, composed of seven sets of twins.

Program will be done from the Roosevelt hotel, Jacksonville, where the band is current. Expenses of doing the shot from there, cost of lines, etc., are to be split by Fitch and Charles Griner, operator of the hotel.

OPPOSE CIVIL SERVICE BANDS PLAYING DATES

Philadelphia, Aug. 5.

Latest headache for Local 77, American Federation of Musicians, is a swing band formed by the Police and Firemen's organization, which is taking cuffo bookings at dances sponsored by political organizations. Officials of the union last week protested to Mayor Robert E. Lamberton and Superintendent of Police Howard P. Sutton urging that the outfit be barred from playing at affairs which normally would hire professional musicians. So far the union has received no reply to its protest.

Two weeks ago the local stopped the Police and Firemen's brass band from broadcasting over WCAU from ceremonies at Independence Hall in connection with the convention of the Police Chiefs Association.

Don Pedro Steps Out At Chi's Rhumba Casino

Chicago, Aug. 5.

Don Pedro and his orchestra take over the key band spot in the new Rhumba Casino in the loop on Aug. 20. Pedro's new band will carry 12 people, with Pedro to take care of the vocal solo assignment in addition to doing general m.c. duties on the floor show.

Pedro and his band have been in the Casino since its opening, but have been handling the fill-in assignment primarily, while the top spots were held by first, Eddie Le-Baron, and currently, Carlos Molina.

Max Tarshis Runs Cafe

Pittsburgh, Aug. 5.

After spending practically all his life in the band biz, Max Tarshis has become manager of Trelon Cafe, new East Liberty night club and restaurant. For years, Tarshis has been the leader of Four Aces, small dance combo, who recently closed long stay at spot he is now piloting.

Tarshis is a brother of Archie Tarshis, with Herman Middleman's Yacht Club band and for a time at the head of that crew.

SWITCH RULE ON OUTSIDE ARMY TOOTING

Camp Blanding, Fla., Aug. 5.

Army division bands stationed here will be permitted to entertain at out-of-camp engagements since Major-General Morris B. Payne, camp commandant, rescinded a recent order cancelling them.

His action followed the filing of a complaint with the War Dept. by an unidentified Jacksonville union musician who claimed that the appearance of 43d Division bands in nearby cities had deprived musicians of work. Then Gen. Payne ordered the bands to stop.

On his new action, Gen. Payne received a storm of congratulations from the mayor and city commissioners of Daytona Beach, assuring him that the concerts presented in the island city by the New England bands had greatly increased the interest in band music, and that by no means had these appearances deprived union musicians of work.

Kallen, Garvin Back With Teagarden After WSM, Nashville, Spell

Kitty Kallen and Clint Garvin, vocalist and trumpeter, who left Jack Teagarden's band last year to join WSM, Nashville, Tenn., return to that outfit next week. Garvin left first last year to be studio player at WSM to be near his family, one of whom was ill. Miss Kallen followed and married him and became staff singer at the station. They start with the band Aug. 16 at Meadowbrook Country Club, St. Louis.

Teagarden stops off at his home town, Verona, Tex., next week (13) to play for a charity concert and dance, doing the job on the cuff.

BAND ROUTES

(WEEK OF AUGUST 8)

Present whereabouts, or fixed addresses, of dance orchestras are given below, alphabetically arranged. Every effort will be made to keep the list as complete and correct as possible. Band leaders and their managers are invited to cooperate by notifying VARIETY of changes and corrections. There is no charge for listing.

Abbreviations used are as follows: B—ballroom; C—cafe; CC—country club; H—hotel; NC—night club; R—restaurant; T—theatre. Booking office abbreviations are: MCA, Music Corp. of America; GAC, General Amusement Corp.; CRA, Consolidated Radio Artists; F. B., Frederick Bros.; Wm. M., Wm. Morris.

A

Abbs, Vic, Book-Cadillac H., Detroit.
Agnew, Charles, Cabanmaus C. Urbana, O.
Alexander, Van, CRA, NYC.
Allen, Bob, GAC, NYC.
Allen, Red, MCA, NYC.
Andrewe, Gordon, Club 18, NYC.
Armstrong, Louis, Joe Glaser, NYC.
Arnheim, Gus, MCA, NYC.
Ash, Paul, Roxy T., NYC.
Astor, Bob, Wigwam, Budd Lake, N. J.
Ayres, Mitchell, West End Casino, Deal, N. J.

B

Bardo, Bill, GAC, NYC.
Barlow, Ralph, Oriental B, Delevan, Wis.
Barnet, Charlie, Casa Manana, Culver City, Cal.
Baron, Paul, Wm. M., NYC.
Barrie, Dick, Donahue's, Mountain View, N. J.
Barron, Blue, CRA, NYC.
Bartha, Alex, Steel Pier, Atlantic City.
Basie, Count, WM, NYC.
Baum, Charles, CRA, NYC.
Becker, Howard, The Pines, Perrysville, Pa.
Berigan, Bunny, Buckeye Lake, O.
Bernie, Ben, Manhattan Beach, Brooklyn.
Bestor, Don, Sol Glaser, NYC.
Beverly Twins, Roosevelt H., Jacksonville, Fla.
Black, Teddy, CRA, NYC.
Borr, Mischa, Waldorf H., NYC.
Bradley, Will, Astor H., NYC.
Bradshaw, Tiny Club Lincoln, Columbus, O.
Brandywynne, Nat, MCA, NYC.
Brandt, Eddy, Terrace C., Virginia Beach, Va.
Bresse, Lou, Chicago T., Chicago.
Brigode, Ace, Chippewa Lake, O.
Britton, Milt, GAC, NYC.
Brown, Les, Log Cabin, Armonk, N.Y.
Bundy, Rudy, FB, NYC.
Busse, Henry, Claridge H., Memphis.
Byrne, Bobby, Pennsylvania H., NYC.

C

Calloway, Cab, GAC, NYC.
Carlsen, Bill, MCA, Chi.
Carroll, Irving, Dempsey's Rest., NYC.
Carter, Benny, Moe Gale, NYC.
Casino, Del, Roosevelt H., New Orleans.
Cavallaro, Carmen, Ritz Carlton H., Atlantic City.
Chester, Bob, Sea Girt Inn, Sea Girt, N. J.
Chavez Orch., Beachcomber, NYC.
Childs, Reggie, Arcadia B., NYC.
Clarke, Buddy, Park Central Hotel, NYC.
Clinton, Larry, GAC, NYC.
Coe, Jay, Wm. M., NYC.
Coffey, Jack, Jenkinson Pavilion, Point Pleasant, N.J.
Cooper, Al, Savoy B., NYC.
Coleman, Emil, Piping Rock C., Saratoga Springs, N. Y.
Courtney, Del, Tuna-Town B., St. Louis.
Craig, Francis, Hermitage, Nashville.
Crosby, Bob, MCA, NYC.
Cugat, Xavier, Waldorf H., NYC.
Cummings, Bernie, MCA, NYC.
Curbello, Fausto, Riviera, Fort Lee, N. J.
Curbello, Herbert, 57 W. 57th St., NYC.
Cutler, Ben, Wm. M., NYC.

D

Daly, Duke, Playland Casino, Rye, NYC.
Davis, Eddie, La Rue's, NYC.
Davis, Johnny 'Scat,' Trianon B., Southgate, Cal
Dawn, Dolly, Roseland B., NYC.
Day, Bobby, Cork O'Keefe, NYC.
Donny, Jack, Brighton Beach, NYC.
Deutsch, Emery, Wm. M., NYC.
Donahue, Al, GAC, NYC.
Donahue, Sam, Wm. M., NYC.
Dorsey, Tommy, MCA, NYC.
Dorsey, Jimmy, Surf Beach C., Virginia Beach, Va.
Dowell, Saxie, MCA, NYC.
Duchin, Eddy, Copacobana, Rio De Janeiro.
Duffy, Geo., Cleveland H., Cleve.
Dunham, Sonny, Meadowbrook, Cedar Grove, N. J.

E

Ellington, Duke, Mayan Theatre, Los Angeles.
Elliot, Baron, O. Henry Park, Chicago.
Ennis, Skinnay, Palmer House, Chicago.

F

Fields, Shep, Stanley T., Pitts.
Flo Rito, Ted, MCA, Chicago.
Fisher, Buddy, Enna Jettick Park, Auburn, N.Y.
Fisher, Freddie, Old Vienna, Cincinnati.
Fitzgerald, Ella, Moe Gale, NYC.
Fontaine, Neil, Walton H., Roof, Philadelphia.
Foster, Chuck, Biltmore Bowl, L.A.
Fox, Roy, F.B., NYC.
Frasetto, Joe, WIP, Phila.
Fredericks, Jan, Boulevard Tavern, NYC.
Funk, Larry, Lookout House, Covington, Ky.

G

Gagen, Frank, MCA, NYC.
Garber, Jan, MCA, Chicago.
Garr, Glen, St. Anthony H., San Antonio.
Gasparre, Dick, Plaza H., NYC.
Gill, Emerson, Casa Loma C., Charleston, W. Va.
Golly, Cecil, Rainbow Gardens, Strafford, Pa.
Goodman, Benny, Sherman H., Chicago.
Gordon, Gray, CRA, NYC.
Grant, Bob, Drake H., Chicago.
Gray, Glen, Cedar Point, Sandusky, O.
Grayson, Hal, Casino, Catalina Is., Cal.
Grier, Jimmie, Saltair, Salt Lake City.

H

Hamilton, Geo., Mansion, Youngstown, O.
Hall, Sleepy, Kew Gardens, L.I.
Hallett, Mal, Million Dollar Pier, Atlantic City.
Hampton, Lionel, Joe Glaser, NYC.
Harris, Jack, La Conga, NYC.
Harris, Phil, Strand T., NYC.
Hawkins, Erskine, Paramount T., NYC.
Heatherton, Ray, Biltmore H., NYC.
Heidt, Horace, MCA, NYC.
Henderson, Fletcher, FB, NYC.
Henry, Chuck, Paris Inn, L.A.
Herbeck, Ray, Geneva-on-Lake, Geneva, O.
Herman, Woody, Palladium, H'wood.
Herth, Milt, Syracuse H., Syracuse.
Hill, Tiny, Kennywood Park, Pittsburgh.
Himber, Richard, CRA, NYC.
Hines, Earle, WM, NYC.
Hite, Les, CRA, NYC.
Hoagland, Everett, Bill Green's, Pittsburgh.
Holden, Lou, GAC, NYC.
Holmes, Herbie, Beverly Hills C. C., Newport, Ky.
Holst, Ernie, El Morocco, Westchester Bath C., N.Y.
Hopkins, Claude, Wm. M., NYC.
Hudson, Dean, MCA, NYC.
Hugo, Victor, Little Rathskeller, Phila.
Hutton, Ina Ray, Terrace C., Virginia B., Va.

I

Inkspots, Paramount, NYC.

J

James, Harry, Lincoln Hotel, NYC.
Jarrett, Art, MCA, Chicago.
Jones, Isham, Coney Isle P., Cincy.
Jordan, Lou, Capitol Cocktail Lounge, Chicago.
Joy, Jimmy, Bismarck H., Chicago.
Jurgens, Dick, St. Catherine H., Catalina Is., Cal.

K

Kassel, Art, Lakeside Park, Denver.
Kay, Herbie, MCA, NYC.
Kaye, Sammy, MCA, Chicago.
Kearns, Joey, WCAU, Phila.
Kavelin, Al, Palisades Park, Fort Lee, N.J.
Keller, Leonard, St. Anthony H., San Antonio.
Kendis, Sonny, Stork Club, NYC.
King, Geo., MCA, NYC.
King, Henry, Ciro's, Hollywood.
King, Teddy, Skyvue, Pittsburgh.
King, Wayne, MCA, NYC.
Kirby, John, La Martinique, N. J.
Kinney, Ray, Lexington H., NYC.
Kirk, Andy, Joe Glaser, NYC.
Knight-Bob, Cafe Pierre, NYC.
Krupa, Gene, MCA, NYC.
Kuhn, Dick, Statler H., Buffalo.
Kyser, Kay, MCA, Hollywood.

L

LeBaron, Eddie, MCA, Chicago.
Leonard, Hal, New Casino, Walled Lake, Mich.
Levant, Phil, Rice H., Houston.
Lewis, Ted, Wm. M., NYC.
Light, Enoch, Pine Point Casino, Newburgh, N. Y.
Little, Jack, CRA, NYC.
Lombardo, Guy, Strand T., NYC.
Long, Johnny, New Yorker H., NYC.
Lopez, Vincent, Taft H., NYC.
Lordi, Carl, F.B., NYC.
Loring, Michael, Luna Park, Brooklyn, NYC.
Lucas, Clyde, MCA, NYC.
Lunceford, Jimmie, H. Oxley, NYC.
Lyman, Abe, Majestic T., San Antonio.

M

Madriguera, Enric, St. Francis H., San Francisco.
Molneck, Matty, Chase H., St. Louis.
Manone, Wingy, Joe Glaser, RCA Bldg., NYC.
Marsola, Joe, Brass Rail, Chicago.
Marti, Frank, Piping Rock C., Saratoga Springs, N. Y.
Martin, Freddy, Cocoanut Grove, L. A.
Martin, Lou, Leon & Eddie's, NYC.
Masters, Frankie, Earle T., Phila.
McCoy, Clyde, MCA, Chicago.
McCune, Bill, MCA, NYC.
McGee, Johnny, Yankee Lake, Brookfield, O.
McFarland Twins, Jones Beach, NYC.
McIntire, Lani, Iroquois Gardens, Lexington, Ky.
Messner, Johnny, Jefferson B., Detroit.
Millar, Bob, Nicollet H., Minn.
Miller, Glenn, GAC, NYC.
Millinder, Lucky, Savoy B., NYC.
Molina, Carlos, Rhumba Casino, Chicago.
Monroe, Vaughn, WM, NYC.
Mooney, Art, Bordewick's, Tuckahoe, NY.
Moore, Carl, 'Deacon' Ohio H., Youngstown.
Morand, Jose, Lido C., Long Beach, N.Y.
Morgan, Russ, Totem Pole B., Boston.

N

Nagel, Freddy, Utah H., Salt Lake City.
Nagle, Harld, Park Plaza H. St. Louis.
Nelson, Ozzie, Wm. M., NYC.
Nichols, Red, Melody Mill, Chicago.
Noble, Ray, WM, NYC.
Noble, Leighton, Trianon B., South Gate, Cal.
Norvo, Red, MCA, Chicago.
Nottingham, Gary, Bal Tabarin, San Francisco.

O

Oliver, Eddie, La Martinique, N. J.
Olman, Val, Ambassador East H., Chicago.
Olsen, George, Wm. M., NYC.
Osborne, Will, Paramount T., Los Angeles.
Owens, Harry, Miramar H., Santa Monica, Cal.

P

Pablo, Dan, Palm Beach C., Det.
Paige, Hot Lips, Kelly's Stables, NYC.
Panchito, Versailles, NYC.
Pancho, Riviera, Fort Lee, N.J.
Parks, Bobby, St. George H., Brooklyn, NYC.
Pastor, Tony, Capitol T., Washington, D. C.
Pearl, Ray, F.B., NYC.
Pedro, Don, Rhumba Casino, Chicago.
Pendarvis, Paul, Cavalier H., Virginia Beach, Va.
Perry, Newt, MCA, NYC.
Perry, Ron, LaGuardia Airport, NYC.
Petti, Emile, Ambassador East H., Chicago.
Pineapple, Johnny, Lum Fong's, NYC.
Pollack, Ben, Sherman Inn, San Diego.
Powell, Teddy, Rustic Cabin, Englewood, N. J.
Prager, Col. Manny, Manitou Beach, Mich.
Prima, Louis, Casino Burden Lake, Troy, N.Y.

R

Raeburn, Boyd, Chez Paree, Chicago.
Ramos, Ramon, Chase H., St. Louis.
Rapp, Barney, CRA, NYC.
Ravazza, Carl, Palace H., San F.
Reichman, Joe, Plantation C., Dallas.
Reilly, Mike, Sea Girt Inn, Sea Girt, N. J.
Reisman, Leo, Colony Surf C., West End, N. J.
Rey, Alvino, MCA, Cleve.
Reynolds, Tommy, Falmouth Beach, Mass.
Rimac, Ciro, MCA, NYC.
Rines, Joe, WMCA, NYC.
Roades, Rusty, Antlers H., Colorado Springs.
Roberts, Bill, Olympic H., Seattle.
Rodrigo, Nano, Club Bali, Phila.
Rogers, Dick, Steel Pier, Atlantic City.
Rogers, Eddy, Lowry H., St. Paul.
Rollini, Adrian, Brigantine B., N. J.
Russin, Babe, Famous Door, NYC.

S

Savitt, Jan, MCA, Chicago.
Saunders, Hal, St. Regis H., NYC.
Scott, Raymond, Elitch Gardens, Denver.
Shand, Terry, Plantation C., Houston.
Shaw, Artie, GAC, NYC.
Sissle, Noble, Diamond Horseshoe, NYC.
Smith, Russ, Rainbow Grill, NYC.
Smith, Stuff, Enduro Rest., Bklyn, N.Y.
South, Eddie, Midtown Cafe Society, NYC.
Spanier, Muggsy, Idora Park, Youngstown, O.
Spitalny, Phil, Variety, NYC.
Spivak, Charlie, Glen Island Casino, New Rochelle, N.Y.
Stabile, Dick, Hipp T., Balto.
Stearney, George, Le Coq Rouge, NYC.
Steck, Gus, Brook Club, Summit, N.J.
Stoeffler, Wally, Riley's Lake House, Saratoga, N. Y.
Streeter, Ted, Arrow Head Inn, Saratoga Springs, N. Y.
Strong, Bob, Villa Moderne, Chicago.
Stuart, Nick, Broadwater Beach H., Biloxi, Miss.
Sudy, Joe, Del Mare, Santa Monica, Cal.

T

Teagarden, Charlie, Euclid Beach, Cleve.
Teagarden, Jack, MCA, Chicago.
Thompson, Grant, Three Rivers Inn, Clay, N.Y.
Thompson, Lang, MCA, Cleve.
Thornhill, Claude, GAC, NYC.
Tomlin, Pinky, Wm. M., NYC.
Travers, Vincent, Wm. M., NYC.
Trini, Anthony, Village Barn, NYC.
Tucker, Orrin, Edgewater Beach H., Chicago.
Tucker, Tommy, Berkley-Carteret H., Asbury Park, N. J.
Turner, Don, Mount Royal H., Montreal.

V

Varzos, Eddie, Providence-Biltmore H., Providence, R. I.
Venuti, Joe, Centennial Terrace, Sylvania, O.
Vincent, Victor, Apache H., Las Vegas, Nev.

W

Wald, Jerry, GAC, NYC.
Waller, Fats, MCA, NYC.
Walsh, Sammy, Roosevelt H., New Orleans.
Warnow, Mark, CBS, NYC.
Watkins, Sammy, Hollenden H., Cleveland.
Weeks, Anson, Muehlebach, H., Kansas City.
Weeks, Ranny, Mayfair Club, Boston.
Weems, Ted, Peabody H., Memphis.
Welk, Lawrence, F.B., NYC.
Whiteman, Paul, WM., NYC.
Wilde, Ran, Cal-Neva Lodge, Lake Tahoe, Nev.
Williams, Griff, MCA, Chicago.
Williams, Sande, Statler H., Detroit.
Wilson, Teddy, Downtown Cafe Society, NYC.
Winton, Barry, Rainbow Room, NYC.

Heine Mack quitting Freddie Carlone's sextet as pianist, at the La Conga Club in Cleveland, to turn nitery impresario. Taking over the Spanish Gardens at Chippewa Lake Park, O., as result of illness of his uncle, John Wideman, who owns it. Jules Mark replacing Mack in the Carlone outfit.

On the Upbeat

Eddie Truman, music director for KSO-KRNT, Des Moines, Ia., is spending his vacation at the Berkshire Music Festival at Boston. He is studying under Aaron Copeland and Paul Hindemuth, and is also attending the Boston Symphony Orchestra rehearsals.

Dick Shelton's orchestra is now playing at the Crooked Lake Hotel, back of Troy, and is broadcasting via WOKO, Albany.

Louis Prima's band, with Lily Ann Carol, Jack Powers and Frank Frederico, opened Aug. 1 at Burden Lake Casino, Burden Lake, N. Y.

Brad Hunt's band closed at Merry-Go-Round, Pittsburgh, last night (5). To Greystone Ballroom, Detroit, for week. Succeeded at Merry-Go-Round by Benny Burton.

Buss Aston into West View Park, Pittsburgh, tonight (6) for short stay, following Al Kavelin outfit. Latter opens Saturday at Palisades Park and then goes to Virginia Beach for week.

Teddy King band began limited stay Tuesday (5) at Sky Vue, airport nitery near Pittsburgh.

Tiny Hill band comes into Kennywood Park, Pittsburgh, on Monday (11) for two weeks on heels of Ray Herbeck outfit.

Three Yachtsmen and George Weber, organist, have replaced Billy Merle band at Trelon, Pittsburgh.

Harold Nagel band comes east to Park Plaza hotel, St. Louis, opening Aug. 14.

Jimmy Dorsey booked for two straight weeks at the Chicago theatre, Chicago, going in Sept. 19.

Reggie Childs and Eddy Brandt bands now booked by Wm. Morris.

Charlie Margolis (Marlowe) in New York to straighten out business affairs.

Decca Records cutting album of sides with Bob Hannon, who replaced Lanny Ross on latter's broadcast during vacation.

Fletcher Henderson band played at Valdosta (Ga.) celebration during which Henderson's father was awarded medal by Georgia Governor. He's the founder of a colored school there.

Sea Girt Inn, Sea Girt, N. J., name band stand, may remain open all year around.

Johnny Long cutting an album of college tunes for Decca Records.

Leota Lee is new thrush with Harold Austin band, now at Crystal Beach, Ont., dancery.

Bernie Sandler crew at Williamsville, N. Y., Casino lost bass player, Bernie Goodman, to Unele Sem, and added Al Fisher on trombone.

Harry James one-nighted Sunday (27) at Pleasure Beach, Bridgeport. Al Donahue Aug. 3.

Vaughn Monroe plays Canadian National Exhibition, Toronto, first week in September.

Lou Breese has had his week's engagement beginning Aug. 8, at Chicago's State-Lake theatre switched to the Chicago theatre.

John E. Sullivan has signed personal management contract with Weems, Inc., of Chicago, effective immediately. Band has been working mostly Texas territory, but Eastern itinerary is planned.

Jimmy Palmer, who parted from Bobby Byrne several months ago, rejoined him Saturday (2). Dorothy Claire, who has been hospitalized with appendicitis, goes back tonight (Wed.).

Helen Forrest handed quitting notice to Benny Goodman last week at Sherman hotel, Chicago. She has no immediate plans.

Cy Shribman is planning to have Vaughn Monroe play a Labor Day eve dance either at Kimball's Starlight B., South Lynnfield, Mass., or at Symphony Hall, Boston. This will necessitate flying Monroe and band from New York where they will be concluding at the Strand theatre, Brooklyn.

Jimmy Vincent's orchestra opened on the Hotel Ten Eyck Roof, Albany, July 26.

Tommy Cullen's orchestra summering at Rock View, Montague, N. J.

Dick Rogers' band returns to the Roseland Ballroom, New York, for 10 weeks Sept. 5. Aug. 14 they begin three weeks at the Ritz Carlton hotel, Boston.

Valero Sisters band gets a return shot at the Rainbow Room, N. Y., opening Oct. 8 for 13 weeks.

Ray Noble and band booked into the Trianon, Seattle, for weekend of Aug. 8 and 9, with Henry King set for the 20th and 21st.

Billy Jones' New Yorkers at Rugles Beach, Ohio.

Gem and Terrace Beach, Catawba Island, Ohio, has Jimmy Franck's orchestra.

Finzel's Marine Orchestra playing on big steamer Put-in Bay, 2,680 passenger capacity, on Lake Erie out of Detroit.

Bob Veon at Vermilion-on-the-Lake, Ohio.

Al Donahue will lose Ray Kranz, trumpet, and Don Kavanaugh, trombone, since they took their physical exam on Monday (4). No replacements as yet.

Les Schorn, pianist for Emerson Gill, left him to go into the army. Gill booked for Aug. 16 dance that will launch 100th anniversary celebration given by Notre Dame U. in Cleveland.

Eric Greenwood and his Cocktail Rhythm alternates with Bill Diehl's band at Wilmer Vogt's tavern, Mountainhome, Pa.

Len Matzen at the Penn-Stroud hotel, Stroudsburg, Pa.

Harold Austin has new vocalist, Jack Kennedy, for his Buffalo band.

George Sedola left trombone seat with Bob Armstrong's WBEN house band, Buffalo, to go with Alvino Rey.

Alice O'Connell of Toledo is now singing with Bobby Byrne's orchestra, pinch-hitting for Dorothy Claire, who recently underwent an appendectomy.

Bobby Day's opening at Chatterbox, Mountainside, N. J., moved up to Friday (7).

Clyde Lucas band shifting agencies, MCA to Wm. Morris, effective Sept. 1.

Tommy Dorsey entered Johns-Hopkins hospital, Baltimore, last Friday (1) for scheduled tonsilectomy.

BOB CHESTER
And His Orchestra
FEATURING
BETTY AND BOB
Bradley Haymes
OPENING AUG. 7
SEA GIRT INN
Sea Girt, New Jersey
EXCLUSIVE
BLUEBIRD Releases
PEACEFUL IN THE COUNTRY
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
SLOW DOWN
NEW SHADE OF BLUE
MY SISTER AND I
DOLORES
Management
MICHAUD & PEPPE

JIMMY DORSEY
and His Orchestra
Currently
ON TOUR
Personal Management—BILL BURTON

IN A SUBWAY FAR FROM IRELAND
Columbia Record No. 36211
By
RAYMOND SCOTT
AND HIS ORCHESTRA

Bands at Hotel B.O.'s

NEW YORK

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Bobby Byrne	Pennsylvania (500; 75c-$1)	8	900	6,825
Xavier Cugat	Waldorf (375. $1-$1.50)	16	2,400	3,400
Will Bradley	Astor (1,000; 75c-$1)	3	2,525	7,125
Ray Heatherton	Biltmore (300. $1-$1.50)	8	475	3,425
Ray Kinney*	Lexington (300· 75c-$1.50)	16	1,325	21,075
Johnny Long*	New Yorker (400; 75c-$1.50)	8	1,550	10,700
Hal Saunders	St. Regis (400; $1-$1.50)	11	450	4,575

**Asterisks indicate a supporting floor show, although the band is the major draw*

Chicago

Benny Goodman (Panther Room, Sherman Hotel; 700; $1-$2 min.). At finish of first week, Goodman comes up with the swell total of 5,700 payees. Always a good draw in Chi, band looks set for a strong money stay.

Skinnay Ennis* (Empire Room, Palmer House; 800; $3-$3.50 supper min.). Ennis continues to be a real money puller. An increase over last week with 4,500 patrons.

Boyd Raeburn* (Chez Paree; 500; $2.50-$3.50 min.). Milton Berle heading the floor show keeps this b.o. humming, with another fine week of 4,800 customers.

Jimmy Joy* (Walnut Room, Bismarck Hotel; 300; $1-$2 min.). Proving to be a consistent attraction, Joy and his crew drew in 2,300 patrons for the week.

Bob Grant* (Camellia House, Drake Hotel; 250; $2.50 min.). With single act show (Peggy Fears), Grant band has established itself as a swell Chi attraction, pulling in 2,700 people past week.

Bob Strong (Villa Moderne; 400; no min.). One of best money outfits in this area, Strong crew came up with a banner week of 3,500 patrons in this outside-city-limits roadhouse.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Despite all competition Martin's crew topped its normal 2,500-cover mark with a one-night sellout for a wedding party. Better than 2,850 on the week.

Chuck Foster (Biltmore; 1,150; minimum $1-$1.50). Nearing the end of eight-month run but still pulling around 4,000 diners and dancers weekly, last stanza being slightly above that due to heavy hotel registry.

Woody Herman (Palladium; 6,000; 55c-83c). Town's fair-haired lad and good for an 18,000 haul in second stanza. Has four more weeks to go.

Harry Owens (Hotel Miramar, Santa Monica; 500; 50c-$1). Averaging around 350 payees nitely on a four-night weekly schedule and probably sticks through the summer.

Hal Grayson (Casino, Catalina Island; 4,000; 28c-44c). Couldn't get past the 9,000 mark on the week. Not helping the spot out of its worst season in many years.

Johnny 'Scat' Davis (Trianon, Southgate; 1,200; 40-55c). Can't catch on here; again under 2,000 on the week.

Charlie Barnet (Casa Manana, Culver City; 2,000; 55c). Biz way off, just under 3,000 stubs on his second week.

SAN FRANCISCO

Carl Ravazza* (Rose Room, Palace Hotel; 500; 50-$1.25). Third week topped the second with 1,600 covers.

Band Bookings

Cab Calloway, Aug. 22, week, Earle theatre, Philadelphia; 29, week, State Lake theatre, Chicago; Sept. 5-7, Palace theatre, Canton, O.

Frankie Masters, Aug. 18-22, Steel Pier, Atlantic City; 29, week, Stanley theatre, Pittsburgh.

Russ Morgan, Aug. 8, week, Totem Pole B., Auburndale, Mass.; 17, Babb's Park, Suffield, Conn.

Harry James, Aug. 8-13, Steel Pier, Atlantic City; 15-21, Eastwood Gardens, Detroit; 22, Idora Park, Youngstown; 23, Aud., Buffalo; 24, Myers Lake Park, Canton, O.; 26-Sept. 1, Totem Pole B., Auburndale, Mass.

Bill Bardo, Aug. 16, two weeks, Iroquois Gardens, Lexington, Ky.

Larry Clinton, Aug. 8, Prom B., St. Paul; 9, Sheboygan theatre, Sheboygan, Wis., 10, Paramount theatre, Hammond, Ind.; 11, Winona Beach, Bay City.

Dolly Dawn, Sept. 9, four weeks, Chanticleer, Balto.

Chuck Foster, Sept. 4, four weeks, St. Anthony hotel, San Antonio.

Lani McIntire, Aug. 16-17, 20-21, Swiss Garden, Holgate, O.

Dick Rogers, Aug. 9, Lakeside Park, Mahanoy City, Pa.; 10, Hershey Park, Hershey, Pa.

Ben Bernie, Sept. 5, two weeks, Ritz-Carlton hotel, Boston.

Raymond Scott, Aug. 7, Eastwood Gardens, Detroit; 10, Rialto theatre, Joliet, Ill.

Shep Fields, Aug. 31, eight days, Manhattan Beach, N. Y.

Count Basie, Sept. 9, Armory, Charlotte, N. C.; 28, Apollo theatre, N. Y.

Del Courtney, Aug. 13, Lakeside B., Guttenberg, Ia.

Ray Noble, Aug. 29, 10 days, California State Fair.

Bob Allen, Aug. 9, two weeks, Buckeye Lake, O.; 23, two weeks, Yankee Lake, Brookfield, O.

Pinky Tomlin, Aug. 9, Macon theatre, Franklin, N. C.; 10, theatre, Asheville, N. C.; 17-23, Manhattan Beach, N. Y.

Abe Lyman, Aug. 15, Majestic theatre, Dallas; 22, Worth theatre, Fort Worth.

Bobby Byrne, Aug. 14-17, Steel Pier, Atlantic City.

Lieut. Andrew White, a former singer with Fred Waring's band, Corporal Robert L. Jacobson, ex-trumpeter in a dance orchestra, and Sergeant Robert Shackleton, erstwhile musical comedy singer, gave show-business touches to the broadcast of 'We, the People' from Camp Dix, N. J.

Erskine Hawkins Helps to $46,500 Week at Par; Phil Harris H.O. Big

(Estimates for This Week)

Erskine Hawkins, New York—(Paramount; 3,884; 35-55-85-99). With Four Ink Spots, Stump & Stumpy on stage and 'Shepherd of Hills' (Par) on screen. Evenly balanced between flesh and pictures, with both nicely sold and overcoming unfavorable reviews. Sturdy $46,500, and show stays a second week.

Phil Harris, New York—(Strand; 2,767; 35-55-75-85-99). Screen attraction is 'Bride Came C.O.D.' (2d wk. for both). James Cagney-Bette Davis in comedy is okay but that extra lift is being given by Phil Harris' organization. Neat $30,000 or thereabouts for second session after robust $48,000, first week. Combo stays a third.

Joe Rines, New York—(State; 3,400; 28-44-55-75-90-$1.10). 'Adventure in Washington' (Col) (1st run) is picture. Nice stage support in Cass Daley, Larry Adler, others, but film is not helping greatly despite fact that it is first-run. Limpid $14,500 likely, or about the same as last week.

Vaughn Monroe, Philadelphia—(Earle; 2,768; 35-46-57-68-75). Plus 'Dance Hall' (20th) on screen. Whole town sweltering in heat, and biz way off as result. Film is not helping any. Fair $18,000 in prospect.

Paul Whiteman, Pittsburgh—(Stanley; 3,800; 25-40-80). Wallace Beery's latest, 'Barnacle Bill' (M-G), credited with attracting good biz here. First time Whiteman's been here in several years and he's being welcomed with nifty $22,500.

'That's My Boy'

Kansas City, Aug. 5.

Pearl Wiese, secretary of general manager John Schilling of WHB, has just returned from her vacation at Excelsior Springs.

Spent most of the time beaming while listening to her son's orchestra, which is at the Elms hotel there.

LEAFERS USING NAMES FOR SPOT NEAR TROY

Troy, N. Y., Aug. 5.

Burden Lake Casino, back of Troy, has started a policy of name bands, Jack Melvin's orchestra opening there July 25. The new Will Hudson-Eddie De Lange unit will follow Aug. 1. Willard Alexander is handling the booking.

The Casino is managed by Allen and Nate Leafer, for several years captains in the Rainbo Room of the New Kenmore Hotel, Albany. Brothers hope to keep the Casino open during the winter months.

Kenny Sargent Released For Out-of-Town Jump

Minneapolis, Aug. 5.

After being arrested with a woman in his room in a local hotel for disorderly conduct, Kenneth L. ('Kenny') Sargent, 34, vocalist with Glen Gray's Casa Loma orchestra, spent half the night in jail, but was released without charge at 6:25 a.m. to permit him to catch a train with the band. The woman was fined $5 for drunkenness.

The hotel incident occurred after the orchestra had played a one-night stand at Excelsior Park ballroom. A house detective, who said the couple were disorderly, called the police. When they refused to quiet down and demanded to be jailed, the police complied.

WLW'S DANCE LIST

Cincy Station Goes Far Afield for Remote Pickup

Cincinnati, Aug. 5.

Glenn Rendezvous, remodelled streamlined nitery in Newport, Ky., opposite Cincy, which opens Wednesday (6), has been added to WLW's already long string of remote spots. Place is named after its operator, Glenn Schmidt, who formerly managed Beverly Hills, on the outskirts of Newport. Initial show at the Glenn has Chris Christensen's band, Jackie Heller, Mata and Hari, Evelyn Farney and Marc Ballero.

WLW is airing music from Beverly Hills and another nearby Kentucky nitery, Lookout House, also Old Vienna, the Netherland Plaza hotel, Coney Island, and Castle Farm, in Greater Cincy, plus Lake Breeze hotel at Buckeye Lake, O.

The station has deals pending for special wires into 'Pop' Lantz's Merry-Go-Round, Dayton, O., and the Deshler-Wallack hotel, Columbus, O.

Freddie Fisher's Schnickelfritz band, in the third month of its fourth engagement at Old Vienna, moves the middle of August into the Merry-Go-Round, Dayton, for several weeks while Old Vienna is being remodelled. The Fisher combo, which is magneting turnaway biz at Old Vienna, will return there for the reopening.

Bert Farber's band, from WLW, is having a summer run at the Netherland Plaza to good returns.

Other spots remoted by WLW have road bands for brief stays.

JEAN WALD REORGANIZES

Girl Band Opens at Hotel Fort Hayes in Columbus

Pittsburgh, Aug. 5.

After four-month vacation, Jean Wald, local band leader who disbanded her all-femme outfit following winter engagement in Florida, is reorganizing again and will break in new crew shortly at Hotel Fort Hayes in Columbus, O. She has Mary Osborne, electric guitarist who was with Dick Stabile last year, and bass violist Mary Flo Woods, whose husband, Fred Pariese, recently replaced Frankie Carle at piano for Horace Heidt.

Both Miss Osborne and Miss Woods were members of the old Winifred McDonald Trio on station KDKA here. Threesome left radio spot to join band of Buddy Rogers, with whom they toured for couple of seasons.

Ben Bernie's Tour

Following his current week at Manhattan Beach, N. Y., where he hung up a new Sunday record with over 18,000 payees at $1.65 top, Ben Bernie vacations for two weeks and then one-nighters through New England.

He moves Sept. 5 into the Ritz-Carlton, Boston.

Will Osborne's New Band Gets Film Assignment

Will Osborne's new band has been signed to work in Warner Bros. 'New Orleans Blues,' in addition to Jimmie Lunceford's. Osborne began work on his chores for the film Monday (4).

Lunceford completed his part July 22-25.

Everett Hoagland opened indefinite engagement Monday (4) at Green's, Pittsburgh, replacing Clyde Knight outfit. Fourth time for Hoagland at spot in a year.

Bernie Big at Manhattan Beach, N.Y., Cab Stars Over Alabama, $3,500

(Estimates)

Ben Bernie (Manhattan Beach, Brooklyn, Aug. 3). Bernie cracked Sunday record here with approximately 18,000 pull at $1.65.

Lou Breese (Totem Pole B., Auburndale, Mass., July 28-31). Continuing solid biz he started last half previous week. Breese pulled 1,500 Monday, 2,000 Tuesday, 2,500 Wednesday, 2,800 Thursday at $1.35 pair to ring up seven-day total 16,900-$11,407. Exceptional.

Cab Calloway (Aud., Birmingham, Ala., Aug. 2). Calloway lured 3,700 customers through rain, piling up approximately $3,200 at $1.25 top, average 85c. At Charlotte, N. C., Armory, July 31, band pulled fair 1,300 at 90c dancers, 75c white lookers-on.

Larry Clinton (Riverview Park, Des Moines, Ia., July 30). Clinton's draw of 1,000-$750 at 75c was rated 'splendid' here. At Fairyland Park B., Kansas City, Mo., Aug. 1, more than 3,000 turned out to top any take in five years. Advance, 70c; gate, 90c, scratched up $2,400; heavy sugar.

Bob Crosby (Cotton Festival, Vatesville, Ark., July 24). Rain didn't stop 2,143 seeing Crosby at $1.25. Dripping skies won out, however, at Municipal Aud., Jackson, Miss. (25), still 1,311 at $1.20 was okay. Next night (26) 2,731 piled into Aud., New Orleans at $1.20; Cedar Lake, Opelousas, La. (27) got 890 at $2.20; Camp Hulen, Pelacios, Tex., (28) date pulled 934 at $1.20; Plantation Club, Houston, next day (29) turned up 1,611 at $1; Palm Isle C., Longview, Tex., there were 1,714 at $1; at Plantation C., Dallas (31) dropped to 1,387 at $1. Aug. 1-3 band pulled 4,441 into Spring Lake Park, Oklahoma City at $1.

Al Donahue (Totem Pole B., Auburndale, Mass., Aug. 1-2). Donahue established fave here; this time, however, he hit new high with 3,300 Friday, 3,700 Saturday, at $1.35 pair equalling $4,725. At Pleasure Beach, Bridgeport, Conn., Sunday (3). Donahue grabbed nice 1,360 at 66c.

Jimmy Dorsey (Mutual Arena, Toronto, Can., July 29). Dorsey took Toronto by storm, establishing highest draw mark for any similar event ever seen; dailies front-paged it. Drew 4,852 at $1.

Glen Gray (Peony Park, Omaha, July 30). Solid sock; 2,100 customers paid $1,785 at 85c. One of best nights in history of park. At Excelsior Park B., Minneapolis, however, Gray's pull of 1,254 at 88c was disappointing. Heat in 90's in usually cool spot saddled with blame.

Frankie Masters (Saylor's Lake, Saylorsburg, Pa., Aug. 2). 'One of best-liked outfits to play here this season,' but band drew only 500 at 85c for $425.

Alvino Rey-King Sisters (Celoron Park, Jamestown, N. Y., Aug. 2). Rey's playing date Friday (1) at Erie, Pa., only 55 miles away, hurt his stand here; 780 at $2-$2.50, however, was rated good.

Terry Shand (Lake Worth Casino, Fort Worth, July 27-Aug. 2). Exceptional 5,600 at 44c to 75c equalled $3,360 for seven nights.

Griff Williams (Ye Old Mill, Dalles, Ore., July 30). Fine 1,100 dancers for gross of $1,000; at Natatorium Park, Spokane, next day (31) band drew smallest crewd of season; 800 to gross $700.

DUKE DALY
and his band
PLAYLAND CASINO
RYE BEACH, NEW YORK
WOR - Mutual
MANAGEMENT
GENERAL AMUSEMENT CORP.

JOHNNY LONG
and his orchestra
HOTEL NEW YORKER
NBC—DECCA RECORDS
MANAGEMENT
GENERAL AMUSEMENT CORP.

HARRY JAMES
AND HIS
Music Makers Orchestra
Columbia Records
ON TOUR
Dir.: — Music Corp of America

LOU BREESE
And His Orchestra
NOW PLAYING
CHICAGO THEATRE, Chicago
(Week August 8)
Personal Manager, SAM LUTZ

Macy's Complains That Pre-Releases By Disc Jockeys Jams Merchandizers

Record jockeys running platter programs on independent stations in New York are being very careful currently in their use of pre-release masters of recordings by popular bands. They now make sure to explain to listeners that the tunes are not yet available at record counters. Department stores, Macy's in particular, which has an extensive record department, cracked down on some of them in the last couple weeks for turntabling masters of stuff without the important explanation tagline that pressings had not yet been put on sale.

Practice among record program m.c.'s of securing master cuttings from press agents, leaders, is increasing. Seems to be a rivalry among 'em to be the first to broadcast a recording of a tune that's expected to hit a high mark in sales. One broadcaster recently went so far as to use on his show an off-the-air platter of an arrangement by a certain band. He couldn't wait for the master. Meant that he was airing the tune weeks before it was released on wax.

Macy's squawk that it was getting requests for records not yet available substantiates the theory that the playing of records on the air helps rather than hurts retail sales.

MARION HUTTON BACK TO GLENN MILLER

Marion Hutton, former vocalist with Glenn Miller, returns to that band Aug. 15 before the outfit opens at the Pennsylvania hotel, New York. She will replace the present Paula Kelly. Miss Hutton was with Miller during his band's push to the top of the heap, but left him last fall to become a mother.

She's married to Jack Philbin, manager of the Johnny Long band, now at the New Yorker hotel, N. Y.

George Smith's Promotion

Fort Worth, Aug. 5.

George Smith, manager of Casino Park at Lake Work, who recently signed to operate a cafe-ballroom at the Texas State Fair in Dallas in the fall, has also landed contract of similar nature for the South Texas State Fair at Beaumont beginning Oct. 30.

Smith will handle these enterprises along with his Casino management.

Count Basie Set

Cafe Society, uptown, N. Y., is going in for big bands this fall. Count Basie's orchestra opens at the spot Sept. 16 for an indefinite stay. Length of his run depends on whether Duke Ellington agrees to follow him. Ellington is currently on the Coast with 'Jump For Joy,' new legit musical.

Basie hasn't located in a New York spot since the spring of 1939 when he first played N. Y., at the Famous Door.

Sam Scribner

Continued from page 1

Authority and devoted much time to aid to the indigent. Only his three children are mentioned in the will, they to share the estate equally, but informed sources indicate they will receive little or nothing. The home in Bronxville was in the name of Mrs. Scribner, who died some years ago. There also was a trust fund in her name, but nothing is revealed as to its present value. Their children are to have the use of the house during their lifetime, also the proceeds from the trust fund.

Scribner was supposed to have cleaned up a fortune when he sold the Columbia Burlesque Wheel, but insiders on the deal say he got nothing. At one time he was a millionaire. About 15 years ago he and other burlesque showmen invested in a Pennsylvania coal mine near Scribner's home town of Brookville. The holdings went sour and when the others dropped their interests, Scribner stuck and sunk all told around $500,000. I. H. Herk, at that time close to Scribner, was among those in the mining venture and pulled out $25,000 in the red.

Ed J. Flynn, prominent Bronx politician and Democratic National Chairman, is said to have aided Scribner by securing him receivership assignments. Jacob I. Goodstein, formerly attorney for Columbia Wheel, is also said to have assisted Scribner.

Eddie Robinson, giving up his own orchestra since the Gourmet Club shuttered in Cleveland for the summer, has joined Manny Landers' outfit at Akron's Mayflower Hotel as pianist. Bob Shelley, former trumpet for Benny Meroff, another addition to Landers' unit.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to VARIETY. *Names of more than one band on vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)*

1. Daddy (9) Republic	Sammy Kaye ... Victor Andrews Sisters ... Decca
2. Maria Elena (6) Southern	Jimmy Dorsey ... Decca Tony Pastor ... Bluebird
3. Green Eyes (5) Southern	Jimmy Dorsey ... Decca
4. Goodbye Dear, Be Back Year (4) C. to C.	Horace Heidt ... Columbia Dick Robertson ... Decca
5. Rose and a Prayer (4) BVC	Jimmy Dorsey ... Decca Charles Spivak ... Okeh
6. Yours (3) Marks	Jimmy Dorsey ... Decca Vaughn Monroe ... Bluebird
7. Things I Love (2) Campbell	Jimmy Dorsey ... Decca Barry Wood ... Victor
8. Yes, Indeed (1) Embassy	Tommy Dorsey ... Victor
9. Kiss Boys Goodbye (1) Famous	Tommy Dorsey ... Victor Tommy Tucker ... Okeh
10. Hut-Sut Song (7) Schumann	Freddie Martin ... Bluebird King Sisters ... Bluebird

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Don't Cry Cherie (Shapiro)	Glenn Miller ... Bluebird Sammy Kaye ... Victor
When Sun Comes Out (BVC)	Jimmy Dorsey ... Decca Charles Spivak ... Okeh
Goodbye Little Darlin' (T. B. Harms)	Bing Crosby ... Decca Gene Autry ... Okeh
'Til Reveille (Melody Lane)	Bing Crosby ... Decca Kay Kyser ... Columbia
Guess I'll Have to Dream Rest (Block)	Glenn Miller ... Bluebird Tommy Dorsey ... Victor
Little Bit South of North Carolina (Porgie)	Dick Robertson ... Decca Gene Krupa ... Okeh
Peaceful in Country (Regent)	Charlie Spivak ... Okeh Harry James ... Columbia

Fully Defined

Milwaukee, Aug. 5.

Just what constitutes a taxable coin machine is defined in a manner admitting of little doubt in the ordinance just worked out by the Milwaukee common council. The definition:

'Any machine or device which is so constructed or installed that upon the insertion in the slot of the machine of a coin, it returns, dispenses, discharges, produces, delivers, or vends candy, gum, nuts, bottled or unbottled drinks, edibles, articles for personal use, postage stamps, cigarets, cigars, tobacco or smokers' supplies of any description, information showing weight, pictures, photographs, reproductions of music, sounds or speeches, or any sound on film reproduced through a mechanical speaker, either with or without a cinema or moving picture reproduction in connection therewith.'

Jukeboxes In Front of Spots Impede Traffic

Group of 21 coin machine operators were fined in Rockaway Beach (N. Y.) court last week for placing coin boxes in front of their concessions on the boardwalk. Brooklyn jitterbugs were interfering with boardwalk traffic with their hopping to the grooved rhythms set in motion by their nickels.

Magistrate Peter A. Horn labelled the racket and jitterbugging as violations of nuisance and anti-noise ordinances.

Wurlitzer Reports 40% Drop in Jukebox Output Due to U. S. Priorities

Buffalo, Aug. 5.

Uncle Sam's defense priorities are about to hit the younger set right where it hurts—in the juke boxes. Fewer of the nickelodeons are being turned out at Rudolph Wurlitzer plant in North Tonawanda, one of biggest firms in the field, because materials vital to their manufacture are being diverted to defense channels. Plant faces serious threat of closedown unless it can start producing defense parts.

Plant officials, who said sales could be booming if they could get materials, declared production had fallen off to 40% in three months and one of three shifts had been laid off, perhaps permanently, reducing employment from 1,750 to 1,350. Metals which can't be obtained right now are chiefly steel die castings, aluminum, zinc and copper.

Supply on hand will last two months or so, Farny R. Wurlitzer explained, after which the further manufacture of juke boxes is only a probability.

Lang Thompson Departs With Pittsburgh Talent

Pittsburgh, Aug. 5.

Before leaving tri-state area, around which he has been barnstorming for last month, Lang Thompson made raids on flock of Pittsburgh bands, taking along four men from Local 60 in addition to a vocalist. Men are replacements for Thompson musicians recently called up by the draft, and girl, Patti Jean, is a temporary filler-in for Peggy Dolan, who was seriously injured several weeks ago in an auto accident.

Tooters Thompson signed up here were Dean Sayre, Pat Oliver, Ward Kaler and Bobby Milliken. Latter, formerly with Sid Dickler, celebrated his new connection by marrying Betty Benz, Pittsburgh night club dancer.

Lew Pollack writing four songs, 'Kit Kit Kitty,' 'Horse's Heaven,' 'I Can't Get Away From You' and the title tune for Harry Sherman's 'Hoppy's Holiday' at Paramount.

Coin-Catching Records—and Others

Kay Kyser 'You and I'—'Cowboy Serenade' (Columbia 36244)
Here's a tune with machine possibilities. More Meredith Willson's ballad is heard the better it gets. Kyser's slow-tempoed cutting is played well and vocal by quartet of singers helps. **Dick Jurgens** also tackles the tune (Okeh 6289) and, while it's behind Kyser's, his is saleable also. Best release so far, however, is by **Glenn Miller**, out recently. Kyser's coupling is a pleasant cowboy melody sung by Harry Babbitt, a good thing for situations which like westerns. Jurgens backing is 'Starlight, Starbright,' so-so. Harry Cool vocals.

Tommy Dorsey 'For You'—'Swing Low, Sweet Chariot' (Victor 36399)
Dorsey is marketing 12-inch platter arrangements of standards every so often. Both of these two click solidly. Best is perhaps 'For You,' a neatly knit arrangement strung with listenable instrumental ideas. Dance-tempoed, well played piece is studded with breaks. Jo Stafford's vocal socks. Rhythmic 'Swing Low,' straight instrumental, bangs the bell, too. It's also peppered with solos. Sales should be strong.

Al Donahue 'Do This More Often'—'Be Honest With Me' (Okeh 6294)
First tune is a pleasant entry, but it's not strong enough for much machine use. Donahue's band handles it beautifully, on an easy rhythmic kick and the arrangement is good. Pat Kaye lyrics. Reverse is also okay, but it lacks the punch necessary to get very far. Phil Brito vocals. In view of this band's great improvement all around it might be wise to hand it better tunes.

Shep Fields 'Hungarian Dance No. 5'—'Don't Blame Me' (Bluebird 11225)
Fields' new brassless band displays very effectively on the first side the solid drive and push it gets without a bank of brass. An adaptation of a Brahms piece, the arrangement by Lew Harris is filled with color. However the side will sell best for private use. Band hits an unusually good dance tempo on the reverse, a well-played standard. On machines fact that Fields' band has no brass means nothing; few average listeners can tell. To get anywhere in the coin box field Fields will have to click with a pop, dressed in the fine tone colors it's possible for his arrangers to get with the wide instrumentation of the band.

Charlie Barnet 'Be Fair'—'Wasn't It You' (Bluebird 11223)
More like it. Barnet's long delayed switch to pops brought a few weeks ago an attempt that sounded more like Glenn Miller. This job on 'Fair' is not readily identifiable as Barnet, except throuh his sax solos, but neither is it anyone else—but it's good. Bob Carroll's vocal is okay. If tune moves in machines, and it should, this side will go, too. Reverse isn't as strong a melody. Carroll and Quintones vocal.

Vaughn Monroe 'Sleepy Serenade'—'Love Me Little' (Bluebird 11221)
Few, if any, of releases out on first include a vocal. Monroe's lyricing, while hampered a bit by the slow tempo, can start the tune rolling in machines. Up to now it hasn't done much. Tasty muted band work backs the singer. Reverse brings up Marilyn Duke vocalling another pop. It's okay.

Tommy Dorsey 'Guess I'll Have to Dream'—'Loose Lid' (Victor 27526)
Dorsey's arrangement of 'Dream' should shove the number into the solid hit class in machine and counter sales. Formula is similar to last year's 'Never Smile Again,' using Frank Sinatra, Pied Pipers and good band work, including standout muted trombone break. Glenn Miller's recent cutting is second to Dorsey's. **Harry James** made it, too. (Col. 36255) with Dick Haymes vocal; it's okay, but will be smothered by Dorsey and Miller. Same fate is in store for **Les Brown's** (Okeh 6308), which, though equal to James', suffers because of Ralph Young's occasionally sloppy pronunciation. Sy Oliver arrangement, couple good rhythmic swing moments, backs Dorsey's side. James' flipover is another good pop, 'I'll Never Let a Day Pass By,' spotlighting Haymes again. Ralph Young redeems himself on Brown's reverse, running 'Be Fair' to a good total.

Kay Kyser 'I've Been Drafted'—'Do This More Often' (Columbia 36253)
First is one of better musical ideas based on conscription. Neat piece of material easily suitable for machine play. Kyser's version, well played and cutely sung by Sully Mason is good; tempo's fairly fast. **Chuck Foster's** version (Okeh 6304) isn't as capable; quintet of singers vocal. Kyser's coupling is tasty arrangement of 'Why Don't We Do This More Often,' arrangement improving the tune. Ginny Simms, Harry Babbitt vocal. Foster's backing, 'Kiss Polka,' is from Sonja Henie's new film, tune with possibilities in view of film exploitation it will get. It's done innocuously here, however, sung by Dorothy Brandon and Three D's.

Dinah Shore 'You and I'—'On Bicycle Built for Two' (Bluebird 11233)
Miss Shore pitches a brilliant vocal of the strong pop melody. It'll sell commercial or counter. Continuing her standard couplings, 'Bicycle,' rhythmically arranged, compares with anything she's done. It's swell.

Gene Krupa 'Got Letter From Kid'—'Have You Changed' (Okeh 6306)
First melody is unusual selection for Krupa. Story of kid's letter to his dad carries a punch—for counter, not machine. Wallop is all in the vocal by Howard Dulaney. Reverse can easily be forgotten. Tune isn't worth much. Roy Eldridge's trumpet rides it smoothly and Dulaney vocals.

Glenn Miller 'Chattanooga Choo-Choo'—'I Know Why' (Bluebird 11230)
From Miller's film with Sonja Henie, 'Choo-Choo' doesn't figure to cut much ice commercially, except by Millers' own version and possibly Johnny Long. Miller's side is rhythmic and nicely arranged; Tex Beneke and Modernaires vocal. Not as well done, but still satisfying is **Johnny Long's** cutting (Decca 3905) in the usual Long method of Bob Houston vocal and band chorusing. One which won't do much outside his immediate fans is by **Cab Calloway** (Okeh 6305). Tune is least effective under him. 'I Know Why,' Paula Kelly-Modernaires vocalling, is pleasant Miller backing. 'Booglie Wooglie Piggy' is not as auspicious as Long's coupling; 'Take 'A' Train,' Calloway's reverse has been done much better before.

Teddy Powell 'See Million People'—'Jungle Boogie' (Bluebird 11232)
Weather eye ought be kept on first number; it's marked with definite machine possibilities for nickel or counter sales. Powell's arrangement and playing, in rhythmic dance tempo, is saleable; Ruth Gaylor vocals. Backing drives, another of Powell's unlimited stock of sizzlers.

Tony Pastor 'Found You in Rain'—'$21 Day, Once Month' (Bluebird 11231)
Initial melody is based on good idea, but somehow it lacks the spark to lift it out of average rating. Eugenie Baird sings it well. '21,' another conscription entry, has machine potentialities; lyric is a timely lament.

Charioteers 'Yes, Indeed'—'Cowboy Serenade' (Okeh 6310)
Another release of 'Indeed,' which just adds to the total. Not strong enough to disturb ranking ones; formula is same as others. 'Cowboy,' slow paced, is average in effect.

Mitchell Ayres 'Goodbye Dear'—'At Old Town Hall' (Bluebird 11234)
Late release of tune now riding machines, Ayres' cutting of first is smoothly done, sung by Johnny Bond. Doesn't improve on current versions, however, Victor didn't have a release of it is the answer. Coupling doesn't cut much of a swath outside of Mary Ann Mercer's vocal. Melody seems familiar.

'FORGET PAST, LOOK AHEAD'

Long-Pull Effect of ASCAP-Radio Feud Shows Up in Disc Sale Fall-Off?

Limitation of new popular music material, caused by the prolonged fight between NBC-CBS and ASCAP, has begun to have its effect in a major way with the sales of the phonograph record companies. Columbia for the second quarter of this year sold 800,000 discs less than it did for the previous three months. In actual payoff of royalties to copyright owners this will mean a difference of as much as 25%. Victor's pop disc sales is also reported to be off, while Decca won't have its accumulative sales figures ready until the end of this week.

The record companies didn't feel the pinch resulting from the shutdown of production by ASCAP publishers until the second quarter was under way. These companies had until then been riding on material that ASCAP affiliates had produced and exploited prior to the break with radio (Dec. 31).

JOE GOLD BEATS OUT VOCCO IN GOLFERY

Joe Gold, of Harms, stroked Rocco Vocco off the course last Thursday (31) in the finals of the Professional Music Men's amateur golf tournament at Glen Oaks G. C., Great Neck, L. I. Gold finished Vocco 7 and 6 after 36 holes.

Win gave Gold the PMM's silver trophy and Guy Lombardo's $250 set of clubs and bag, and a club donated by Saul Bornstein. It was his second win in the seven years the tournament has been held. Vocco took Tommy Dorsey's $50 prize.

A flock of prizes were distributed all along the line, the awards exceeding the number of entries.

Takes Over Greek Melody

North & South American Music, the Warner Bros. subsidiary wherein Xavier Cugat is partnered in the Latin song catalog, has taken over a Greek melody, 'Misserlou.'

Columbia is waxing this in novelty manner. Cugat will do the conga version and Benny Goodman will be the back-up with a swing arrangement of the same tune.

Morris Wires From Coast Denial of N. Y. Rumors; Raps Pubs' 'Hypocrisy'

While the NBC deal was at the height of discussion last week, the board of directors of the American Society of Composers, Authors and Publishers received a long wire from Edwin H. Morris, head of Mercer & Morris, expressing resentment at rumors circulating in the trade about his imminent release of a Kay Kyser film score to NBC and Columbia. The telegram, which came from Hollywood, also asked that his (Morris') name be withdrawn as a publisher candidate for the ASCAP board.

Morris' wire charged that the rumor was totally without foundation and remarked about the 'hypocrisy' of certain other publishers in the Society. It said that five other publishers had bid for the catalog, with most of them either assuring or implying that they would have no objection to the score's release to the networks for exploitation purposes.

THAT'S GIST OF BERNSTEIN PLEA

Hopes That Negotiations With CBS, Now Expected, Will Be as 'Correct and Impersonal' as With NBC —Society Disappointed in Deal at 2¾% But Glad to Be Back on Air—Auditors Disagree on Annual Yield

PERHAPS $3,500,000

As acting president of the American Society of Composers, Authors and Publishers (Gene Buck being on a month's vacation in California), Louis Bernstein last Friday (1) instructed the management to approach CBS, when it becomes expedient to negotiate, with as friendly and cordial an attitude as possible. Bernstein urged that John G. Paine and E. C. Mills avoid in their discussions with CBS any tinge of acrimony or recrimination and that they convey by their manner a desire to eradicate as quickly as possible the bitterness that has prevailed between the two factions for the past two years and to return to amiable business relations.

ASCAP's radio committee has expressed itself as much impressed by what they termed the 'gentlemanly and considerate' approach and manners of the NBC negotiators. So much as a hint of personalities had never come up in the weeks of discussions and even though the com-

(Continued on page 42)

ASCAP Hopes Broadcasters Will Join It in Stemming Tide Of State Laws That Help Nobody

ASCAP proposes to try to stem the spread of hostile state legislation through the strategy of appealing to the broadcasters' self-interest. The Society will point out to this licensee element that if it continues to stir up local legislators on the proposition of taxing ASCAP the broadcasters will in time find that the thing has boomeranged and that the same legislators will look with tax-acquisitive eyes on the profits of radio, as has already happened in the case of Congress.

It is ASCAP's belief that the broadcasters, instead of keeping up their local war barrage against the Society, should join with ASCAP in fighting against such type of legislation in behalf of both the music and the broadcasting industries. Radio has been for several years showing state salons how much money there is in the performing rights business and how to tax it, and ASCAP figures that since there is a lot more in broadcasting there would be nothing to prevent these same solons to turn their attention to radio once they've got through with ASCAP.

Pluggers Pleased

There's much glee in Tin Pan Alley among the pluggers at least even though the executives figure the NBC-ASCAP accord was a 'forced' deal, with an 'or else' attitude.

The pluggers who have been chafing for action since Jan. 1 now look forward to getting on the bandwagon literally and start 'making' the nation's hits, with cooperation of the major networks.

Meyer-DeSylva Protest 'Calif.' Song Sale To 20th for $150; Sue Pub

Joseph Meyer and B. G. De Sylva will apply to N. Y. supreme court on Aug. 26 to dismiss the defenses of M. Witmark & Sons to a $50,000 suit they are bringing against the publisher. Suit claims Witmark sold 'California, Here I Come,' to 20th-Fox for $150, costing them $50,000.

Song was written in 1923 and given to Witmark to publish. It is claimed Witmark sold the song in 1939 to 20th for 'Rose of Washington Square,' without permission, for $150. The defense asserts that Witmark owns the rights and that both plaintiffs knew of and approved the sale.

CAMPBELL INCORPORATES

Albany, Aug. 5.

Jimmy Campbell Publications, Inc., has been chartered to conduct a printing-publishing business in New York. Directors are Frederick Zane, Philip Lippner and Belle Seligman, New York City.

Alfred Sobol was filing attorney.

He's formerly of Campbell-Connelly, London music publishers.

HISTORY WITHOUT HYSTERICS

As they drink to 'peace' in the unsatisfying, tepid 2.75% brew of NBC, the men of ASCAP are understandably far from jubilant. Peace, it ain't entirely wonderful.

Now begins the autumn of discontent and post-mortems. This is the open season for I-told-you-so recriminations. ASCAP has had eight months of unpleasant surprises and it is human nature no doubt to deposit the blame on particular doorsteps. Which is strictly ASCAP's business. But perhaps this much may be said here—there is a lot of work to be done, there is ground to be re-won, there are problems that will take plenty of time and energy and ingenuity. Too much squandering of brainpower on bitter afterthoughts will be an expensive luxury that ASCAPers now, more than ever, cannot afford.

The fact needs to be faced that when the plugs stopped the music business stopped. Not just for the reasons the broadcasters would perhaps give, but because publishers had too many of their eggs in the radio basket and could not, or at least did not, open up new channels. All the talk of what they would do just was forgotten. Throughout most of 1941 the production of new ASCAP hits nearly stopped. If the writers turned 'em out the publishers didn't publish 'em. The songwriters who remained active were employed in Hollywood film studios from whence came the greatest pressure to settle the radio row, even at unfavorable terms.

ASCAP publishing houses are at this moment slowed down to a walk. Without putting all the blame on them, the opening of Mutual a couple of months ago only proved that ASCAP wasn't able to take advantage. And for the next weeks or months perhaps there will be more than plenty of Gershwin and Herbert, Berlin and Kern. All good stuff, of course, but not new. Pop music thrives on newness. It's the life-blood of its excitement, it's the steam behind the sales drive. That's why they've got to step up the tempo so markedly to recapture their prestige.

Maybe it's fair to say that ASCAP entered this fight with radio under certain illusions. Those illusions are now pretty well boiled out of ASCAP's system due in large measure to the convenient aid the Government rendered to radio in the fight. Meantime, perhaps, as the fight ends, radio broadcasters and radio advertisers are suffering from an illusion or two of their own. In particular radio men seem to think they have proved that quality doesn't matter—enough—in music. Every showman, every man with standards, all the commonly accepted lore of theatrical experience, cries out that this radio idea is an abomination, a distortion, a specious misinterpretation of the facts.

If quality didn't count, the broadcasters would never sign with ASCAP on any terms. They wouldn't be in the mood. That much, at least, should be clear. ASCAP signs at unsatisfactory terms simply because the alternative course of holding out is too costly. Most publishing houses are not big business. Their chief customer—radio—is. Bigness beat littleness. Although BMI has improved and turned out its quota of hits they were not numerous considering that BMI had a monopoly of the air for eight months. It is by no means proven that producing hits is a business that anybody can enter from scratch.

As for the taunt of broadcasters that the public didn't give a hoot about ASCAP as ASCAP, that it true. That was one of ASCAP's illusions. But has there been any spontaneous uprising of the public to protect radio which is being attacked in Washington just now? No. Radio's pleased discovery about the public and music also applies to the public and radio. People are rather busy nowadays worrying about the war, taxes, jobs, economic dislocations.

The masses may not care about music in the aggregate, but the masses don't buy music. Individuals buy music. And individuals will always have likes and dislikes, and always lean to quality as against mediocrity.

Among the reasons being advanced by ASCAP publishers for ASCAP's ill-faring are weak public relations on ASCAP's part through the years, plus a country-wide antagonism it had accumulated in licensee quarters because of arbitrary methods of conducting business. In more recent years ASCAP has made marked efforts to change both the method and the tone but it apparently had come too late. There was public apathy toward the issues involved, principally because the war offered more important and pressing concern. Radio was also endowed at the moment with a powerfully attractive item of loudspeaker fare, news and news comment, to offset the need for music. Listeners in large numbers under normal conditions might have considered the music far below par, but this sentiment was outbalanced by a desire to keep apprised of latest world and domestic events.

Hundreds of newspapers throughout the country either operated their own stations or were affiliated with stations. So ASCAP's side of the issue received limited favorable treatment. An analysis of clippings made by ASCAP at one point of the battle disclosed that it got its breaks almost solely from newspapers that had no connection with stations.

Radio interests' constant citation of ASCAP's multi-million-dollar income, found the public reacting to the argumentative fanfare as merely involving a fight between two major business interests. ASCAP countered with citations of the broadcasting industry's huge profits and it is ASCAP's opinions that the ASCAP-radio fight plus such citations proved of considerable detriment to NBC and Columbia when they appealed to public opinion against the restrictive rules that the Federal Communications Commission sought to impose on them several months later. The networks likewise found the public apathetic to their pleas for sympathy.

15 Best Sheet Music Sellers

(Week ending Aug 2, 1941)

Daddy	Republic
Maria Elena	Soulhern
Things I Love	Campbell
Hut Sut Song	Schumann
Intermezzo	Schuberth
You and I	Willson
Green Eyes	Southern
'Till Reveille	Melody
You Are My Sunshine	Southern
Yours	Marks
I Guess I'll Have to Dream the Rest	Block
I'll Be With You in Apple Blossom Time	Broadway
Until Tomorrow	Republic
I Understand	Feist
South of North Carolina	Porgie

Films' Pressure On ASCAP

Continued from page 1

to fall back on, had reached the point where they had exhausted their reserves and were going along on borrowed money. Some pubs estimate that actual losses plus potential profits during this period might easily total $2,000,000 for the industry.

Sees ASCAP Abasement

Last week proved what the oldest directors described as the most hectic and dramatic period in the history of ASCAP. When the ASCAP board had passed its final vote on the NBC deal, tempers and nerves had been so direly frayed that no one showed signs of being gratified that the end of the battle with radio was near. Out of the heated boardroom sessions had come but one resignation, that of Edgar Leslie. It was during the Thursday (31) meeting that Leslie bitterly attacked the terms that were to be offered ASCAP and the next day, Friday, Leslie's resignation was in the hands of the acting president, Louis Bernstein. The board will act on the resignation at its next meeting. Leslie had, in an advance statement to the board, declared that he could not tolerate tha abasement that ASCAP was showing toward radio and that under the circumstances he felt that his services were of no further value to ASCAP.

Decision of the ASCAP board to take less than the Mutual deal from NBC, which also meant from CBS, resulted from a gruelling fight put on by Bernstein and a combination of disturbing circumstances which had developed on tha West Coast. Some of the Hollywood studios were, ASCAP had learned, lining up contract writers to assign to them the performing rights of their new scores so that they could be licensed gratis to NBC and Columbia with the primary view of getting the pictures involved exploited. Hollywood writers, Bernstein was aware, were getting restive over ASCAP's failure to make a deal with NBC and Columbia, and that unless ASCAP acted soon the disaffecton from this quarter might become serious and strengthen the position of the two older networks.

This sizing up of the situation was confirmed when Irving Caesar, an ASCAP director and member of the radio committee, reached Hollywood in a flying trip last Thursday (31). Before he had left Caesar had opposed coming down from the Mutual terms but on Thursday he phoned to his fellow member on the board, Otto Harbach, that the 'boys on the Coast were for the deal' and to put it through at once. On that same day Harbach received similar sentiments by long distance from Jerome Kern and Oscar Hammerstein, II, both also members of the ASCAP board. Kern also spoke from Hollywood to Max Dreyfus, a boardman and Kern's partner in T. B. Harms.

Fear of Hollywood

Only one at Friday's (1) board meeting which gave final ratification to the NBC deal who voted in the negative was Herman Starr, head of the Warner Bros. publishing interests. Starr argued that if the Society would hold out a while longer it would be able to get from NBC and Columbia the same terms obtained from Mutual. He said that terms represented a terrible comedown for ASCAP and that he felt it was his duty to refuse to affirm them. There was no disagreement with his contention that ASCAP might get better terms if it held out a while longer but it was pointed out to him what was happening in Hollywood and also argued that the industry was in favor of an immediate peace. Starr questioned this reflection of industry sentiment and stated that he was prepared to go on fighting.

Within the radio committee itself the vote favoring recommendation of the NBC compromise had been far from overwhelmingly favorable. With Hammerstein absent in Hollywood, the final aye ballot consisted of Walter Fischer, Otto Harbach and Bernstein, while Starr and Caesar voted in the negative. Curiously, while ASCAP was undergoing some of the sternest sessions in its history last week it had difficulty at times whipping together a forum. Four of the boardmen were in California, one had walked out, while others were either ill or unavailable because of other business.

After the radio situation has been cleared up ASCAP, it has been indicated, will experience several drastic changes from within. The overhead has already been cut down by $800,000 a year and intimations have been made that other economies will be instituted and that a drive will be made to increase the number of licensees in other fields.

Mutual Network Plugs

The following tabulation of network popular music performances is not confined to WOR, New York release for Mutual Broadcasting System, but also includes the entire MBS chain. Compilation herewith covers the week beginning July 28 (Monday) and ending Aug. 3 (Sunday), from 8 a.m. to 1 a.m., based on daily recapitulations furnished by Accurate Reporting Service and the MBS logs.

TITLE	PUBLISHER	TOTAL
Aurora	Robbins	33
Kiss Boys Goodbye—(*Kiss Boys Goodbye)	Republic	32
Hut Sut Song	Famous	32
I Understand	Schumann	28
Daddy	Feist	28
Don't Cry Cherie	Shapiro	20
Harbor of Dreams	Miller	20
Dolores—(*Las Vegas Nights)	Paramount	19
I'll Be With You in Apple Blossom Time	Broadway	17
Intermezzo—(*Intermezzo)	Schuberth	16
Yours	Marks	16
Love Me a Little Little	Mayfair	15
Rose and a Prayer	BVC	15
South of North Carolina	Porgie	15
Call It Anything, It's Love	Berlin	12
I Guess I'll Have to Dream the Rest	Block	12
Ma, I Miss Your Apple Pie	Loeb	11
Things I Love	Campbell	11
Until Tomorrow	Republic	11
As If You Didn't Know—(*Time Out for Rhythm)	Mills	10
Maria Elena	Southern	10
Time Was	Southern	10

*Filmusical excerpt.

Pix Legit Coin

Continued from page 3

market for further properties to back. Paramount has had a number of deals cooking since spring, but each has failed to jell. Studio complained that scripts weren't positive enough picture material.

All companies are demanding that plays they back be primarily film possibilities; that's one of the things holding up deals. Even more basic, however, is the beef that there are no good scripts—the perennial squawk from legit and film producers alike.

Despite the announced demand that plays to be backed be film potentials, it is known that at least WB, Par and Metro are willing to go afield if something very exceptional comes along. 'Wookey' falls in this category. Although it is admittedly solid for legit, there's some doubt as to how good a film it will make.

Heifetz

Continued from page 3

termission. Symphony as such lacks originality, and seems to be a composite of many familiar themes by other composers.

Other performances of the week included Lily Pons and Andre Kostelanetz on Tuesday (29), drawing some 15,000 admissions for their postponed concert or $6,900.

Wednesday (30) was rained out, and Friday (1) a crowd of 1,500 paid $650 to hear Wagner and Glazounoff. Saturday (2) with Ania Dorfmann as pianist soloist in the Mendelssohn concerto, 5,500 admissions drew $2,100 in the till. Rest of program contained the same composer's Italian Symphony, and works by Offenbach, Gershwin and Liszt.

Monday (4) a crowd of 8,000 paid $4,200 to hear Harold Bauer, Charles Naegele, Moshe Paranov, Beveridge Webster, Georges Barerre, and John Corigliano.

Defense Coin

Continued from page 1

paucity of tourism. Leon Enken (Leon and Eddie's), worried by the smallness of the spring-summer tourist crop, made a personal tour and discovered that N. Y. was no longer a lure to the hinterlander, because—like radio and pictures—the Broadway cream of the crop is brought to the sticks. The best type acts now play the local stands; and even the smallest bistros and pubs have cheaply scaled acts to amuse the masses.

Yet, according to Enken and other bonifaces in New York, the influx was expected to be good if only for the reason that it's summer vacation time and cruises, etc., are no longer possible amidst the international tangle.

Caesar-Gordon

Continued from page 3

ers thought it 'a decent thing of an ASCAP writer to do.' One word led to another, with exchange dripping with vitriol, but friends led both away when it looked like one or the other would start swinging.

Caesar is here with John Schulman, attorney for SPA, to propose to Coast members the SPA plan for local autonomy at a meeting Monday (4) night. Understood a similar autonomous action was also proffered to popular writers and standard writers. Local songwriters, employed in picture studios, would also have own setup, preferably a section of SPA rather than a Guild as originally proposed. Committee, named to report on proposal in two weeks, comprises Jay Gorney, chairman; Ira Gershwin, Yip Harburg, Johnny Mercer, Lew Pollock, Harry Warren, Hoagy Carmichael, Leo Robin and L. Wolfe Gilbert, ex-officio member.

Move to autonomize film studio writers is expected to bring into SPA fold 10% of the Coast writers not now members, many of whom withdrew during the synchronization fight. Shulman returned to New York Tuesday, but Caesar sticking around to cast a show he'll do on Broadway.

Will Bradley, down for stretch at Sherman hotel, Chicago, opening Sept. 26. He has taken on Benny West, and Tommy D. Carlo, trumpets, in rebuilt section and is to replace one more.

Inside Stuff—Music

'Mama, Put Your Bomb Britches On,' London air raid shelter song by Ted Courtney, who never saw an air raid shelter, is being waxed by Freddy Martin, the author has been notified. Courtney is a Frisco amateur songwriter. Eddie Stone of the band took an interest, whipping song into pro shape for a third of the proceeds. Ditty has had considerable publicity in Canada due to its theme.

Originally held by Bregman, Vocco & Conn, 'I Don't Want to Set the World on Fire' was returned to the writers when the firm failed to publish it after a stipulated period. Tune is now in the catalog of Cherio Music Publishers, Inc., a non-ASCAP affiliate.

The 1,135 branches of Bundles for Britain, Inc., in the U. S. are tied in with plugging 'The V Song (V for Victory),' written by Saxie Dowell and Bill Livingston, published by Dash-Connelly, Inc., which published 'There'll Always Be An England.'

Current local hit in Panama is 'Guarare,' written by Ricardo Fabregas, but actually a Panamanian dance, which can be played either as a rhumba or a conga.

Gabriel Ruiz, writer of 'Desesperadamente' ('Despairingly') and 'Amor, Amor' ('Love, Love'), has just completed eight weeks in Havana as guest conductor over CMQ, and is returning to XEW, Mexico City, where he is a fixture.

Bob Wachsman, who recently completed biography of tunesmith Harold Arlen, is now working on one of Jerome Kern. Het Manheim agenting.

Harry Revel is polishing his novel, 'I Found an Eardrum,' a tale of the song-writing business.

'Forget Past'

Continued from page 41

mittee came out of tha negotiations with the feeling that it (ASCAP) had yielded to a bad deal for the Society there had not been the slightest doubt of the early statement of Mark Woods, NBC v.p., that the network was sincere in getting the matter cleaned up as soon as possible, providing tha terms were reasonable.

Woods' Estimate

Woods had estimated that, based upon the 1940 time sales figures, ASCAP will derive under the new agreement a minimum of $3,500,000 a year from the broadcasting industry. ASCAP statisticians disagreed with this estimate during the negotiations, figuring $500,000 less, but within ASCAP bookkeeping circles it was surmised that if all the stations are brought under license and ASCAP collects all that is coming to it the proceeds from the broadcasting industry might go over $4,000,000 a year. ASCAP in 1940 drew $5,000,000 from the industry and business in radio so far this year is around 15% over the 1940 level.

Hetha Glaz at Berkshire

Hetha Glaz, contralto, has been engaged as soloist with the Boston Symphony at the Berkshire Festival on Aug. 14. The contralto will also appear with the St. Louis Opera Co. in October in 'Martha' and 'Falstaff' with John Charles Thomas.

Both operas will be sung in English.

SPA WOULD JOIN ALA; H'WOOD PROTECTION

Hollywood, Aug. 5.

Irving Caesar confirmed reports the Songwriters Protective Ass'n. would make overtures for membership in the Authors League of America for its projected Motion Picture Section, thereby aligning with the Screen Writers Guild and sewing up studio composing jobs for its members.

Main idea would be to set a minimum for straight song deals to keep out, what Caesar prefers to call, 'lyric-writing sharecroppers and tune-writing oakies.' He said for protection of established songwriters, SPA should help weed out those who sell songs to studios for as low as $25.

Music Notes

Constantin Bakaleinikoff, on loan from RKO, scoring 'The Men in Her Life' at Columbia.

Edward Ward doing tunes and backgrounds for Hal Roach's 'Fiesta.'

Harold Arlen checked in at Metro to write tunes for 'Rio Rita.'

Leigh Harline to Miami to compose background music and score for 'Mr. Bugs Goes to Town' at the Fleischer studio.

Sydney Mills was scheduled for induction into Army last week, but got himself deferred until January.

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning July 28 (Monday) and ending Aug. 3 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Green Eyes	Southern	45
'Til Reveille	Melody Lane	44
Daddy	Republic	37
You and I	Wilson	33
I Went Out of My Way	BMI	30
Things I Love	Campbell	30
It's So Peaceful in the Country	Regent	29
Maria Elena	Southern	28
South of North Carolina	Porgie	28
Until Tomorrow	Republic	27
I Guess I'll Have to Dream the Rest	Block	26
Time Was	Southern	26
Hut Sut Song	Schumann	25
Yours	Marks	24
Do You Care?	Campbell	23
Lament to Love	Roe	22
Intermezzo—*Intermezzo	Schuberth	21
What Word Is Sweeter Than Sweetheart?	Reis	21
Booglie Wooglie Piggy	Mutual	19
Nighty Night	Beacon	18
Amapola	Marks	15
Cowboy Serenade	Marks	12
Wasn't It You?	BMI	12
Everything Happens to Me	Embassy	11
Let Me Off Uptown	Reis	11
There'll Be Changes Made	Marks	11
You Talk Too Much	Southern	11
We Go Well Together	Regent	10
Yes, Indeed	Embassy	10
You'll Never Know	Sheldon	10

*Filmusical excerpt.

Podell's Role and Counsel in Pact

David L. Podell, the lawyer whom ASCAP had originally retained to start anti-trust proceedings against NBC, CBS and the National Association of Broadcasters, played an important part last week in the consummation of a licensing deal with NBC. It was Podell who first urged the ASCAP board not to grant NBC any exemption from obligation for fees on programs fed into Florida and Nebraska, where ASCAP had been outlawed, and who later devised a compromise that proved acceptable to the network.

At the height of the discussions about meeting NBC on the fees it offered, Podell told the ASCAP board that he was confidant that if a triple damage action were started against the two older webs ASCAP would win up to the highest court. But at the same time, Podell said, he wanted to be sure that the music industry was determined to see the thing through. The fight would have to take from nine to 12 months, and perhaps longer, and, emphasized Podell, the ASCAP publishers should be certain that they could stand the financial burden that such waiting would entail.

As for the compromise deal (2¾% on network business and 2¼% on local station billings) that some of the publishers were urging, it was, stated Podell, a sound one, considering what the industry has had to go through the past seven months and what it would have to go through, if it elected to go on fighting. As a lawyer Podell could advise his client (ASCAP) that it had a strong case, if it wanted to go into the courts. As a businessman Podell was of the belief that ASCAP members had more to gain by making as best a peace as possible and taking up the threads of their individual enterprises where they left off when the radio war broke in December.

Podell is still of the opinion not to settle with CBS but proceed against that network on conspiracy, etc.

Fascist Spain Dissolves Music Performance Societies a la ASCAP

Madrid, July 22.

The Spanish equivalent of ASCAP and its affiliates were dissolved by decree and a new organization set up to represent the interests of authors and musicians in Spain and abroad.

The organizations dissolved are the Sociedad Autores Dramaticos de Espana and affiliates Sociedad de Autores de Variedades, La Sociedad Espanola del Derecho Ejecucion la Sociedad Espanola de Autores Liricos, La Sodiedad Aspanola del Derecho Reprudiccion and La Sociedad de Autores Cinematograficos.

The new group is called La Sodiedad General Autores de Espana. This will be the only entity in Spain henceforth representing the interests and rights of the authors in Spain and abroad.

Folio Cost Up

Several of the major pop publishers have notified jobbers and retailers that because of an increase in the cost of paper they have been compelled to up the price of folios from two to five cents.

Same sources disclosed that there was no intention to raise the price on sheet music and that the tilt on folios had been largely prompted by the fact that this type of publication requires so much more paper.

LARRY SPIER TO CHAPPELL

Larry Spier has folded his own office and moved in with Chappell & Co. but will continue operation of Spier, Inc. from the new headquarters. For the past three years Spier has been in the publishing business, using Helf & Hager, McKinley Music Co. and Frank K. Root & Co. catalog as the nucleus of his operations.

Spier disposed of his office furniture to Ralph Peer. Before becoming a publisher Spier had for some years worked for Max Dreyfus, who operates Chappell.

Spier's economy keynotes but a portion of what the ASCAP-radio 'war' did to publishers and writers with limited resources.

DESI HALBAN ON NBC

Daughter of Selma Kurtz to Be Heard With Spitalny

Desi Halban, lyric soprano and daughter of Selma Kurtz, Austrian opera singer, has been signed by NBC to appear Aug. 10 with Leopold Spitalny's orchestra.

Program is sustaining.

BERLIN, INC.'S SUIT

Irving Berlin, Inc., filed suit Friday (1) against Jimmy's Cafe Savini, Inc., operators of the Cafe O'Oree, East 49th St., N. Y., charging the defendant with playing two of Berlin's songs without permission. An injunction and $250 damages for each playing is asked.

Suit, which was filed in N. Y. federal court, claims that on April 8, 1941, the defendant played 'Blue Skies' and 'Easter Parade' without permission.

Eugenia Buxton, pianist, has been booked as guest artist at the Sigma Alpha Iota sorority concert in Los Angeles on Aug. 10.

GARDNER HEIRS REJECT RENEWAL WITH FISHER

Heirs of the late William H. Gardner, who wrote 'Can't You Hear Me Calling You, Caroline?', have advised the Fred Fisher Music Co. that they have decided to rescind the contract on the renewal of copyright for that tune which Fisher held. Accompanying the letter of revocation was a check for $300 which the Gardner heirs had received as an advance on the renewal rights. Letter stated that the heirs had recently found that Fisher made false representations when he sought to obtain the rights and that the granting of the renewal had been induced by these representations.

Fisher obtained the assignment in May, 1938. The renewal rights do not become effective for seven months. Letter of revocation was signatured by Ruth Gardner, of Boston, and her two brothers, Edwin and Donald H. Gardner, all children of the song's author. The heirs have now assigned the renewal rights to M. Witmark & Sons, the song's original publisher.

Jonie Taps to Coast

Jonie Taps, general professional manager of Shapiro, Bernstein & Co., leaves next week for another visit to Hollywood to scout for filmusical scores. Taps was on the Coast three weeks ago.

His firm is turning to the picture market for material. The flow of songs from Britain, upon which it had depended much in recent years, has practically stopped. Jimmy Kennedy, from whom it had obtained quite a few hits, is now serving with the R.A.F.

Frank Kelton and Irv Romm partnered in a new music pub firm, their first, 'My Foolish Heart and I,' by Harold Barlow, author of 'The Things I Love.' BMI licensed.

Harry Warren, who has been in ill health on the coast, temporarily replaced with collaborator Mack Gordon, by Harry Owens.

NBC CAREFULLY RESPECTS AFFILIATES' RIGHTS ON ASCAP PACT RATIFICATION

ASCAP Worries

The threat of state-by-state legislation against ASCAP, akin to the Florida and Nebraska statutes, is a rankling annoyance to the Society, and in view of the 'rebate' proviso in the NBC contract it will always be a bother.

Many ASCAPERS don't fancy being tied down for nine more years under a pact with the broadcasters which may be fraught with increasing non-unpredictable financial stymies.

It's sure that 'the jam will be spread thin' among writers and publishers.

Some music men now question the former value of getting back on the air under new conditions. Many firms, BMI license, are not prone to be eased off the air lanes, ASCAP isn't minimizing the continued effect of such new competition.

One more worry, what if the cabarets and hotels, for example, decide to again buck ASCAP now that radio seemingly was successful? The picture theatres are eliminated for the nonce since they are more or less tied in with ASCAP publishers and may be considered pro-Society.

Wants No Anti-Web Politics at Next Convention—Nine-Year Deal Set Goes Thru as Podell Works Out Florida-Nebraska Formula—Arbitration in '49

NBC had by yesterday afternoon (Tuesday) received approval of the ASCAP-network contract from over 50 stations. This was in response to a telegram about the deal that NBC had sent out over the weekend. Network officials were of the opinion yesterday that it will take until Aug. 15 before they resume broadcasting ASCAP music, but there was still the possibility, it was added, that the volume of favorable returns might be of such proportions that it might be decided to put on ASCAP material a day or two before the 15th. Copies of the NBC contracts with explanatory letters are due to go out to the affiliates the first thing this morning (Wednesday).

High NBC officials let it be known yesterday (Tuesday) that the network will not do anything that might be construed as seeking to rush the NBC affiliated stations into ratifying the licensing agreement it has made with the American Society of Composers, Authors and Publishers. Before resuming ASCAP music on its network facilities NBC wants to get overwhelming approval of the terms from the affiliates and it figures that this will happen within the next 10 days. Indications are that ASCAP will refrain from offering CBS the same terms as contained in the NBC agreement until the latter has been put into actual effect.

NBC intends to mail to each affiliated station today (Wednesday) copies of both the network contract and the NBC managed and operated stations contract, whose terms are likewise available to all stations associated with the network. When NBC received ASCAP's counter proposition of 2¾% on network business and 2¼% on local station business it consulted 22 of its leading affiliates and from 21 of them got the nod. Despite this strongly favorable sample NBC feels that the affiliates in general should be given ample opportunity to study the terms so that at the next convention of the National Association of Broadcasters recalcitrants will not cause to charge that the stations had been high-pressured into approving the deal or that they had been sold down the river by the network.

Discs as Leverage

ASCAP doesn't anticipate happy sailing when it comes to bringing local stations back into the fold. The Society realizes that the antagonism among hundreds of local broadcasters is still deep and that it may be several months before the vast majority of them will be back to paying ASCAP fees. The instrument which ASCAP publishers figure will serve to expedite the signing of local station contracts is phonograph records. With their tunes back on the network the ASCAP pubs foresee the phonograph record companies opening their repertoires widely to ASCAP tunes and since most stations make use of records at some time of the day or night they will find it expedient to take out an ASCAP license.

Counsel for NBC and ASCAP worked over the past weekend to put the terms of the two agreements into contract form. The network document was completed Saturday (2) but the final and/or wasn't put to the local station covenant until Monday (4). Bob Myers, of NBC's legal staff, did most of the legal phrase juggling for the network, while David Podell and Herman Finkelstein performed the like duties for ASCAP.

Per Program Alternative

As required under ASCAP's consent decree with the Government the network and local stations contracts each include a per program plan as an alternative selection by the stations. As for NBC itself the plans for both hookup programs and M. & O. outlets will be strictly blanket, or a flat percentage on billings. As soon as the NBC agreements have been ratified by the affiliate stations ASCAP will offer Mutual the right to convert its contract from the one it signatured in May to the one accepted by NBC. Mutual has been paying 3% on network business. It was suggested Monday (4) by Mutual that the contract it holds with ASCAP contains a clause which gives it the privilege of not only getting whatever better terms given later to another network but of retaining whatever terms it wishes that are contained in the original contract.

Impasse between ASCAP and NBC over the Nebraska-Florida angle was broken Friday (1) when Podell submitted a compromise under which NBC would pay the fees on programs fed to stations in states where ASCAP is outlawed and then, if failing to collect these stations' share after a reasonable period, the network could ask ASCAP for a refund. This solution was readily accepted by NBC.

Arbitration in 1949

One condition which NBC got that ASCAP had adamantly refused Mutual concerned the arbitration of price terms after the present agreement running until Dec. 31, 1949, had expired. As the agreement stands it can be extended automatically for any period not over nine years and if NBC refuses to pay an increase in fees the matter must be submitted for arbitration. In return for this concession NBC dropped demands for the right to arrange, that ASCAP grant it a television license and that it be permitted to make records for files or delayed broadcasts without payment of mechanical fees. It was however agreed that frequency modulation and international shortwave programs will be subject to the same terms as A-M broadcasts.

NBC will pay a flat fee of $200 for each M & O stations and affiliated outlets to cover network sustaining and public service programs, while the fee for local sustaining programs will be 12 times a station's half-hour rate, if the net receipts are over $150,000 a year and 12 times the quarter-hour rate if a station's net receipts are between $50,000 and $150,000. Stations doing less than $50,000 will pay an annual fee of $12 for their sustaining license.

INDICT 9 IN N.Y. SONG SHEET RACKET

An indictment charging two printers, a wholesale distributor and six peddlers with violating the Federal copyright laws in printing and selling song sheets, was handed up by a Grand Jry Friday (1), to Judge Harry E. Watkins in N. Y. Federal court. Defendants are charged in nine counts with misdemeanors, which are liable for fines of $100-$1,000, and one one count of conspiracy, carrying a possibility of two years in prison and a fine of $10,000.

The indictment covers the songs 'Don't Cry, Cherie,' 'The Pen of Stephen Foster,' 'When You Dance With An Old Sweetheart, 'Simpatica,' 'Amarillo,' 'The Last Time I Saw Paris,' 'A Moment in Sorrento,' 'Beneath the Lights of Home.'

Men indicted, on charges and evidence secured by assistant U. S. attorney John Hilly, were Fernando Costa and Alexander Aliana, printers; Thomas Bruce, wholesale distributor; Ciro Salerno, Matthew S. Peters, Frank Kane, George Dacyenski, Walter Kynsky and Benjamin Miller. The alleged ringleader has still not been taken into custody. He is known as John Doe, alias Sammy, alias Flash.

Coast Station Signs Per Use Deal With ASCAP

Los Angeles, Aug. 5.

One-year deal calling for per use payment of 10% after agency commission has been signed by Calvin Smith, manager of KFAC, with American Society of Composers, Authors & Publishers. Arrangement allows for switch to blanket payment plan. Indie station has already lined up two local accounts on the strength of its ASCAP tieup.

Smith has been unable to strike a bargain with Broadcast Music and has relied solely on public domain tunes since first of the year.

WFIL Okays ASCAP Deal

Philadelphia, Aug. 5.

WFIL, Philly NBC-Blue outlet, on Saturday (2) approved the pending NBC-ASCAP contract, making the first network affiliate in the city to come to terms with ASCAP.

The Official Song of "Bundles for Britain"
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Monte Proser Puts N.Y. Beachcomber In Bkptcy.; Owes 47G, Including Acts

Monte Proser, who parlayed a zombie into a national institution, had to throw his Beachcombers Restaurant, Inc., in the Winter Garden Theatre Bldg., New York, into voluntary bankruptcy last week. Corporation, which 'had a million partners,' in show biz argot, lists $47,319 in debts and $37,636 in assets. Latter includes $24,858 for fixtures; $10,000 in insurance; $1,493 in cash, and $500 stock in trade.

On July 1, when Proser, managing director, had to drop the Beachcombertag by court order, as result of 'Don the Beachcomber of Hollywood' suing for unfair trade competition, he planned to call it The Zombie.

However, Proser meantime was beset by a flock of headaches attendant to his shortlived Dancing Carnival at Madison Sq. Garden, which lost his syndicate over $100,000 and cost him $20,000 personally. This included life insurance, his equity in the Beachcomber and the more successful Copacabana niteries, etc. The Copa cleared some $60,000 net this year, its first of operation, which means that it was one of the more successful N.Y. class bistros, more than paying off for itself 100%. It reopens in the fall.

The Beachcomber had Walter Batchelor, Harry Kaufman, the Shubert's attorney, Jack Goddard, et al. holding 'pieces.' Proser started Beachcombers in Providence, Boston, Miami Beach, etc., but the Broadway opinion is that he was paid off in billing. Proser's name value was good and it was utilized to fullest extent by his silent partners, who, however, somehow collected a net gain weekly, while easy-going Proser, a former p.a., didn't bother too much about sordid financial details; or so it seemed. Anyway, his press-agentry goodwill stood all his ventures in very good stead.

The Miami Beachcomber was a notable success, but Ben Gaines, owner of the Dempsey-Vanderbilt hotel in Miami Beach, who was his chief partner, seemed to realize most; ditto Batchelor and Goddard.

The Garden hoofery fiasco cost him almost his entire personal fortune. However, Proser is currently partnered with Julie Podell in the Piping Rock, Saratoga, for the August racing season. Podell also is the backer of the Copacabana, N.Y.

Among the Beachcomber's liabilities is $10,538 owed to 20 employees and for taxes. Theatrical creditors are E. Chavez and orchestra, $561; Nick D'Amico orch, $374; Carmen D'Antonia, $297; Toy and Wing, $133; Monte Proser, $1,300; J. M. Goddard, $1,300; Walter Batchelor, $1,300; ASCAP, $375; La Farge Studios, $2,460; Robert Gordon, $2,500, and the Trebuts Realty Co., $13,635, on a lease.

Monte Carlo Beach Will Be Year-Round Operation

Fefe Ferry and Gene Cavallero will continue the Monte Carlo Beach operation jointly with the winter Monte Carlo room, which is next door, and they will be connected for overflow crowds. It's akin to the Stork Club's Cub room annex.

Ted Stracter, currently at Arrowhead Inn, Saratoga, returns in the fall, and John Kirby, current at the Beach, has been signed for a year as the co-band.

Mpls. Niteries, Which Paid Teams as Low As $12, Signing With AGVA

Minneapolis, Aug. 5.

While a strike notice against it was pending and hearings had been started before the state labor conciliator, the Happy Hour, one of the city's leading night clubs, signed up with AGVA, agreeing to pay floor show performers a minimum of $35 a week. The Minnesota Terrace and Curly's, two other large niteries, had been signed up previously.

Ted Brown Aich, local American Guild of Variety Artists' executive secretary, has served strike notices on another pair of night clubs, Delaney's and the Anglesey, in his campaign to whip the entire town into line.

Before the AGVA drive, performers in floor shows here were receiving as little as $2 a night and $12 a week was not an uncommon stipend for dance teams.

ADAMS IN NEWARK RESUMING LAST HALVES

Adams, Newark, will again operate as a three-day, weekend vaude spot the coming season, reopening Aug. 29. Name bands will dominate the stage layouts.

As last year, Eddie Sherman's office will do the booking.

'Ice-Capades' Set

Atlantic City, Aug. 5.

'Ice Capades,' at the City Auditorium, holds over until Sept. 1, when it is due to switch to St. Paul for 18 days starting Sept. 4.

Show also is booked to open the new ice arena in Dallas and remain over for the Texas Fair, closing Oct. 22. It goes to the Coast next June. John H. Harris is prez thereof.

COPS PINCH MAN POSING AS AN AGVA OFFICIAL

Chicago, Aug. 5.

Pending further investigation, Clifton Williams, alias Jerry Barton, alias Goeffrey Lloyd, is being held by Chi police on charges of representing himself an official of American Guild of Variety Artists.

Williams was apprehended when an entertainer, Ruth Berger, not a member of AGVA, reported that he had taken $7 from her on a promise of obtaining employment for her, and promising, in addition, to get her a membership card in AGVA. Miss Berger further asserts that Williams told her he was a representative of the union and could make all financial arrangements necessary with AGVA.

Jack Irving, local head of AGVA, testified that Williams was in no way connected with the union and was unknown to him, but is making an investigation to discover whether Williams, under this name or an alias, has been responsible for any similar actions in other cities.

Williams was arrested in the Palmer House here.

Defense Coin Adds To Milw. Cafe Boom

Milwaukee, Aug. 5.

Night life in this conservative bailiwick is undergoing a distinct change due to booming defense industries. Whereas Friday night all during the depression years was the big outing occasion of the week and Friday night fish frys became an institution, the fact that all the boys not in the army or navy are working Saturdays has swung the pedulum back to Saturday nights as the one time during the week when the town turns out for a fling.

Night clubs are sold out, one has to fight his way up to tavern bars, the crowds have money to spend and a fish fry no longer has to be used as a lure for patrons who have put the five-day week behind them; weeks now are six days plus overtime. Too, more entertainers than ever before are being hired to amuse the spenders.

Cite Pitt Boogie Woogie Club for 'Lewd Shows'

Pittsburgh, Aug. 5.

Boogie Woogie Nut Club here, owned by Harry (Boogie Woogie) Sherman, entertainer, and Sonny Miller, former newspaper circulation man, was cited before the Liquor Control Board last week for presenting 'lewd, immoral and improper' shows. One liquor control agent said he went back a second time to get the point of some jokes he didn't get his first visit.

Another agent testified Miller was downright nasty to him when he attempted to photograph cartoons adorning the walls of the club. Millar told the board the pictures were copied from magazines of national circulation. But that made no difference to the agents, who described them as 'lewd and obscene.'

Now it's up to Examiner A. W. McIlvaine to decide what's humor and what isn't. He hadn't made up his mind over the weekend.

Showboat Sold

St. Louis, Aug. 5.

The Cotton Blossom, Ohio and Mississippi river showboat, last week was purchased at an auction sale by the Gold Medal Shows. Purchase price was $3,000. Floating playhouse was tied up after the filing of claims aggregating $1,326.90 against its captain, James Bonelli, Covington, Ky.

The river theatres in the midwest are gradually becoming extinct, although the Goldenrod, owned by Captain John W. Menke, is still presenting old-time mellers at the local port.

Duncans H. O.

San Francisco, Aug. 5.

The Duncan Sisters, originally booked into the Club Lido for four weeks, are being held over for two extra frames.

Pair probably will play Reno next, with present plans calling for them to return to their own nitery in L. A. about Sept. 1.

To Storm Cellars, Men

Hollywood, Aug. 5.

Brenda and Cobina, femme comics, move east tomorrow (Wed.) on a stage tour of six cities before returning to the Coast to resume their jobs on the Bob Hope radio show in September.

Route includes Chicago, Cleveland, Baltimore, Pittsburgh, Philadelphia and one more spot.

Harry Katz, Chi, May Get Lyric In Indianapolis

Chicago, Aug. 5.

Harry Katz is dickering with Charles Olsen to take over the latter's Lyric, Indianapolis, veteran vaudfilmer. Katz now operates the Circle and Indiana, straight-filmers, in Indianapolis, as well as the Palace theatres in Akron and Youngstown, both occasional vaudfilmers.

Deal between Katz and Olsen is said to be near the point of actual signatures to contracts.

When Katz takes over the Lyric, it's figured Lawrence Golde, of Eddie Sherman's office in N. Y., will do the stage booking. Golde for years has been buying the shows for the theatres in Akron and Youngstown.

BOOKING STYMIES FOLD SEVERAL U.S.O. UNITS

Booking difficulties have caused closing of several of the USO-financed Citizens Committee mobile vaude troupes currently touring Army camps. Unit A, headed by m.c. Lew Parker, closed Sunday (3) at Camp Pendleton, Va., and will not be re-established. Unit B, of which Milton Douglas is m.c., closed Monday (4) after touring eastern and southern camps, but will reopen in about eight days in the northwest.

Unit E, with Don Cummings and Stubby Kaye as m.c.s, will wind up at the end of this week at Fort Niagara, N. Y. The three other troupes will continue for at least several weeks more.

Painful Prattfalls

Pittsburgh, Aug. 5.

Luck, all of it bad, continues to dog the steps of the Hollywood Blondes, roller-skating act. Quartet recently lost one of their members, Dorothy Yates, when an injury to her spinal column forced her to withdraw permanently from turn on doctor's orders. As a result, Blondes were down to a trio when they opened here at Villa Madrid 10 days ago. Last week they were down to a duet when another of them, Joan Reid, sprained her back so severely during a trick spin that she had to be removed to Allegheny General hospital for treatment.

In meantime, remaining two have been auditioning local gals for replacements, although Miss Reid is expected back by end of week.

SUNBROCK WILL HAVE TO PUT UP BOND

Chicago, Aug. 5.

Appearing before an arbitration board and the American Guild of Variety Artists, Larry Sunbrock, outdoor promoter, was notified that all back salaries and cash bonds must be posted before he can operate in Chi again.

Sunbrock, who has booked his outdoor show for three days, Aug. 30-Sept. 1, in Chi, will be required to pay all back salaries due performers, and in addition, put up sufficient cash to assure payment in full to performers on his Chi booking.

Mpls. Mayor Giving 'Honest Police Chief' Choice to Continue

Minneapolis, Aug. 5.

Finally interviewed by Mayor Marvin Kline for the first time since his sudden, unannounced resignation and departure from the city nine days after he took office and clamped on the lid, Police Chief E. B. Hansen, recovering from sleeping sickness, said that illness prompted his action. With two newspaper reporters present, he denied that the local underworld had forced him to clear out, or that the mayor had used any pressure on him following his declaration that the lid was on to stay.

Hansen's wife, who left Minneapolis with him, said that her husband apparently was in good health when they departed. Fellow police officers also assert he gave no indication of being ill. However, Hansen, from his sickbed, insisted to the mayor he didn't remember resigning or running away. The police chief was located in the Duluth hospital two days after his abrupt departure.

After the interview, Mayor Kline, who had appointed Hansen from outside the department ostensibly with instructions to 'clean out all the rackets,' asserted 'Hansen will continue as chief if his health permits.' The sick chief himself said that he'd like nothing better' than to show the mayor 'the job can be done' providing he gets well enough.

If the underworld did have anything to do with the Hansen runout—and few here in the know believe any such thing—it pulled a faux pax. The result has been newspaper demands for a showdown, a grand jury investigation and an airtight lid, with the mayor and police very much on the spot. All-night unlicensed liquor and gambling spots and resorts are closed, and '14' dica and other gambling games are taboo in night clubs and taverns. Even horserace bookies are lying low.

NTG's Wrong Pop-Off

Los Angeles, Aug. 5.

'Funzapoppin' sounds too much like 'Hellzapoppin' to be a mere coincidence, in the opinion of Judge Emmett Wilson in Superior court.

Nils T. Granlund, producer of the 'Funzapoppin' floor-show at Florentine Gardens, was enjoined from further use of the title, following a suit by Olsen and Johnson.

JOHNNY BARNES

Youthful Dance Stylist

OPENING AUGUST 13TH

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CARLOS MOLINA

AND HIS MUSIC OF THE AMERICAS

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INDEFINITELY

Gov. Signs Bill Forcing Licenses On All Agents Doing Biz in Pennsy

Philadelphia, Aug. 5.

Governor Arthur H. James Friday (31) signed the Employment Agency Bill, enacting into law the most far-reaching measure affecting show business ever passed in Pennsylvania. The law becomes effective September 1.

Under the act no unlicensed agent can book acts anywhere in the State, and to get a license an agent must have an office here. This is aimed at the big New York offices (MCA, William Morris, etc.) and was written into the law at the behest of local bookers.

Evils to be curbed by the law—if it is enforced to the letter—include: commission-chiselling; stranding of acts; booking into spots with bad reputations; forcing entertainers to 'mix' with customers; splitting of commissions with spot owners. The act provides for fines ranging from $25 to $1,000 for various infringements and imprisonments up to one year.

The enforcement staff in the State will probably be augmented, since the law provides that records of bookers must be examined three times a month, and books audited at least once a year.

Bob DuPont, Johnny Barnes Among Yankee Vaude Turns Booked in South America

Hal Sands, New York agent, has booked a flock of acts for South America.

Bob DuPont, who sailed July 18, opened Aug. 1 at the Atlantico, Rio de Janeiro, for six weeks; Carol & Sherod sailed Aug. 1 to open Aug. 16 at the Casino Vincente, Santos, Brazil, for four weeks, and thence to the Atlantico for six weeks; Johnny Barnes, hoofer, likewise sailed Aug. 1, but he opens Aug. 15 at the Atlantico for six weeks, while Ethel Smith, who sailed on the same boat, opens Aug. 15 at Copacabana Casino for a 16-week run, with an option for an additional six months.

She's the first U. S. organist booked into S. A.

CHI AGVA LOCAL PLANS ANNUAL CHARITY BALL

Chicago, Aug. 5.

Local branch of American Guild of Variety Artists is making plans for its first annual charity ball to be held sometime between Sept. 15 and Oct. 1.

Purpose of the ball will be to raise money for a welfare fund, and all theatre circuits, indie theatres, agents and bookers are being solicited for full cooperation.

'Disgusted' at Quality Of Acts, So Sets 'Drunkard'

Cleveland, Aug. 5.

Disgusted with the quality of current nitery acts, Jerry Hathaway is yanking floor shows out of his Regal Club and Barnumizing it with a song-and-dance version of the 'Drunkard.'

For the last five months Hathaway had been toying with the idea but couldn't find any tent-show troupes in these parts. 'Doc' Frederic Merrill, whom he finally signatured last week for a three-month contract with options, will produce the old-time temperance melodrama in the theatre-casino Aug. 8.

Al Borde to N. Y.

Chicago, Aug. 5.

Al Borde, one of the top unit producers in the middle west, is opening a production office in New York City about Sept. 1.

Borde plans to maintain his Chi booking office, from which he handles such spots as the Colony and Hi-Hat clubs, and is looking about for a local office manager. An assistant booker, Johnny King, will remain in his present capacity.

Gayety, Akron, Reopens Friday With Vaudfilm

Akron, Aug. 5.

Gayety, revamped with stage and dressing rooms, opens in downtown Akron Friday (8) with a combination policy. Warren Irons, for many years in burlesque is behind the venture, and plans stock company variety shows but says the policy will not be out-and-out burly. Four shows a day plus Saturday midnight performance.

WB HOLDING PITT VAUDE

Pittsburgh, Aug. 5.

Usual summer suspension of vaude won't take place this year at Stanley, WB deluxer. House has been rolling again lately with vaudfilm policy after couple of years of in-and-out biz and Harry Kalmine, Warner zone manager, doesn't want to take any chances of interrupting the momentum. As a result, spot has been booked solid through remainder of warm weather and will keep on going from there.

Paul Whiteman is current and he'll be followed Friday (8) by Shep Fields, with Alvino Rey's band and King Sisters set for week after. Kalmine currently dickering for name orch to fill Aug 22 and for Labor Day week (29) show will be built around Jerry Colonna.

NO MPLS. BURLESQUE, BUT A BREAK FOR PAR

Minneapolis, Aug. 5.

As result of the destruction of the interior of the Alvin by fire, Minneapolis probably will be without burlesque the coming season for the first time in a quarter of a century. Harry Hirsch and Harry Katz, local burlesque impresarios, had planned their regular season to open at the Alvin Aug. 15, but W. A. Steffes, the owner, hasn't decided yet whether he'll rebuild and no other theatre is available.

Steffes says he'll decide his plans about the Alvin after an adjustment is made on the fire insurance. The amount of the insurance isn't sufficient to repair the entire damage.

Although a blow for Steffes and for Hirsch and Katz, who were left without a place to go and who had $20,000 worth of stage settings, equipments and costumes destroyed in the fire and carried only $5,000 of insurance on the property, the blaze was a lucky break for the Paramount circuit. In order to keep competing pictures out of the theatre, Par was leasing the theatre from Steffes at $14,000 a year and then sub-letting it back to him for $7,000 per annum. The $80,000 fire, caused by defective wiring, automatically cancelled the leases.

Rochester Minus Stabile, Gracie Barrie in N. Y.

Pittsburgh, Aug. 5.

Because Dick Stabile and Gracie Barrie both played rival Loew's State recently, although separately, they won't be in the Rochester unit when it opens two-week stay at Strand theatre, N.Y., Aug. 15. Clyde Lucas' orch will sub for Stabile outfit, with latter rejoining Rochester show when it resumes tour after Strand engagement.

Won't be a layoff for Stabile however, since he has a week booked at Coney Island, Cincinnati, and other week of one-nighters. Both he and his wife, Miss Barrie, have been set for a joint appearance at Strand in October.

Ben Yost's Units

Ben Yost, choral arranger and director, is readying several vaude units for theatre, club and convention dates, etc. First will be built around Wini Shaw.

It's Yost's first try as a producer.

Vaude Respite

Milwaukee, Aug. 5.

Unable to obtain attractions strong enough to buck the midsummer heat wave, the Riverside theatre, only vaude house in town, closed Thursday (31) for the first time in the eight years it has been operated by Ed. J. Weisfeldt.

House will be shuttered, however, for only two weeks, being scheduled to reopen with Horace Heidt the week of Aug. 15.

Milw. Riverside Shuts With Rash Of Alleged Debts

Milwaukee, Aug. 5.

After operating continuously for the last eight years, the Riverside theatre, only vaudeville house here, closed its doors Thursday night (31) for an indefinite period, due to inability to get attractions. Coincident with the shuttering, Ed. J. Weisfeldt, the manager, started action in Civil court through his attorney, Robert A. Hess, to obtain six weeks' back salary ($1,380 at the rate of $230 per week) allegedly due him from the Middle States Corp. and the Water-Wisconsin Co., operators of the theatre and owners of the Empire building housing it. Funds of the companies in the Home Savings bank were tied up by court order.

Stagehands, musicians and projectionists, as well as rest of the house help, were all paid off, but musicians Local No. 8 is threatening suit for the balance of their contract, which they claim still has five weeks to run. When closing of the house was first rumored, it was said it would reopen on Aug. 15 with Horace Heidt. Musicians union demanded $1,400 on its contract for the two weeks the theatre would be closed, so the house cancelled the Heidt engagement rather than hand over the possible profits of it to the local orchestra men.

Head of the theatre operating company is Charles L. Schwerin, a Chicago and Milwaukee real estate man and reputedly Weisfeldt's employer. Clashes between Schwerin and Weisfeldt became frequent and reached their climax the first of the current year when Schwerin insisted upon taking over the huge Minnesota theatre in Minneapolis, Minn., against Weisfeldt's advice. It was a terrific flop and closed after seven weeks of staggering losses.

With the closing of the Riverside, there are now six dark theatres in downtown Milwaukee—Davidson and Pabst, legit; Empress, burley; Alhambra and Garden, pictures. Only four houses, all pictures, are currently in operation—Fox's Wisconsin, Palace, Strand and the Warner.

LOEW'S BOLSTERS LIGHT PIX WITH VAUDE NAMES

Washington, Aug. 5.

Loew's Capitol theatre here is going in heavily for vaudeville names both to offset the seasonal slump and to bolster light films until new season brings along the top picture product.

Current are John Boles and Harriet Hoctor. Opening Thursday (7) is Tony Pastor's orchestra.

Listed for appearances in the near future on the Capitol stage are Ella Logan, Ciro Rimac orchestra, James Barton, Sheila Barrett, Paul Haakon, Patricia Bowman, Smith and Dale, Adelaide Moffat, the Hartmans and Will Bradley orchestra.

Magis Meet

Cedar Point, Aug. 5.

The Central States Magicians held a three-day convention here Aug. 1-3, and rabbits and pigeons popped out all over the place. One of the highlights of the meeting was a program of acts of magic, put on in the ballroom Saturday night (2), where Glen Gray and his orchestra were plyaing.

The convention was under the direction of General Chairman Chas. R. Brush. Others on hand included Harry Cecil, known as the 'World's Worst Wizard'; Ted Heuber, Howard Sticklet, Nevin Hoefert, Robert Nelson and 'Baffles.'

Andre Lasky Says Chi Promoters, Not Mexico, to Blame for Acts' Difficulties

Patricia Romero Vice Isa Reyes at Saratoga

At the last minute Patricia Romero, who was the last 'June Hart' partnered with Jack Holland, joined Monte Proser's Copacabana revue at Piping Rock, Saratoga, replacing Isa Reyes. Latter was forced out by immigration technicalities and has to go to Havana for re-entry into the U. S.

Incidentally, Proser will make a regular practise of touring his Copa revues from New York to the Ritz-Carlton, Boston, Hotel Roosevelt, New Orleans, and the Baker, Dallas, via deals with MCA and the William Morris agency.

PITT'S AGVA SEEKS RAISES

Pittsburgh, Aug. 5.

Local chapter of the American Guild of Variety Artists is clearing decks for drive to hike pay for banquet entertainers and night club performers, according to Nat Nazarro, Jr., executive secretary of Pittsburgh branch. In some cases, raises up to 20% will be asked, he said here last week. Understood that demands are to be made of cafe owners and bookers here first of September.

Strength of AGVA has grown here of late as result of agreement made with musicians union, in which local 60 will stand behind variety artists group. Nazarro credited with swinging this after local 60 had consistently held out against going into such a collaboration.

COAST AGVA IN TOP QUARTERLY 4A PAYOFF

Hollywood, Aug. 5.

Los Angeles Local of American Guild of Variety Artists paid $3,000 to the Associated Actors & Artistes America for the last quarter. Leslie Litomy, local executive secretary of AGVA, disclosed this was the largest amount ever paid the International by an AGVA local unit.

Litomy also has advised the membership that the local finished the quarter with a net operating surplus of $375, compared with a deficit of $1,700 for the quarter before he took charge. He also pointed out that $1,063 was recovered from agents for AGVA members during the quarter and that an additional $600 would be recovered within the next few days.

The local collected $7,420 for the quarter, compared with collections of $4,100 the previous quarter. A total of $1,100 was secured from the Theatre Authority for needy AGVA members, and an amount nearly equal to that was paid into TA.

Jan Garber to Tee Off RKO Vaude in Dayton

Cincinnati, Aug. 5.

RKO Colonial, Dayton, which reopened Friday (1) for four weeks of pictures before going into vaudfilm, will have Jan Garber's band topping the first week's stage show, starting Aug. 29. Ted Lewis' ork is to be the headliner week of Sept. 5. Both combos will be supported by three acts. For the week of Sept. 12, Gypsy Rose Lee will head the vaude layout.

Bookings are handled by Arthur Frudenfeld, assistant to Ike Libson, general manager of RKO theatres in southwest Ohio, with headquarters in Cincy.

Opening of the vaudfilm season for the RKO Shubert, Cincy, has not as yet been set. House is shuttered for the summer.

Roadhouse Burns

Lynchburg, Va., Aug. 5.

Riverview Club, Halifax county night spot, burned to the ground last week.

Origin of the fire unknown.

Editor, VARIETY:

Mexico City.

In reference to the article by Douglas L. Grahame in VARIETY, July 23:

The writer had nothing to do whatsoever with the burlesque show that appeared here, in reference to which the article was written, and in fairness to all concerned with show business in Mexico, Grahame should have mentioned the names of those involved to protect acts from swindlers. I think it is very unjust to mention the Follies Bergere theatre, the owner of which is innocent of the affair, and at the same time omitting the names of those guilty.

I have spent the last four years in Mexico and have provided some excellent engagements for American acts, all of whom were completely satisfied and repeatedly expressed a desire to return for other engagements. I will mention a few of the acts who will testify to the above: Don and Bud Gilbert, The Martingales, The Arnolds, The Mayfields, Natalie and Howard, Maidie and Ray, Paige and Jewett, and a great many others. In all my contracts with acts, everything was definitely stated, and not 'sketchy' as Grahame states is the case in Mexico. Every contract by me states the act is to be paid in American currency, or at the equivalent rate of exchange, and all acts were paid in full. My contracts stated every detail of the engagement so that the acts were completely aware of all working conditions before leaving the States.

I have leased the Follies Bergere theatre for the season 1941-42, opening Aug. 29, and will use 10 American acts, changing acts every four weeks. Thus far I have invested a large sum of money for re-equipment and remodeling the Follies Bergere, and it will be the American theatre of Mexico City. I am going in this together with Cantinflas, the foremost comedian here. Your article may reflect on my business dealings in the States. You will remember that before coming to Mexico I produced unit shows out of the Chicago territory, and I have always had a good reputation. The Mexican Union here will substantiate everything above-mentioned.

So you will understand accurately what occurred here, let me explain that the Follies Bergere theatre has always had a very good name and was regularly operated by very fine, well-known people. When the regular season closed early in March, Messrs. Barger and Byton of Chicago contracted the theatre from the owner for a certain length of time, stipulating in the contract that the show was to be a decent show. As it was, they brought down a burlesque show with a lot of striptease dancers, without the knowledge of the owner of the theatre, J. Furstenberg, who is unfortunately ill and residing in Vera Cruz, not being able to come to Mexico City on account of the altitude. It is true that the show was a flop because the Mexican people do not patronize cheap shows, particularly burlesque shows. It is also trua that Messrs. Barger and Byton were in difficulties, but certainly this excludes the Follies Bergere theatre, and it excludes Mexico as a whole, and I think in fairness to the theatre, to Mexico, and to myself you should print a correction in your next issue.

I would like the names of the Chicago talent agencies involved, to enable me to stay away from them.

Andre Lasky.

AGVA PUTS CHI VILLA VENICE ON 'UNFAIR LIST'

Chicago, Aug. 5.

Albert Bouche, owner and operator of Villa Venice, roadhouse outside Chi city limits, who has been placed on the national unfair list of American Guild of Variety Artists, will not be allowed to open his Miami cafe until full settlement is made with AGVA.

Cited on many counts in violation of AGVA rules, the latest difficulty concerns Bouche's refusal to make good in any way for the loss of costumes and other clothing, belonging to performers, in the recent fire at Villa Venice.

In addition to Bouche's being placed on the unfair list, all performers appearing at the Villa Venice have likewise been declared unfair.

The Good Old Days

Herewith appears a Variety *review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.*

PALACE, N. Y.

(Reprinted from Variety *of Aug. 5, 1921)*

Humanitarian work for indigent actors is in fashion this season. If this column might digress from its carping functioning to assume a fleeting affectation of constructive suggestion, it would diffidently point out that a salient and even salutary welfare might eventuate if every vaudeville performer now 'laying off' in New York were given a free seat at the Palace to see Ethel Barrymore bow. Even Eddie Leonard, the champion bow-wow-wowow-w-w-wow-er of the show world, against who every whiteface hope has taken the count, might learn something here.

Our First Actress acknowledges the plaudits of her effusive public with neither the frigid ritz of a successful contortionist, nor the sycophantic mendicancy of a hopeful deuce-spot jazzerina. She smiles affably but not cravenly; she bends courteously but not beseechingly; she responds promptly but feverishly; she makes exit with a dignity but with no sigh or quiver or make-me-come-back-again chicanery. She comports herself in the only time when she is the individual and not the artiste, as a woman, a lady and a star. God has given the Barrymores those truly patrician graces which are of the fibre and not of the specious, acquired buncombe. Miss Barrymore is a masterpiece of demeanor and deportment. Even copying a masterpiece requires soul, artistry and technique—but it is worth the trying.

The halo of Miss Barrymore's distinction—and, of course, her excellent playing—again carried the genius of J. M. Barrie as expressed in 'The Twelve-Pound Look' to a legitimate success. Miss Barrymore might turn her mind toward its successor only because she has so often repeated it. She will perhaps never get another one-acter as subtle, as deep and as becoming, but she can easily find better vaudeville, for this admirable little classic calls for only so little of her most pronounced talent. Only a Barrymore would immortalize a 'sketch' in which she is off at the curtain, in which she has never a ringing line or a tense moment (except in the audience reaction through the brilliant and biting wit so effortlessly projected by her), and in which she wears a go-to-work suit that would make a burlesque showgirl walk out at the dress rehearsal.

Vaudeville has been rather kind to Miss Barrymore. She owes it something beyond even her own iridescence and Sir Barrie's satiric philosophy: she owes it thrills. They need not be brash nor broad, but they must be tingling. Something approximating a tabloid 'Declasse'—or a brief 'Mid-Channel'—would graciously meet the heartiest desires of audiences in these theatres. Sarah Bernhardt always recognized this preference. Of course Miss Barrymore draws audiences and draws appreciation as it is, and can have all the 'time' she will accept as it is. But the Barrymores, excepting in this instance, have been known for quickly—sometimes too quickly—casting aside the tried successes for the progress and onpress of new creation. So, why does Miss Ethel cling so unwaveringly to her twelve-pound look?—especially when the pound has dwindled so in value that her parenthetical program hint, 'The Twelve Pound ($60.00) Look,' should now be revised to read 'The Twelve Pound ($44.64) Look.'

The headliner closed intermission. She followed a smashing hit by Fradkin and Jean Tell, the clutching violinist and the excellent show-woman soprano. Miss Tell is one of the most accomplished and one of the most effective laryngeal tricksters behind the footlights, and is one of vaudeville's surest bets. Fradkin is no despiser of hurrah work-ups himself; he could—though it is not meant here that he should—throw away every sleight-of-hand twist. And Miss Tell should not, either, because she is a wizard at selling her songs and herself. She took fully one-half of the gravy. It is a peach of an act.

Jay Velie (it used to be 'Joe,' usedn't it?) has a new sister team. Succeeding the Randalls are the Blossom Sisters. Velia is a one-man act in himself. But he is not left on his own, but Paula Chambers, a snappy-eyed brunet, helps him. Their chummy 'roadster drive' number was the high peak of the turn; it sounded reminiscent of another act, but it was better done. Otherwise the routine was ragged. The anticipated mainstay, a number called 'Mignonette,' after which the offering is titled, is an unqualified plagiarism of 'Poor Butterfly.'

The opening is clever and new, Velie organizing his feminine foursome, then figuring out on a blackboard the expenses of the act, even to commissions—yes, even to author's royalty, which is better known in public but not as promptly met in private. Velie is a first-rate dancing man and has a powerful and ingratiating ballad voice. He could do a corking double with Miss Chambers and throw away the blackboard. The least he might do is to throw away the number in which the Blossom Sisters sing about how wonderful it is to travel with them; it got a few unexpected laughs Monday. No royalty on these laughs was included in the invoice.

Frank Gaby twoed. Barring his opening bit, which was awful, he was a clean wallop in his ventriloquies. The opener was a tortured British caricature, in which he not only painfully did the absurd popular conception of a silly ahss, but used the phrase; that was nothing—he did the 'Where is my 'at?' gag, and one about hoarding sugar. But when he got to his dummies and then to his dummyless comedy he cleaned up and earned his hit. Mrs. E. Hathaway Turnbull opened the second half (New Acts). Her offering was just as thrilling, romantic and exciting as her name would indicate.

The joy-episode of the night came with Harry J. Conley and Naomi Ray. Conley, as the wise hick, kicked a canyon through the theatra any way he turned. The laughs were landslides. The attention was unswerving through the many quiet and often beautiful moments, and the astute mechanical finish started, developed, worked up, climaxed and crashed into a howl that rattled the roof. Seldom has a new Palace comer sent over such an immediate, decisive and reverberating comedy sensation. Conley put himself across for life, and has a 'Lightin'' for vaudeville in 'Rice and Old Shoes.' Following one of the most stupid turns ever beheld anywhere his triumph was the more astonishing.

Kramer and Boyle did their usual business next to closing, Kramer tearing out the laughs and Boyle, the sweet singer, peddling the melodied sentiments. A hit. Bostock's Riding School held well for the closer, with laughs for the plants. Four Lamy Brothers opened, not seen by this reviewer, who was faithfully in his seat at 8:14 like a good kid, but still too late to see the closing or the opener and too early to miss the opening of Gaby. *Lait.*

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Burley Flowers

Continued from page 3

sertions is Abbott and Costello. Team's separate and joint appearances in burlesque in past years gave them the training to enable successful film appearances. Abbott and his brother formerly operated three burley houses in the east before Bud turned straight man, later teaming with Costello in the fall of 1932.

Walks Out On Big Break

Costello started in burlesque in 1929. By walking out on a contract at the Follies in downtown Los Angeles during the early summer of 1932, Costello missed a chance that might have started him in pictures nine years before his Universal success. Brought to the Coast by the Daltons, operators of the Follies, Costello drew such a big business at the house that Metro notified its scouts to catch his act. He walked the night before they appeared, due to a contract squabble with the Daltons, heading for New York and Minsky's where he met Abbott and formed their partnership.

Costello's walk from the Follies brought a tragic opportunity to the late Bobby Wilson, who was called in to fill at the Follies on the night the Metro scouts were present. Talent searchers were impressed with Wilson and he was tested at the studio. A week later, while walking out of the studio waving a new contract at his wife, who was waiting outside, he dropped dead. Wilson's heart, which had withstood many financial pumps during his burlesque career, wasn't able to bear up under the strain of sudden success.

A check of the film rolls show many burley oldtimers now working in various capacities in the picture business. One of the most arty of filmdom's arty motion picture stars is whispered to have served time in burlesque before going on to success in the legit and picture fields. So completely has he buried that portion of his experience that no trace of it shows on the Hollywood records, although a few oldtimers claim it to be a fact.

Names familiar around Hollywood who formerly worked the burley wheels include William Koenig, once manager of a burlesque house in Minneapolis, who is 20th-Fox production manager; Seymour Felix, who once staged burlesque musical numbers; Ben Holmes, director, who was a straight man; Alex Hyde, brother of Johnny Hyde of the William Morris office, and now a musical director in films, and Jack McGowan, the writer, who started as a burlesque straight man.

Burley's Gift to Films

Fanny Brice, Eddie Cantor, Al Jolson, Jack Haley, Leon Errol, James Barton, Bart Lahr, Lou Kelly, Roger Imhof, Ban Bard, the late Eddie Collins, Rags Ragland, Phil Silvers, Hugh Herbert, Joe Yule, Richard Lane, Billy Gilbert, Jack Pearl, the late Joe Pennar, Abe Reynolds, Gypsy Rosa Lea, who had a brief screen appearance at 20th-Fox, are some of the names pointed out by Grant as starting out their careers in burlesque.

James Hall, now dead and best remembered for his role in 'Hell's Angels,' came to pictures after starting in burlesque. Larry Ceballos staged burlesque shows in New York before turning to pictures as a dance director. Ceballos staged the first show that brought together Ben Bard and Jack Pearl as a comedy team, 'The Powder Puff Revue.'

At any rate, the hush-hush put on burlesque backgrounds by films in the past is over since the skyrocketing of Abbott and Costello, who have brought a celluloid social rating to the time-honored art of getting a laugh from a prattfall, as conceived on the burley boards.

H.O. Schnozz

Seattle, Aug. 5.

Jimmy Durante was held over a second week at Mike Lyons' Music Hall. He followed Sophie Tucker into the spot, which is now booking names.

Door admish is 50c.

Saranac Lake

By Happy Benway

Saranac Lake, Aug. 5.

Agnes Hemingway is vocalizing with Bryce Lavign orch.

Joy Navarre, who has been shifted to a bed routine for some time, was cheered by her dad, who motored in from Lynn, Mass.

Joe Bishop, formerly of the Woody Herman band, has added so much weight that he can't tie his own shoe laces.

Petite Hazel Smith has tamed a little sparrow that comes daily for his meals at Hazel's window.

Molly Picon stopped off to ogle the Will Rogers and at the same time visited Margaret Newell. It was a 'Do you remember when' visit, as Margaret has ozoned here for over a decade.

The Vaughan Sisters came in from Detroit to check-up on their sister, Vivian, who is doing mightly well.

Len Grotte who is here vacashing called on Harry Martin at the Rogers and whispered, 'How do I look Harry,' Martin bellowed back, 'Crawl in bed with me, and I'll introduce you to my doctor'.

Mickey O'Shea was cheered up by a surprise visit from his wife.

Margie Reagon, Jimmy Johnston's ex-sec, is perting up daily and flashing a mess of good reports.

Jimmy Ricketts has added so much poundage, he is getting a special chair made.

The gang at the Will Rogers went over the top doing their bit for the U.S.O.

Simon Rudnich is a newcomer at the Will Rogers.

Dickie Moore, a star of yesteryear, manages to hand out laughs to those who are bedridden.

Many thanks to C. U. Clark, of the Rialto Music Co., New York, for the reading matter sent in and ditto for his good cheer message.

Temperature in this actors colony, which lies in the center of the Adirondacks, registered 98 degrees in the shade for three continuous days a week ago.

Among those here expecting a go-home okay in one hand a railroad time table in the other are Sid Grill, Jimmy Young, Leandra Rensler, Rudy Gales, Ben Schultz and Paul Sorkin.

Patricia Wallace got the thrill of her life when she was bedsided by her folks, who came in from California.

Stanley Rousch has been added to the list of official greeters at the lodge. That denotes a wonderful comeback.

The Len Grottes (Loew's Prospect, Flushing, L. I.) have arrived here bag and fishing tackle. They will commute between our local fish market and Upper Saranac Lake.

Lou Betts mastered the first stage of that rib operation and was shot back to the Will Rogers from the general hospital all smiles and proud of the 'cut.'

Howard Friend, Great Neck, L. I., ogling the actors colony and mitting his friend Harry Clifton. Also holding hands with his frau, ozoning at Stony Wold san.

Francis Fuller (and Mack), who left here years ago after mastering a cure back for a checkup. They couldn't find a thing the matter with him.

Cliff Heather, who ozoned at the Rogers, to rejoin his former mates and band, the Mark Warnow orch.

Downtown highlights: Lillian Mansfield nursing a slight setback and in bed; Harry and Charlie Barrett both staging a brave battle in making the grade; Jimmy Marshall still ozoning at Gabriel and holding up nicely; Percy Wanrich will be able to write soon, so look for new song hits; Mary Conlon (and Rogers) leaving for her Boston home with that absolute okay; Monte Fisher, ex-burlesquer, getting ready for an operation; Cliff Heather, musician, showing daily improvement; yours truly still taking those treatments from Dr. George Wilson, which have added 10 pounds.

A. B. ('Tony') Anderson back on duty at the local Pontiac theatre after a two-week vacash in New England and N. Y. C.

Eddie (Hurst and) Vogt perting up to nifty reports, spending most of his personal time doing extra work around the Will Rogers benefiting others.

'Any showfolks who are ailing in the actors' colony, be they star or usher, are welcome at my theatre any time, any day,' wires E. G. Dodds, Lake Placid, N. Y., exhib.

Write to those who are ill.

CHI COURT CANCELS EVANS' AGENT PACT

Chicago, Aug. 5.

On a ruling by Superior Court Judge John C. Lewe, managerial contract between ventriloquist Bob Evans and agent Joe Viner was cancelled.

Contract, which gave Viner 10% of Evans' earnings for 10 years, was voided by the court on the grounds that it was inequitable since it didn't stipulate the given amount of work Viner was to secure for Evans, and questioned Viner's right to enter into such a contract inasmuch as he does not hold an agent's license.

Action to recover past commissions due was also denied.

Cleve. Private Club Opened to Public

Cleveland, Aug. 5.

Taking down the membership bars of his Eldorado Club, which heretofore has been a private club for theatrical and newspaper folk, Herman Pirchner opened it to the John Publics last week with Jimmie MacKanzie's Hawaiian orchestra brought in for the occasion.

Aggie Auld, the hula dancer, tops first show in the Eldorado, considered one of the smartest intimate spots here. It's unique in that it's practically inside of another Pirchner-owned nitery, the Alpine Village, but so sound-proofed that crowd downstairs can't get an earful of its Hawaiian music.

War's Effect

Chicago, Aug. 5.

Showing the effect of the war on biz, Eitel Bros., owners and operators of 'Old Heidelberg Restaurant,' have changed the name to Eitels.

It's considered only a question of time before the name of the Bismarck hotel is altered, as biz there has fallen off considerably since new world war.

Pitt El Chico Folds

Pittsburgh, Aug. 5.

Heat was too much for El Chico, town's only congarhumba spot, and it folded last week for remainder of summer. However, Joe Sala, former Nixon Cafe bartender who opened spot with his own coin last September, is holding the franchise by keeping the bar part of his establishment going and says he'll swing into action again in about six weeks.

El Chico has announced it would install a cooling plant for the warm months, but biz fell off to such an extent in recent months that Sala confessed he wasn't able to finance the air-conditioning.

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Variety Bills

WEEK AUGUST 8

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (6)
Erskine Hawkins O
4 Inkspots
Stump & Stumpy
Bill Bailey
CHICAGO
Chicago (8)
Andrews Sis
Lou Breese Orc
Betty Bruce
J & J McKenna
State Lake (8)
Cass Daley
MIAMI
Olympia (8)
Myrth & Mack
Raymond Wilbert
Ross & Bennett
Yola Galli
Christy & Brown

Warner

NEW YORK CITY
Strand (8)
Phil Harris Orc
Ames & Arno
Billingtons
Lime Trio
PHILADELPHIA
Earle (8)
Frankie Masters Orc
Dennis Day
Lane & Ward
Arnaut Bros
(1)
Vaughn Monroe O
Biltmoreltce
Johnny Burke
PITTSBURGH
Stanley (1)
Paul Whiteman Orc
Jack Gilford
Robinson 2
WASHINGTON
Earle (8)
Roxyettes
Helene Faye
Enrico & Novello

Loew

NEW YORK CITY
State (7)
Ada Duval
Eddie Rio Bros
Beverly Roberts
James Barton
6 Willys
RICHMOND
Loew's (8)
John Boles
Rhythm Rockets
K & R Mills
Nathane Bros
Harriet Hoctor
WASHINGTON
Capitol (8)
Tony Pastor Orc
Virginia Austin
Vince Mondi
Bobby Pine

Independent

NEW YORK CITY
Music Hall (7)
Paul Haakon
Johnny Woods
Duclee Kerekjarto
Mario Gray
Selma Kaye
Mario Berini
Nicholas Dake
Louise Fornaca
Rockettes
Corps de Ballet
Erno Rapee Symph
Roxy (8)
Archie Robbins
Don Arree
Lane Bros
Toy & Wing
Ben Berri
Sten Ross
12 Esquires
Gee Foster Gls
Paul Ash Orc
ATLANTIC CITY
Steel Pier (8)
Gae Foster Gls
Gbezzis
Katherine Harris
Abbott & Costello
G & B Maison
Harry James Orc
Bobby Byrne Orc
West & McGinty
Christiani Tr
Sherkey
Gautier Co
Richard Dana
Pinky Lee
Ryan & Benson
Ben Yost Co
Million Dollar Pier
Mal Hallett Orc
Belle Baker
Evans & Mayer
4 Dowling Gls
Seed & White
(One to fill)
BALTIMORE
Hippodrome (8)
Rochester
Dick Stabile Orc
Gracie Barrie
Walton & O'Rourke
Ruby Ring
Kitty Murray
State (10-13)
Ch Fredericke Co
6 Lucky Gls
(One to fill)
(7-9)
Val Eddy
3 Drewe
Fred Rookie Co
CAMDEN
Towers (8-10)
3 Glamorettes
Bill Ames
Edwards & Kileen
4 Macks
FLUSHING MEADOWS
Stadium (6)
Jack & Betty
Marie Bertell Co
FREEPORT
Freeport (8)
Television 3
Mack & Lynne
Duke Norman
Verga & Capra
(One to fill)
JONES BEACH
Stadium (7-9)
Harold Boyd Co
4 Coeds
3 Harmonica Bees
PHILADELPHIA
Carman (12-14)
3 Glamorettes
Bill Ames
Edwards & Kileen
(Two to fill)
(8-11)
Pryde & Dell
Stuart & Taylor Co
Nellie Arnaut Co
WILLOW GROVE
Willow Grove Park
(10 only)
Pryde & Dell
3 Drewe
Lane & Ward
Fred Rookie Co
Nellie Arnaut Co

Cabaret Bills

NEW YORK CITY

Armando's
Geo Morris Orc
Pedrito Orc
Sbirl Thomas
Bill Bertolotti's
Nola Day
Lynn Russell
Marianne Farrar
Jane Churchill
Edith Lambert
Annette
Moya Gifford
Ginger Lane
Don Sylvio Orc
Angelo Orc
Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Cafe Society (Midtown)
Eddie South Orc
Calvin Jackson
Kenneth Spencer
Hazel Scott
Ammons & Johnson
Cafe Society (Village)
Toddy Wilson Orc
Sammy Price
Art Tatum
Helena Horne
Chateau Moderne
Annette Guerlain
Coverf & Reed
Lucile Jarrott
Maurice Shaw Orc
Gabriel
Lou Spielman
Dorothy Tanner
Carmelita
Claremont Inn
Joe Ricardel Orc
Club 18
G Andrews Orc
Jules Stower Orc
Pat Harrington
Jack White
Roy Sedley
Frankie Hyers
Archie Robbins
Stan Ross
Vince Curran
Club Gaucho
Don Avendano Orc
Currito & Coral
Lule Camacho
Jose Perez
Rosa Rio
Harriet Carr
Renee
Cora & Irene's
Joe Ellis Orc
Ringo & Harris
Betty Froos
Marcella Clair
Nick Leads
Diamond Horseshoe
Mae Murray
Nita Naldi
Carlyle Blackwell
Joe E Howard
Ross Wyse, Jr
June Mann
Della Lind
Geo Fontana
Lila Leo
Gilda Gray
Charles King
Mangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Benito Collada
Padilla Sis
Teresita Osta
Anita Sevilla
Antonio de Cordova
Famous Door
Babe Russin Orc
Roy Sedley
Billie Holiday
Dixie Roberte
Sid Walker
Johnny & George
Dixie Roberts
Mousey Garner
Havana-Madrid
Frolian Meya Orc
Juanito Sanabria O
Alberto Torres
Ramon & Lucinda
Belen Ortega
Aida Rodriguez
Fay Torres
Arturo Cortez
Delores DeLeon
Hickory House
Bill Turner Orc
Mercedes
Carol Boyd
Rollin Smith
Ginger Wayne
Hotel Astor
Ina Ray Hutton Orc
Will Bradley Orc
Hotel Belmont Plaza
Arthur Ravel Orc
Joe Pefumy Orc
Bea Perron
Gwen Gery
Eleanor Eberle
John Hubert
Belmont Balladeers
Hotel Biltmore
Ray Heatherton O
Judy Clark
Clawson Sis
Electra Allison
Pickert & Rose
Hotel Bossert (Brooklyn)
Bobby Parks Orc
Imogen Carpenter
Hotel Edison
Una Mae Carlisle
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Ray Kinney Orc
Meymo Holt
Napua
Leilani Iaea
Nani Todd
Lehua Paulson
Hotel Lincoln
Harry James Orc
Hotel McAlpin
Arturo Arturos Orc
Wendy Bishop
Hotel New Yorker
Johnny Long Orc
Adele Inge
Peter Killam
Jo Ann Dean
Gene Borg
DeLoyce Ziegfeld
Le Verne
Maribel Vinson
Guy Owen
Ice Ballet
Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Alfonso Orc
Jack Waldron
Elenore Wood
Hibbert, Byrd Co
Winton & Diane
Bunny Howard
Ginger Dulo
Wilson Lang
Hotel Pennsylvania
Bobby Byrne Orc
Dorothy Claire
Stuart Wade
Hotel Plaza
Dick Gasparre Orc
Chiquito Orc
Paul Haakon
Maxine Kisor
Hotel Savoy-Plaza
Howard Lally Orc
Peggy Fears
Milton Douglas
Hotel St. Moritz
Ford Harrison Orc
Cass Franklin
Carla & Fernando
Betty Black
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Hotel Taft
Vincent Lopez Orc
Ann Barrett
Sonny Skyler
Hotel Waldorf-Astoria (Starlight Roof)
Xavier Cugat Orc
Miguelito Valdes
Lina Romay
Frakson
Evelyn Turner
H Williams, 3
Hurricane
Dave Dennis Orc
Romani Orc
Billy Vine
Iceland Restaurant
Lilyan Dell
Amelia Gilmore
Teddy Eddie Orc
Joe Hembree Orc
Kelly's Stable
Hot Lips Page Orc
Billie Holliday

BOOKING THE NATION'S LEADING INDEPENDENT
VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

Billy Daniels
Stuff Smith
King Cole Trio
La Martinique (West End, N. J.)
Eddie Oliver Orc
Herbert Curbello O
Georgie Tappe
Adrienne
Le Coq Rouge
Joe Smith Orc
Bela Bizony
Rudi Timfield
Leon & Eddie's
Lou Martin Orc
Nerida Orc
Eddie Davis
Dance Players
Joan Wood
Clay Bryson
Barbara Perry
Sherry Britton
Shirley Lloyd
Milton Dahlberg
Jean Mone
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Victor Harte
Queen Mary
Roy Stewart Orc
Jerry Blanchard
Caroline Night
Kimi Toye
Ginger Wayne
Maxine Loomis
Rainbow Grill
Russ Smith Orc
Ashburne
Rainbow Room
Barry Winton Orc
Chiquita Venezia
Sigrid Lassen
Clemente Orc
Dacita
Russell Swann
Aaron & Glancz
Julian & Marjori
Riviera (Ft. Lee, N. J.)
Pancho Orc
Fausto Curbello O
Hal LeRoy
F & J Hubert
Merle Austin
Irene Vernon
Luthrop Bros & Lee
Gower & Jeanne
Ches Hale Gls
Edith Roark's Club
Joe White Orc
Henry Marko
Helen Fox
Ruth Gallagher
Russell Hird
Tex Gentry
Pat Bonnett
Ruby Carr
Edith Roark
Ross Fenton Farm (Asbury Pk, N. J.)
M Bergere Orc
Carole & Sherod
Sally Gay
Ruban Bleu
Edwin Matthews
Vera Senoff
Russian Kretchma
Nicolas Matthey O
Peter Nemiroff Orc
Olga Ivanova
Nestia Poliakova
Marusia Sava
Adia Kuznetzoff
Senia Karavaeff
Michel Michon
Mishi Uzdanoff
Arjelak Arafelova
Spivy's Roof
Nora Sheridan
Wally Blacker
Eddie Mayhoffe
Betty Bryant
Stork Club
Sonny Kendis Orc
Ray Benson Orc
Angelita Harmes
Versailles
N Brandwynne Orc
Panchito Orc
Marjorie Gainsw'th
Tommy Wonder
Village Barn
Gene Austin Orc
Sherrill Sis
Zeb Carver
Bud Sweeney
Don & Ruth Lane
Pappy Below
Roberta Welch
Peter Lind Hayes O
Carlyle
Grace Hoyes
Jack Boyle
Mary Reilly
Mary Lee
Val Delmar
Mavis Mims
Inceita
House of Murphy
Frankie Gallagher
Jean Meunier
Gordon Bishop
Bob Murphy
'It' Cafe
Stop, Look & Listen
Potter Ray
Joe
Deva Forrester Orc
Macambo Cafe
Edwardo Aguilar O
Phil Ohman's Orc
Miramar
Harry Owens Orc
Sybil Thomas
Benny Kaha
Poanani Mathews
Miki Wiki
Chief Snutini
Moiua
Charlie Openui
Bobby Mathews
Eddie Bush Orc
Slapsy Maxies
Ben Blue
Cully Richards
Sid Tomack
Reis Bros
Benny Lessy
Patti Moore
Sam Lewis
Pat Shaw
Joe Oakie
Al Bard Orc
Somerset House
Joe Moshay Orc
Trianon
Johnny Davis Orc

LOS ANGELES

Bar of Music
Bill Jordan
George Kent
Ann Harriett
Tony Sharrabba
Dick Winslow Orc
Biltmore Bowl
Margery Daya
Jack Gywne
Jimmy Castle
Royal Guards
Max & His Gang
Dorothy Brandon
Max & Gang
3 Doe's
Chuck Foster Orc
Casa Manana
Charlie Barnet Orc
Coconut Grove
Mary Parker
Billy Daniel
Jimmy Brierly
Mitchell Leisen Rev
Freddie Martin Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hara
Gene Shelton
Berney Grant
Dorothy Ford
6 Debonairs
Beryl Wallace
Reyes' Rhumba Bd
Bill Brady
Manny Strand Orc
Florentine Garden
Corrinne & Tita
NTG
Billy Reyes
Fred Scott
Sugar Geise
David Marshall Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Jerry Lester
Lorraine Elliott
Rod Stanley Orc
Grace Hayes Lodge
Mary Healy
Novello Flocson
Palladium
Woody Herman Orc
Paris Inn
Kenny Henryson
Marg'rite & M'rtinez
Henry Monet
White Sis
Carlos & Dorthea
Fred & Jerry
Helen Miller
Chuck Henry Orc
Pirates Den
Henry Grant
Gaby La Fitte
Billy Burt
Shadrack Boys
Nick Cochran Orc
Rhumboogie
Harlem in H'wood
Lovey Lane
Lois Galloway
Buck & Bubbles
Ces Pee Johnson O
Schchemzade Cafe
Richard Smart
Ina Mireeza
Yascha Horowski
Russian Gypsy Orc
Seven Seas
Lilia Kipikona
Filipe de Flores
Martinez & Devlin
Carlos Molinas Orc
Eduard & Diane
Pan-Am Danc
Don Pedro Orc
606 Club
Billy Carr
Alyce Cerf
Ceil von Dell
Margie Kelly
Edith Evans
Hugo & Myra
Diane Rowland
Jean Mode
Sparklet Gls
Elayne
Nannette Carmen
Millie Wayne
Sol Lake Orc
Tripoli 3
Villa Moderne
Bob Strong Orc
Villa Venice
Rosita Ortega
Poggi & Igor
Tana
Vanessa & Sandino
Jacqueline Mignac
Ted Adair
Buzzonnie
Rinaldi
Aurotta Sis

CHICAGO

Ambassador Hotel (Pump Room)
Val Oman Orc
Meggi McNellis
Bismarck Hotel (Walnut Room)
Jimmy Joy Orc
Betty Burns
Maurice & Maryea
Art London
Tune Tessers
Hadley Gls
Art London
(Tavern Room)
Dave Pritchard Orc
Blackhawk
Art Jarrett Orc
Gail Robbins
Lloyd & Willis
Pearl Islenders
Blackstone Hotel (Balinese Rm.)
Eddie White Orc
Brevoort Hotel (Crystal Room)
3 Niblics
Poggy Lester
Lois LaChance
Bob Billings
Broadmoor
Welly Rend
Pat Patterson
Betty Coode
Anita Page
June Darling
Sally Berr
Herb Rudolphs Orc
Brown Derby
Harriet Norris
Jo Ann Dare
Charlotte van Day
Mary Earl
Chiquita
Evelyn Lee
Virginia James
Joe Frenks
Edith Mitchell
Savoge Trio
Marsha DeLand
Jim Polk
Ethel Brown
Mickey Dunn
Advocates
Sammy Frisco Orc
Capitol Lounge
Moduletors Orc
Maurice Rocco
Louie Jordan Orc
Chez Paree
Milton Berle
Janseye
Carole Rhodes
Ruqual & Tarriba
Bill Gary
Ben Yost Singers
Boyd Raeburn Orc
Bobby Ramos Orc
Evans Gls
Club Alabam
Larry Vincent
Pancho & L Roche
Irene Burke
Natasha
Ramona Hughes
Bernie Adler
Paulette LaPierre
Dolly Dale
Marion Moore
Allan Coe
Colosimos
Frank Quatrell Orc
Gale 6
Ronee Villon
Rose Perfect
The Hartzells
Don Baldwin
Frank Prince
Harry Pooley Orc
Bobby Dandere
Congress Hotel (Glass Hat Rm)
Jerry Shelton
Del Shore
Eddie Daoders Orc
Drake Hotel
Camilla House
Bob Grant Orc
Peggy Feare
Edgewater Beach Hotel (Beach Walk)
Horace Heidt Orc
Donna & Juane
Ronnie Kemper
Bernie Mattinson
Minnie Cabanne
Burton Pierce
Nighthawks
Dorben Gls
Herb Foote
885 Club
Johnny Howard
The Conrads
Ann Suter
Fifi D'Valeri
Julio Garcia Orc
5100 Club
Danny Thomas
Roberta & Reynolds
Mary Beth Sires
The Bertons
Bob O Lin Gls
Mark Fisher Orc
Garrick Stagebar
Stuff Smith
Clarence Profit 3
Graemere Hotel (Glass House Rm)
Crusaders
Dorothy Timmins
Betty Grey
Hi Hat
Guy Cherney
DeMarlos
Jim Penman
Andros Andrea
J Manzaneres Orc
Younger Gls
Eddie Fens Orc
Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Hawaiians
Helen Sumner
L'Aiglon
Spiros Stamos Orc
Gwendolyn Veaudell
Edna Sellers
Isabel de Marco
Morrison Hotel (Boston Oyster House)
Manfred Gottheil
New Yorker
Morey Amsterdam
J & J Walton
Mary Ann Russell
Doris DuPont
Mary Camp
Kretlow Gls
Arne Barnett Orc
Al Milton Orc
Old Heidelberg
Hans Muenzer 4
Doris Wittich
Cosmo Puna-Teri
Heidelberg 8
Rathskeller
Louis & Orc
Palmer House (Empire Room)
Skinnay Ennis Orc
Rosario & Antonio
Carlos Romirez
3 Pitchmen
Johnny Mack
Inez Gorman
Carmine Calhoun
Pedro DeLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Gene Korwin Orc
Jaros Sis
(Panther Room)
Benny Goodman O
Carl Marx
Coleman Clark
Rhumba Casino
Joan Merrill
Georgie Tapps
Gloria Gilbert
Galli Galli

ATLANTIC CITY

Ambassador Hotel (Surf Room)
Johnny Pick Orc
Babette's Club
Don & R Marshell
Owen & Parker
Ginger Ford
Milton Huber Orc
Fernandez Orc
Guy Martin Rev
Bath & Turf Club
Jerry Cooper
Pupy
Gerardo
Jack Whitehead O
Benson's Cafe
Princess Whitewing
Bobby Wallace
Rita Cunningham
Roe Coletta Orc
Breakers Hotel (Ship Deck)
Beale Street Boys
University 3
Pearl Williams
Brigantine Hotel (Treasure Is Room)
Adrian Rollini 3
Claridge Hotel (Mayfair Room)
Marty Magee Orc
Chelsea Hotel (Terrace Room)
Johnny Hamp Orc
Billy Van 3
Cliquot Club
Ann Howard
Eddie Lang
Como & Anita
Ramona
Mildred Gilson
Eddie Brown
Bucky Lopez
Tony Gillard Orc
Chez Paree
Bothwell Brown
Helen Jerrico
H Montgomery
Club Harlem
Jackie Mabley
Cook & Brown
Frances Brock
Myra Johnson
Garland Wilson
Larry Steele
Anise & Aland
Darby Wilson
Beachcombers
Frank Roane
Coleridge Davis O
Dude Ranch
Dude Ranch Orc
Endicott Orc
Elephant Cafe
Joe Armstrong
Joe Doyle
Rita Roberta
Poggy Shields
500 Club
Cross & Dunn
Dorothy Blaine
Margie Greene
Dick Finney
Henry Jerome Orc
Jockey Derby Club
Lenny Ross
Bobby Johnson
Kiki Hall
Peppi Carman
Lee Norre
Ronny Ferris
Nomad Club
Jackie Whalen
Letica
Dixie Sullivan
Elaine Cotton
Helen Colby
Zola Gray
President Hotel (Round World Rm)
Josephine Delmar
Franco & Beryl
Bud Sweeney
Clarence Stroud
Marion Powers
Cheena de Simone
LaCamporad Dunc
Phyllis Baker
Lillian Chapman
Adrian Rollini 3
Anselmo Sacasas O
Juanita's Bd
Paradise Club
Bardu Ali Orc
Wilma Middleton
Charlie & Dotty
Honi Coles
Candy & Pepper
Virginia Vigal
Tompa Boys
Catherine Atkinson
Ethly Love
Thelma Price
Paddock Int'l
Darnar
Ramon Talavera
Jackie Richards
Vicki Cooper
Marie Kibbey
Penn-Atlantic Hotel (Palm Room)
Sue Mitchell Orc
Ritz-Carlton Hotel (Merry Go Round Room)
Carmen Cavallero O
Traymore Hotel (Stratosphere Rm)
Bill Madden's Orc
Loretta & Naverre
Pouche-Pooshee-LaHola
T, K, 6 Club
Alan Gale
Grace O'Hara
Estelle Sloan
Eddy Blum
Judy Cummings
Ralph Brown
Eddie Thomas
Bubby Lee
Villinge Garden ('Black Horse Pike)
Don Gibson
Lenny Burke
Ginger Aitken
Rick Barners
Seminole Orc

PHILADELPHIA

Club Ball
Ramon Rhumba Bd
Alan Fielding Orc
Bell-lovelles
J & A DiGianto
Virginia Remos
Elisse
Deloyd McKaye
Howard Brooks
Ben Franklin
Ralph Eastwood
Leo Zollo Orc
Ellen Mitchell
Barbera Blane
Birmingham Inn (Pemberton, N. J.)
Birmingham Orc
Jean & R Carney
Jerry Gordon
Bob & Mary
Gibsons (2)
Cadillac Tavern
Harry Dobbs Orc
Cadillac Canarettes
Sally Osborne
Carroll's
Charlie Gainest Orc
Isobel Brown
Lena Martinez
Maxine York
Al Farr
Harry Rose
Jean Lee
Carrollettes
Jack Shaw
Myrna Dean
Cedarw'd Log Cabin (Malaga, N. J.)
Dale & Williams
Ray O'Day
Cynthia Evans
Carol Kent
Lucille Evans
Moore Blondell
Embassy
Susan Lang
Alida & Chico
Johnny Parrish
Chiquita
Carlos Reyes Orc
Evergreen Casino
Maureen & Norva
Vivian Vance
Pete Rubino
Pat Shevlin Orc
(H Walton Roof)
Glamour Gls
Helen Heath
Earle & J Leach
Madyln White
Vera Neva
Adrienne
Lou Morrison
Nell Fontaine
Nitza & Revell
Jam Session
Geo Verrechia
Mickey House
Billy Krotchme
Hopkins' Rathskeller
Jimmy Vanuti Orc
Frenk Lester
Lillian Chapman
Chandor & Margo
Jimmy Evans
Agnes Berry
Lido Venice
Darlene
Ch Dougherty Gls
Danny Verses Orc
Little Rathskeller
Muriel Kristow Don
Victor & Ruth
De Lloyd McKay
Leon Fielde
Victor Hugo's Orc
Mason Inn
Gene Tobin
Dot Garcey
Edythe Sallade
Frank Cuneo Orc
Nancy Newell
Minstrel Tavern
Tony Callazo
Ed McGoldrick, Jr.
Margie Rose March
Sissy Ginnie Loftus
Ed McGoldrick, Sr
Helen Marriott
Neil Dieghan's
Barry & King
Leonard Cooke
Arcaro
Roy Hottugh
Alma & Rowland
Old Falls Tavern
Klppee Velez
Billy Hayes' Orc
Frankie Richardson
Lorraine Chevalier
Al Kilbride
Park Casino
Tommy Monroe
Idols of Rhythm
Peacock Gardens (King-of-Prussia, Pa.)
Don Lee
Cil Fitch Orc
Margie George
Artie Singer
Rainbow Terrace (Strafford, Pa.)
Cecil Golly Orc
Margie Kelly
Gene Hyman
Jimmy Englor
Hal Fifor
Red Hill Inn (Pennsauken, N. J.)
Julia Cummings
Iris Wayne
Renaldo
Warren Phillipe
Murray Ann
Roman Grille
Greco Steele
Danny Richards
Gloria Dale
Lenny Paxton Orc
Andree & Frances
Rendezvous (Hotel Senator)
Tiny Keye
3 Flashes
Sam's Cafe
Frank Ponti
Doris Fields
Variety (3)
Mike Ray Orc
Showboat
Girard Ream
Catherine Wolf Gls
Mary-Anna
Valor Bros
Horry Taylor Orc
Silver Fleet Inn
Betty Gaynor
Lola Clare
Chic Lauler
Max Levin
Joe Lenny
Phil Mills Orc
Joe Scotty
Silver Lake Inn
Iris Wayne
Geo Reed
Barney & Longie
Alice Lucey
Frank Hessel Orc
Stamp's
Margie Drummond
Shorman Sis
Virginia Lamour
Hal Pfaff Orc
Jack Griffin
Stamp Trio
69th St. Rathskeller
Lillian Russo
Paul Allon
Phyllis Caine
Ruth Templiston
Victor Nelson Orc
20th Century
Stylists
Rose Venuti
Kenny Shaffer Trio
Marjorie Hyoms
Arthur Strohman
Weber's Hof Brau Camden
Jules Flacco's Orc
Pen Bannerman
Sans Souce
Syd Golden
Pumphandle Trio
Al Goldecker
Nile & Joanne
Harry Roch
Jack Smith
Roy Pichard
Signor Carmino
Raths'r Eldoradians
Dovo Pierson
Wilson's
Joe Hough
Gypsy Monya
Honey Breen
Frankie Page
Fred Werner
Jose Altmiller
Geo Banquet Orc
Yacht Club
Andy Renault
Midshipman
Catherine King
Mimi Stewart

CLEVELAND

Alpine Villinga
Novell Bros
Gregory & Raymond
Bob Copfer
Carl Mueller
Otto Thurn Orc
El Dumpo
Bob Manners Orc
Sammy Lipman
Antoinettes
Eldorado Club
Aggie Auld
J Mackenzie Orc
Hotel Allerton
Joe Baldi Orc
Hotel Carter
Thixton Sprengor
Ambassadors Orc
Hotel Cleveland
George Duffy Orc
Hotel Fenway Hall
Johnny Cowgill
Grant Wilson
Hotel Hollenden
Ramon & Renita
Jerry Bergen
Kay Vernon
Sloan & Gary
Sorelli
Sammy Watkins O
Hotel Statler
Jules Duke Orc
La Conga Club
Freddie Carlone Orc
Lindsay's Skybar
Jaun Florer
Pearl de Lucca
Monaco's Cafe
Jack Pollack Orc
Regal Club
Ducky Malvin Orc
3700 Club
Art West
Ruth Ferrantz
Pat Jordan
Don Walsh Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Loren Parsons
Sanford Mandel
Barry Wilkinson
(Motor Bar)
Vic Abbs
Bowery
Beatrice Kay
Bardaye
Paddy Cliff
Arden Dano
Johnny King
Chee Carlisle
Benny Resh Orc
Casanova
Glamour Gls (6)
Romona
Bob Lewis
Ray Hamilton
Leola Taylor
Armand & Juliana
Leo Walter Orc
Casino Gardens
George Olsen Orc
Don Royale Orc
Munsey & Miller
Fehnova Ballet (16)
Sellers
Chet Dniphin
Club Congo
Betty St Claire
Gladys Madden
Alice Lyons
3 Buds
Snowball & Johnny
Joyner & Joyce
6 Redcettes
King Perry Orc
Corktown Tavern
Dolly Stirling
Beth Farrell
Ellen Kaye
Joe E Kerne
Colo & Corte
6 Vesters
Les Arquette Orc
Hund's
3 Old Timers
Manuel Lopez
London Chop House
Toula Velenti
Barney Green
Frank Whitman O
Club Mar-Jo
Paul Rogan
June Carson
Dancing Dietrichs
Mirrell Lamb Orc
Morocco
Gay Nineties' Rev
Buddy Duray
Joe Fodar Orc
Madelon Beker
Nebiolo's
Beth Farrell
O'Donnel & Loyce
Estrellita
Leonard Seel Orc
Northwood Inn
Anita Jacobi
Woods & Bray
Harry Schilling
Roslce & Lee
Ray Carlin Orc
Olde Wayne Club
Dinorah Orc
Bernice Bishop
Hoffman Bros
Palm Beach
Bob Tolly
Doris White
Foy & Andre
Gabby Bros
Don Pablo Orc
Buck's Redford Inn
Mac McGraw Orc
Club Royale
Sibyl Bowman
Ruth Potty
Adrian & Cecille
Dorothy Kellor
Pamela Britton
Don McGrane Orc
Statler Hotel
Sande Williams Orc
Sun Diego
Al Alexander Orc
Udell & Daye
Burns Bros
Dolly Dawn
Marya & Martyn
The Tropics
Betty Blair
Jean Field
Linda Bruce
The Friars (3)
Vincent Bragnle Orc
Vernet's
Billy Moagher
Virginia Rindell
Francisco & M'quita
Jill Dean
Alto Fryer Orc
Whittier Hotel (Gold Cub Room)
Hermen Fino
Wonder Bar
Pat Nosh
Consuella
Uy Bnron Orc
Castrillion Orc
509 Club
Dale Rhodes
Di Giovanni
Margo Good
Good & Goody
Verne Wilcox
John & Jessie Horn
Olga Ray
Horace Houck Orc

BOSTON

Beachcomber
Harry Morrissey
Harry Day Dano
Monica Lewis
Jean Mona
Val Voltaine
Buster Kelm Rev
Blinstrub's
Karl Rondo Orc
Boyd Heathen
George Ross
Allen Brown
Dolly Kay
Casa Manana
Al Miller Orc
David Ballentine
Faye Thomas
Virginia Melford 3
Casa Manana Gls
Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
George Libby Rev
Dr Marcus
Claire & Senna Sis
Diamond & Arthur
Doris Abbott
Club Vanity Fair
Kal Nira Orc
Stella Ray
Dina Vanca
May Duane
Cocoanut Grove
Mickey Alpert Orc
Don Rico Orc
Wally Wanger Rev
Billy Paine
Marianne Francis
Mata & Hari
Amapola Lopez
Gallenti & Leonarde
Fitz & Carroll
Hassan, 2d
(Melody Lounge)
Marjorie Garretson
Herb Lowle
Crawford House
Ray Collins Orc
Miriam Johnson
Crawfordettes
Carolo Hall
Bill Mahoney
Anne Houle
Ralph James
Fox & Hounds
Milton George Orc
Hi-Hat
Pete Herman Orc

(Continued on page 54)

PARAMOUNT, N. Y.

Erskine Hawkins Orch 16) with Ida James, Avery Parrish; Bill Bailey, Stump & Stumpy, Inkspots (4); 'Shepherd of the Hills' (Par), reviewed in VARIETY, *June 18, '41.*

Par takes the edge off the heaviness of its Ozark Mountain screen fare, 'Shepherd of the Hills,' with a stage layout that's based on rhythm from end to end. Lineup represents one of the few exclusively colored packages the Par has used, bill having been arranged as backing for the Inkspots, who have played so many weeks here the past year they're almost a house group. Quartet is to holdover into the next bill, too, headed by Claude Thornhill's band, set to come in Aug. 13.

Though it's not an outstanding combination, as a whole, the setup constitutes good entertainment all through. Erskine Hawkins' jump rhythms, put forth by an outfit composed of five sax, three trumpets, three trombones, four rhythm, led by Hawkins' '20th Century Gabriel' trumpeting, provide concrete footing for the work of the acts on the bill, and on its own the band contributes a dish of well played numbers. None, however, are powerful enough to lift the band above the impact made by Stump and Stumpy, Bill Bailey, or the 'Spots.

All of Hawkins' arrangements are neatly worked out rhythm things that have no particular character other than that lent by his high-pitched trumpet up front. And, at this catching anyhow, the horn was very much under wraps in comparison to past reviewings at the Apollo, Harlem. Par's production efforts went long way toward helping the band, it's lighting during an interpretation of 'Nonah' being particularly outstanding. Ida James, good looking, strikingly costumed vocalist with the band, goes over strongly with 'Beau Night in Hotchkiss Corners' and 'Daddy.' Avery Parrish, band's pianist, gets in one inning solo of 'After Hours'; not very exciting.

Bill Bailey, a familiar figure in Harlem haunts, won this crowd with his tapstering and chatter, the same lines and routines the dancer used when caught recently. His chatter went over much better this time seemingly because he has improved his delivery. He could have done more.

Stump and Stumpy, who have played on Broadway before, are a resounding click, the audience going for their crazy antics hook, line and sinker. Routine is the same, vocal, taps (which don't suffer much with Bill Bailey on the same bill), imitations of Donald Duck, W. C. Fields, Ted Lewis, all interlaced with the spontaneous-appearing, whacky bouncing on and off stage in the middle of each other's routines. If this pair don't watch out they'll wind up in a Broadway musical. Applause they drew outdistanced the reaction to the Inkspots, stars of the layout.

'Spots score solidly, however, with 'Jumpin' Jive' (bit aged), 'Do I Worry,' 'If I Didn't Care,' 'You're Just a Brown Gal' and a march-tempoed 'V Stands for Victory.' Only negative comment on the quartet is that the tenor seems to be trying too hard to sell his stuff. In interpreting 'Worry' and 'Care' he seemed to be pressing to impress, thereby destroying the smoothness which characterizes the quartet's recordings of the same tunes.

Biz good. *Wood.*

CAPITOL, WASH.

Washington, Aug. 5.

John Boles, Marty May, Harriet Hoctor, Nathane Brothers (2), Rhythm Rockets House Line (16), Sam Jack Kaufman and House Orch; 'Ringside Maisie' (M-G).

John Boles hasn't been seen hereabouts lately, on stage or screen, but when he makes his appearance in this show there's no mistake about his standing with the customers. That his name dragged them into the theatre is made quite evident by the burst of applause which greets him when he walks on stage.

And Boles doesn't let his admirers down. When he sings a song it knows it has been sung. He opens up lightly with a pair of popular numbers, then goes into 'One Alone,' which apparently is still the item his fans remember and want most to hear. He concludes with 'Waiting at the Gate for Katy,' which is woven into the finale, or the customers never would let him off stage.

Revue opens with what is purported to be first vaudeville house presentation of Irving Berlin's 'Arms for the Love of America,' with Harriet Hoctor dancing to accompaniment of pit orchestra and male quartet. Dance doesn't mean much, but it's performed with Miss Hoctor's usual skill. She shows off her technique to much better advantage, however, in mid-show appearance in production number also involving Rhythm Rockets in pretty effect with luminous colored skirts on darkened stage.

Marty May's comedy is the sort which still sells even when its much the same act as his previous appearance. He whips it off in a hurry, goes into the familiar violin bit and clicks solidly. Nathane Brothers don't change, either, and still win approval for acrobatics performed while playing mandolin and violin.

Biz good Sunday night. *Mac.*

HAMID'S PIER, A. C.

(HIPPODROME)

Atlantic City, Aug. 3.

Willie Howard & Co. (4), Mitzi Mayfair, Gene Marcey, Juggling Jewels (4), Chester Fredericks with Barbara Lane, Clifford and Canova, Dan Goldie's House Orch (10) with Herb Sands; 'Hurricane Smith' (Rep).

Willie Howard is back at George Hamid's amusement center for the third time this summer, but this time with different skits. He starts out with caricatures of Al Jolson and Eddie Cantor singing 'Sonny Boy,' then quickly dons Mexican sombrero and blanket to pose as 'Shapiro the Caballero' while singing a dizzy ditty called 'She Could Be Made With a Sweet Serenade.' Later he returns with his 'Krummy Breakfast Food' skit from 'Crazy With the Heat,' and his 'Russian Tavern' number from same show. Distinct hit when caught at Sunday afternoon (3) show.

Mitzi Mayfair shares topbilling with Howard. She appears in deep blue velvet slacks and bolero jacket with tiara to match and confines her performance to tap routines and high-kicking. Her eye appeal for audience, and her leg-slinging antics to tune of 'St. Louis Blues' at act's end clicked.

Gene Marvey, tenor, draws heavy applause by making the most of his personality. He sings 'I'll Hear a Rhapsody,' a medley and 'Rancho Grande,' and encores with 'The Band Played On.'

Chester Frederick scores with hoofing and slapstick, assisted by Barbara Lane, a looker in brown skirt and Lana Turnerish top-piece. They get best results with a take-off on typical jitterbugs. Fredericks also pleases with some amusing patter, but some of this appears strained.

The four Jewel women do okay with fast and intricate Indian club juggling routine. Clifford and Canova are a pair of 17-year-olds given a week's work after winning a jitterbug contest on the pier last week. They are utterly lacking in showmanship.

Other entertainment for 75c admission includes Tommy Reynolds orch and Eddy Morgan's house orch in ballroom, Terrell Jacobs circus acts, Sylvia's Washington Debs orch, and fun house. *Carter.*

OLYMPIA, MIAMI

Miami, Aug. 1.

Condos Bros., Sunshine Quartet, Ray Mayer and Edith Evans, Gaynor and Ross, The Albins, Jack McCoy, Harry Reser House Orch; 'Shepherd of the Hills' (Par).

Even such dull screen fare as 'The Shepherd of the Hills' fails to put a damper on this zingy little layout. There isn't a lull in the lineup, and that's sufficient cause this summer to unveil a plaque in the lobby. On the Coast, after scoring in two current films, the Condos Brothers are the main mazda magnet, but their candle power doesn't dim the supporting turns. These include a home-grown barbershop quartet that really ties the show up in knots. Boys copped top honors in a recent city-wide warbling contest, this booking being one of the awards. They don't disappoint.

The Condos have been around, but this is their initial workout in the south in the summer. They are a pair of lightning tapsters, whose b.o. is further bolstered by recent cinema clicks. Utilize routines employed in 'Moon Over Miami' for socko results.

In the opening spot are Gaynor and Ross, a fast-working skating team. Duo uncorks some difficult acro swings atop an elevated stage to get the house off its hands in a hurry. Ray Mayer and Edith Evans follow through without a letdown. Mayer, who affects a cowboy bonnet and boots, is a moderately comical fellow, and when he gets around to it an ace exponent of boogie-woogie piano. Spends most of his time, however, kibitzing with Miss Evans, who, when she gets around to it, opens up with a powerful set of pipes.

The Albins really knock themselves out with their ballroom buffoonery, but they lack the subtlety and finesse of the Hartmans, whom they obviously copied. It's a clicky turn, nevertheless, and gets plenty of action from the audience.

Jack McCoy is an affable m.c. and pantomimic. Material is rather limited, but, given a chance to develop, he'll be a worthy addition to any bill.

Harry Reser continues to do a fine job with the house band. House full when caught Friday night (1). *Leslie.*

STATE, N. Y.

Joe Rines orch (12), Harriett Lane, Larry Adler, Cass Daley, Barry Wood, Stuart Morgan Dancers (4); 'Adventure in Washington' (Col), reviewed in this issue.

Three truly great stage acts, Larry Adler, Cass Daley and the Stuart Morgan dancers, plus the name value of Barry Wood, singer on radio's 'Lucky Strike Hit Parade,' place this vaude layout above the ordinary. They help cram a bargain-load of entertainment into 68 minutes, more than making up for the mediocre first-run 'Adventure in Washington.'

Adler, a virtuoso of unquestioned class on the harmonica, just couldn't give this audience enough. After doing 'Begin the Beguine,' a gypsy flamenco piece and a Gershwin medley, he still had to come back for Strauss' 'Blue Danube.' Then the well-filled house demanded still more, and he told a cute little anecdote anent a concert he gave at the British Embassy in Washington, where Mrs. Halifax asked him if he could play boogie woogie. This was the prelude to his delivery of 'Beat Me Daddy Eight to the Bar,' and that brought him even more applause than his previous pieces. Finally, he had to beg off by claiming he didn't have permission to play Ravel's 'Bolero.'

The slim, curly-haired performer, who has gained himself an international reputation on what is considered a toy instrument, is perhaps best with the Gershwiniana. Of the same race as the late brilliant composer, Adler puts a feeling into the Gershwin music that is as compelling as though it were being played by a symphony. As for showmanship, Adler is tops.

Cass Daley, a pretty girl who contorts her face and body to such an exaggerated extent that she's a comic howl, and the adagio Stuart Morgan Dancers just about run neck and neck in applause. Miss Daley, like Adler, also had to beg off, while the adagioists, closing the show, were saved by the traveler. Best description of Miss Daley is that she's a femme Schnozz Durante. She sings specials in a rough-house manner and looks as though she would be sensational in the old Clayton, Jackson and Durante 'wood number.' Heretofore she's been a regular at the opposition Paramount; she's a welcome 'new face' for the State.

The Stuart Morgans are among the last of a rapidly becoming extinct type of act. Adagio dancers, once numerous in the days of the late Meyer Golden, have passed out of the picture to the extent that there are only a couple of such acts left doing the routines straight. The Morgan act, produced by George and Maurice Golden, is probably the best. The throws and catches by three huskies of a neat little blonde border on the sensational.

Barry Wood is in the next-to-closing frame preceding the adagio quartet, and is a nice singer of songs. Baritone gives out with 'There's Going to Be a Great Day,' a medley, 'El Rancho Grande' and finally Irving Berlin's new patriotic piece, 'Arms for the Love of America.' Wood has an easy delivery and smooth baritone and clicks.

Joe Rines, WMCA bandleader, is the show's orchestral background, spotted on the stage. WMCA is out of the billing (due to Loew's ownership of opposition WHN), which is probably just as well, the WMCA house band of 11 pieces that Rines is maestroing not being much to brag about. Rines himself is a cute personality and okay m.c., and quickly establishes himself personally via the excellent magic trick of smoking two clay pipes that are obviously minus tobacco. Later he crushes the pipes and gets smoke out of the fragments.

Only other act on the show is Harriett Lane, singer who has but one style for all three numbers she does. 'Music Maker,' 'The One I Love' and 'I Love Coffee, I Love Tea,' may sound differently, but the way she sings 'em they look alike. One thing she should do immediately is to get a more becoming costume; the light blue gown she was wearing at this catching being distinctly unflattering. *Scho.*

GOLDEN GATE, S. F.

San Francisco, July 30.

Norman Harris & Sylvia Shore, Fayne & Foster, Three Jays, Equillo Bros. (2), Three Chocolateers, Jimmy Collins, Carlyle & Mamba, Peggy O'Neill line (12), Charles Kaley orch (13); 'Tom, Dick and Harry' (RKO).

House has whipped up a snappy bill this week, opening on the Three Jays, fast and well-costumed trampoline act comprising two boys and a nifty femme. Trio keeps the net bouncing and works comedy angles for a sharp opening.

Second slot goes to Jimmy Collins, singing winner of Dean Maddox's KFRC amateur contest who tenors 'Things I Love' and 'Did Your Mother Come from Ireland?'. Lad has fair set of pipes, but needs polish.

Show goes completely surrealistic in the trey with the Three Chocolateers, billed as from the Cotton Club. Colored cavorters are in high-speed motion entire time they are on the stage, stepping, leaping, packing without apparent rhyme nor reason. It's akin to something out of a troubled dream. On analysis it's hard to figure out what the boys actually do, but they're effective and get a hearty ovation.

Neatest act to play here in a long time is team of Fayne and Foster. Rubbing rims of water-filled glasses to produce music doesn't sound exciting, but it's socko the way this pair sells it. Tones are sweet and clear and mike pickup is satisfactory due to way glasses are mounted on a portable table, which somewhat resembles an elongated jukebox. Midway, table top suddenly flips over to reveal a forest of rubber doll heads which yield notes when squeezed. Another quick change reveals bells, and they finish as bell-ringers. Way act is handled reveals a showmanship that lifts it far above average.

Esquillo Brothers are on next, debuting as cowboy singers. Without missing a note, they slowly strip to black velvet trunks and go into a control acrobatic routine, singing or whistling throughout. It's a novel switch and clicks. Boys were seen here about a year ago in 'Grandfathers Follies' at the Bal Tabarin.

Jumping over from a date just finished at the Bal are Harris and Shore, comedy dance team in the next-to-closing, using satires on 'Begin the Beguine,' ballroom and rhumba and encoring with 'Love's Lullaby.' Gal is the whole show, a tiny bundle whose mugging and mangling of steps is routined with plenty of tempo for bountiful laughs and cinch appeal. Team lands in a large way.

Line girls are used only once, in a production number built around Carlyle and Mamba. Scrim hides band as gals twist and writhe in red lighting, electric fans in the foots blowing scarves for added effect. Switch to blue, which brings out fluorescence in line costumes, hails arrival of Carlyle, who goes into gyrations around his veiled Mamba. Guy is definitely a good dancer, but the routine doesn't spell anything in particular save an attempt to sex things up as much as family audiences will allow.

Biz good at opening. *Wern.*

LYRIC, INDPLS.

Indianapolis, Aug. 1.

Little Jack Little Orch, Roscoe Ates, Harry King and Arlina, Monocled Ambassadors, Kathleen Quin and Kirk Woods; 'Kisses for Breakfast' (WB).

The Lyric comes through with a well-rounded presentation this week and the attendance is good. Little Jack Little and his band and Roscoe Ates provide the marquee attractions and both click plenty.

Little has a small band, four sax, two trumpets, one trombone, drums, two pianos (when he plays) and bass. He trots from mike to piano to band to audience, playing, directing and keeping the show moving in his usual suave, and unassuming manner which has made him a lot of friends and is making him plenty more this week. His two singers, Kathleen Quin and Kirk Woods, both sell, and his novelty presentation with a hoky trio is one of the high-spots. Maestro's big moment is the show closer, in which he presents a medley of all the well-remembered tunes he has written.

Roscoe Ates comes through with some new angles on gags—a card trick routine that was just fairly well received, and some trick fiddle playing that scored.

The Monocled Ambassadors also got over, with a clever presentation combining acrobatics and comedy. Harry King and Arlina present some top tap routines ala jitterbug style. A very smooth working pair. *Kiley.*

EMBASSY, N. Y.

(NEWSREELS)

With world attention centered last week on the Soviet-Nazi war and the Far East, there was little red meat available for U. S. newsreelers. Even if any action stuff had been obtainable, it couldn't have been brought to this country in time. So the reels had to fall back on either library stuff or away-from-the-scene material. As a result, the bill was comparatively tame, consisting mostly of passive subjects and pre-staged stunts.

One good clip was the Embassy's special on physical tests for would-be New York firemen. Other fairly graphic bits were Universal's shots of a Chicago fire, Australian soldier boxing bouts (Fox), Spanish crowd bull-fighting (Fox) and tennis matches at Seabright, N. J. (Universal). London's V-for-Victory propaganda drive got attention from Parmount and Pathe, while the former had views of the Dutch fliers who recently visited New York en route to England from Batavia. Pathe had an encouraging clip showing the arrival of U. S.-manufactured war materials at Cairo, and Fox offered a human interest bit of members of the Eagle squadron broadcasting from England.

Remainder of the bill was an unexciting succession of shots of rodeos, horse races, yachting, planes in flight and spiels by politicians (or similar special pleaders) on their pet causes. *Hobe.*

ROXY, N. Y.

Archie Robbins, Don Arres, Lane Bros., Toy & Wing, Ben Berri, Stan Ross, 12 Esquires, Gae Foster Roxyettes (24), Paul Ash house orch; 'Charley's Aunt' (20th), reviewed in VARIETY, *July 23, '41.*

Four first-rate acts, aided by a capable m.c. and his stooge, are nicely strung along with the Gae Foster Girls and 12 Esquires (male dance combo) for a slick stage presentation. Paul Ash has moved the Roxy house crew up on the stage and the musicians are nicely framed on a fancy stand that slides front and back as the turns demand room.

Archie Robbins, introduced as on a N. Y. stage for first time, opens as a gag teller and then carries on as chief announcer of different acts, a la radio musical broadcast. Signoff for the show is done in same manner. Robbins has nice delivery, but his material is mostly of ancient vintage—and some of it blue. Stan Ross, though not plainly tagged as his assistant, obviously is his stooge enters late in show in a series of well-done imitations of screen personalities, with the stooge doing the gestures and Robbins the chatter. Additionally, Robbins helps on song ensembles. Works nicely with all the acts, even on some clowning with the Lane Brothers.

The Lane Brothers rate top spot on this layout. They pack a large amount of tricks into their brief 10 minutes of acrobatic dancing, fancy rope-skipping and comedy gyrations. Cleaned up here right from start.

Toy and Wing, tabbed two Chinese who were born in N. Y., presently are using a swift-gaited dance act. Their ballroomology is slick, as is their speedy imitation of American jitterbugs. Miss Toy's toe dancing is right in the groove, hinting painstaking practice for her fancy meneuvers. Their finale also is calculated for cleanup results.

Ben Berri (last time reviewed his name was spelled with a single 'R'), comedy juggler, is a bright addition to the bill. He employs kidding technique for his most difficult juggling and Indian club twirling feats. Berri employs the stray juggled ball routine repeatedly to build increasing laughs.

Don Arres, radio tenor, parades a group of Latin-American tunes, including 'Rancho Grande' and 'In Argentina,' for nice returns. He's more accustomed to stage work than when he was here last year and does not drag out his repertoire, a previous mistake.

Roxyettes are using a small hoop drill and routine, closing with the time-worn phosphorescent effect shining on the hoops in front of a dark background. Closer is the real clincher, with Robbins and Arres balladaing 'The V Song,' tabbed the official tune of Bundles for Britain. This, of course, brings the Foster femmes out in tricky costumes, each forming a letter 'V' when arms are upraised. And naturally the finale builds into a giant 'V' formation with the Esquires. Swell showmanship.

Biz near capacity final show Friday (1), with Jack Benny's comedy, 'Charley's Aunt,' the big draw. *Wear.*

EARLE, PHILA.

Philadelphia, Aug. 1.

Vaughn Monroe orch (15) with Marylin Duke, Ziggy Talent, Biltmorettes, and Johnny Burke; 'Dance Hall' (20th).

There's very little—if anything—on the marquee to lure anyone inside the gate of the Earle this week, either in the way of stage attraction or screen fare.

Monroe's band, virtually unknown here, stacks up musically with the other jitteroo outfits that have shown here and seems to score with the younger set down front. The tall, goodlooking Monroe works hard. In fact, he works too hard. He could very well cut down on his number of appearances before the mike. Monroe could also delete several of the operatic numbers he essays. They slow down the band's stint to a crawl, once he gets it in high with pop stuff. Best in his vocal repertoire are 'Maria Elena' and 'Donkey Serenade,' which he yodels in a throbbing baritone.

Marylin Duke, a looker, gives out with the popular 'Hut-Sut' and 'Daddy.' (Don't the canaries sing anything else these days?) Ziggy Talent is amusing in his stint with his version of Joe E. Lewis' 'Sam, You Made the Pants Too Long' and 'Ants in My Pants.' An encore brought him back with a comic parody on the ballad, 'Tress.'

Johnny Burke's standard doughboy monolog act clicks a little more solidly this trio than during the days before the present big fuss. Even his corniest gags sample, 'They had two sizes in the Army—too small and too large') bring guffaws from the stubholders.)

The Biltmorettes, femme trio, have an entertaining turn with a number of difficult acro routines, including some adroit tumbling through twisting ropes.

Biz Friday evening was just fair. *Shal.*

STANLEY, PITT

Pittsburgh, Aug. 1.

Paul Whiteman Orch (17), Jack Guilford, Robinson Twins, Dolly Mitchell, Frank Howard, Mike Pingatore, Murray McEachren, Buddy Weed, Willie Rodriguez; 'Barnacle Bill' (MG).

A guy still has to pay off on Paul Whiteman. He's a better than even bet the minute he steps on any stage; half way through the odds are way out of line and at the finish they're positively exorbitant. The King of Jazz he was, he still is and the crown will probably be his as long as he cares to hold it. Since the good old days, the Whiteman band has changed personnel more often that the presidents of a South American republic, but the magic of his name remains potent enough to grab off the top men in the biz.

That's particularly evident in his present setup. It's a solid, substantial, showy outfit, fortified to the hilt in every department and a crew that makes plenty of music, the Whiteman way, of which there is little better. Regular lay-out has three trumpets, two trombs, three fiddles, five reeds, bass, drums, piano and banjo, but flock of the men double, and Whiteman can put half dozen fiddles or seven or eight saxes in the field any time he wants. It's a versatile gang, but then he has always had a versatile gang, so that isn't news.

Just as always, what Whiteman's peddling is real jazz; the brasses are outspoken and the reeds and strings keep the undertones sweetly mellow. 'Rhapsody in Blue,' of course, continues to be the opener—Whiteman wouldn't be Whiteman without it—'Intermezzo,' with an arrangement that's different, is a high spot and, for a finish, there's a medley of tunes Whiteman originally made famous, with Buddy Weed, Mike Pingatore, Willie Rodriguez and flock of others getting their innings. Weed makes the piano sing with 'I Got Rhythm' and Pingatore's still a whiz on the banjo and brings the house down with his flying fingers.

Whiteman's carrying two new vocalists, Dolly Mitchell and Frank Howard. Former he introduces as a 17-year-old and she's a little lady with lots of class. Doesn't look like the regulation band singer and resembles a sub-deb or a Vassar sophomore, and has a voice with oomph in it. Held the spotlight for five numbers at this viewing, clicking heaviest with 'Hut Sut' and 'Daddy.' Howard's a good-looking fellow with a basso-baritone pipes and could easily become a femme pash. There's a nasal something that creeps into his voice every once in a while, but since it isn't continuous it can probably be easily corrected. Otherwise, he has what it takes.

Jack Guilford proves his clever, sophisticated stuff is just as salable to a four-bit audience as it is to a $3.30 crowd ('Meet the People') or a cover charge clientele (Cafe Society). Young comic cleans up on everything, his chatter, his slow motion sportslight and finally his satire on 'Coming Attractions,' whodunits and 'Dr. Kildares.' Has an engaging, effortless manner and he's wondrously graphic both audibly and visually. Mopped up here. Robinson Twins, boy and a girl and couple of cute redheads, are the other outside act and their hoofing turn is okay if slightly conventional. Another click is Murray McEachren, the one-man band who unlike most one-man bands doesn't merely give a flock of instruments the old one-two brush-off, but actually plays them, and good. He also batons the band while the acts are on.

Biz fine at last show tonight, with full house upstairs and down. And the mercury hovering around 100.

Cohen.

TOWER, K. C.

Kansas City, Aug. 2.

Gordon & Rogers, The Three Kings, Maxine Turner, Seror Twins, Lester Harding, Herb Six house orch, Kenneth Heim; 'Dance Hall' (20th).

Entertainment average is improved on this bill over past couple of weeks, mainly on the individual appeal of each act. None hits especially high spots, but all have a little more than average to offer. The Six crew leads with a special arrangement on 'Friendly Tavern Polka' and Miss Turner follows to turn in a pair of control terp routines. Her dancing is limber and varied and she has looks on her side. Lester Harding takes over as m.c. to bring on Kenneth Heim, blind, am-winning trumpet player.

Neat bit is offered by the Seror twosome, identical twins. Make a great deal of play over their resemblances, topping this department with the inevitable mirror washing. Also contribute some novelty stunts, best of which is their picking musical tunes out of each other's coats. Harding turns his baritone on the patriotic range and makes Irving Berlin's 'Any Bonds Today' readily acceptable as his solo chore.

Work of the Three Kings, strong man with duo of fem balancers, is accomplished enough to get them out of the usual opening spot for acros and spot them on the far side of mid-show. They have devised several ways of pyramiding three high in precarious positions.

Closing 12 minutes are filled by Freddy Gordon and Jimmy Rogers, colored lads with line of rhythm songs, chatter and terping. Like most colored performers, their best work is terping, in which they feature the jumping splits. Songs are so-so and their chatter material is dusty. Two work hard and give some of the flare needed to close the 45 minutes.

Quin.

HIPP, BALTO

Baltimore, Aug. 3.

'Stardust Revue' with Mary Ahlers, Bob Stickney, Bill Herson, Three Girls in Blue, the Claytons (2), Norman Young, Fort Meade Funsters (3), Floryne Neuberger, Constanza Greco, Baltimore Rockettes (16), Felice Iula and House Orch (13); 'The Reluctant Dragon' (RKO).

Annual revue staged in tieup with the Baltimore News-Post by Ted Routson makes for good supporting portion to film on tap. Nicely set up and highlighted by Meda Cordova's well-trained chorus routines, current layout plays okay right up to finale, a stirring Pan-American picture number.

Following opening vocal by Mary Ahlers, chorus, coming on from audience, starts things with precision stuff, after which Bob Stickney, on stilts, gives out with all-right legemania. Makes way for Bill Herson, from WBAL here and currently on tap as m.c., to bring on Three Girls in Blue, harmony trio. Do arrangements of 'Hut Sut' and 'Let's Get Away From It All.' Gals sing well and set matters for the Claytons, boy and girl whip-cracking and lariat team, who strike note for cowboy hoofery by line, a bellringer very nicely spotted.

Norman Young, legit vocalist, takes hold for musical comedy medley followed by 'Old Man River,' after which the Fort Meade Funsters, trio of draftees from nearby Fort Meade, contribute real punch with mouth-organ playing, army gags and hoofery, all well sold and surefire for any audience. Hoofery by Weldon O'Toole, one of trio, shows possible professional background.

Herson takes hold next with some vocalizing at piano accompanied by clarinet, bull fiddle, and electric guitar down front from house orch. Gives out with 'Everything Happens To Me,' and 'Stop Kissin' My Sister,' nicely delivered and just enough.

Elaborate finale, with portion of gals whacking castanets to solo by Floryne Neuberger, followed by some conga motif and a sockaroo solo dance in flamenco style by Constanza Greco, builds to big show girl parade. Girls in typical native costumes are brought on with flags of Pan-American countries, climaxed by Canada and the Stars and Stripes, to the accompaniment of the 'Star Spangled Banner,' all in front of a colorful cyc. of flags and patriotic details.

Biz good. *Burm.*

PARAMOUNT, L. A.

Los Angeles, July 31.

Rube. Wolf and Orch (14), Low, Hite and Stanley, Bobby Gilbert, Barbarina and Pals, Fanchonettes (20); 'Shepherd of the Hills' (Par) and 'Sweetheart of the Campus' (Col).

Rube Wolf, backed up by the Fanchonettes and a couple of vaude turns, sums up as substantial fare here. It's a combo of vaudeville and presentation house fodder which goes over well. Wolf nifties and handles his crew deftly, getting the best results from solo efforts by clarinet, accordion, trumpet, sax and other players. His arrangements are suitable for family house trade, though not of the most recent vintage. A medley of snatches from popular numbers comes in for handy returns.

Aside from Wolf, the outstanding turn on the bill is Low, Hite and Stanley. This trio comprising a midget, a seven-foot, nine-inch giant and an average-sized citizen, uncork a topnotch comedy routine. Boys click as hoofers with smooth routines which are not sold entirely on wide disparity in size of the performers. Laughs are plentiful, with Low being employed to advantage in scraps with the other two.

Fanchonettes form the colorful and eye-filling mainstay of the show. Gals are expertly routined and impress strongly as a flash attraction with precision and tap dancing numbers. Bobby Gilbert gets over with violin gagging in collaboration with Wolf. Barbarina clicks with a clever novelty dog act. The Poms are cute and well trained, while the girl displays gams liberally and does an acrobatic number with one of the pooches balancing on her torso.

Mort.

STEEL PIER, A. C.

(MUSIC HALL)

Atlantic City, Aug. 3.

Rochester, Frances Faye, The Kidoodlers (3), Kenny and Norris, Joey Rardin, Gae Foster Ballet (16), Ben Yost Singers (8), Dick Dana, Pinkie Lee, Bobby Morris, Ryan and Benson, Walter Morton, Music Hall Orch (9).

Eddie Anderson, 'Rochester' of Jack Benny's radio show, talks and sings and dances as top name of good vaude bill at Frank Gravatt's Steel Pier on another peak week-end. Raspy voiced comedian got big hand on appearance at opening show Sunday (3), and drew laughs with his chatter.

However, his announcement that a big surprise was in store for audience because of a visit of someone they would like to see, etc., and asking for big hand of welcome, was not so good. Steel Pier audiences are accustomed to seeing screen and radio stars in person, and many in audience who believed Jack Benny was appearing got a marked let-down when Rochester remarked: 'Mr. Benny would like to have heard that.'

His trucking and jitterbug routine with Kitty Murray, plump colored girl, clicks. Caleb Peterson, who has joined Rochester's act, does excellently with dramatic vocalizing of 'Old Man River.'

Frances Faye, who is topbilled for week after Rochester's weekend here, warbles two numbers in lusty tones. They are 'Yes, My Darling Daughter' and 'Beat Me Daddy' to her own piano accompaniment. Joe Rardin, who bears marked resemblance to Jimmy Cagney, does some excellent imitations of cornet, slide trombone and bagpipes through nose and mouth. His gags and imitations of various auto horns and drivers is good for chuckles. He winds up with dramatic impersonation of Cagney in death scene from 'Angels with Dirty Faces.'

Kenny and Norris put on a neat comedy trapeze act, combining talent with clowning antics. Team breaks up after this week, when Kenny goes into the army. The Kidoodlers, comedy instrumentalists, provide some tuneful rhythms with their various-sized instruments and novel gadgets. Gae Foster Girls appear in two colorful numbers; first in Spanish dance with tambourines and later in waiting-for-the-train number.

Ben Yost Singers warble 'Strike Up the Band' and later, attired in white flannels and colored sashes, they sing 'Amapola,' joining the Foster girls in their Spanish number.

Comedy bits are interspersed by the end men of Frank Elliott's minstrels, with Dick Dana as m.c. Pinkie Lee's turn before mike with Dana as straight is good, ditto his song and dance number.

Eight shows skedded. Sunday, as on previous day, when high temps brought huge crowd to shore. Other attractions thrown in for 83c admission included Abbott and Costello's new film, 'Hold That Ghost' (U); Jimmy Dorsey's orch in Marine Ballroom; outdoor circus; winter sports; Gautier Bricklayers and Children's Theatre.

Carter.

STATE-LAKE, CHI

Chicago, Aug. 2.

Monroe and Grant, Three Freshmen, Lathrop and Lee, Al Bernie Uncle Harry Jamboree with Aunt Agnes; 'The Bad Man' (MG).

This week's bill, with the WGN Uncle Harry Jamboree (New Acts), is sure stuff for the youngsters. Otherwise it ranks as just average entertainment.

Opening are four straight vaudeville acts which save the show, starting off with Monroe and Grant, trampoline act. Turn consists of two men, one working in comedy attire, who do a series of well executed tricks. There are a multitude of laughs and act scores well.

Following are Lathrop and Lee, classy man and woman tap team, who offer a subtle exhibition of terping. Woman does a swell solo bit, which is topper of the act, and shows her to be a really fine hoofer. Appearance equally clean and impressive.

Al Bernie is on for his familiar bit of mimicry and manages to get great results by use of some bright gags. Male hand-balancing trio, the Freshmen, displays a neat assortment of tricks, interspersed with some okay comedy to win the house over. Act has improved since its last showing here and was well received. Following these straight vaudeville acts, Uncle Harry's Jamboree takes over for the balance of the show.

Biz good first show Saturday.

Gold.

TO RAZE HISTORIC THEATRE

Mexico City, Aug. 5.

Demolition is scheduled shortly for the historic Teatro Hidalgo, one of the oldest local playhouses.

The Hidalgo is booked to go in plans the civic administration has approved for affording the city yet another boulevard.

Night Club Reviews

CLUB MODERNE, S. F.

San Francisco, July 31.

Gertrude Niesen, Jack Marshall, Rosita and Deno, Rayburn Dancers (6), Carlton Ackley's Ork (5); $1.50 minimum.

Seeking to lift this 250-cover street-level spot out of the doldrums, Joe Merello has called in Sam Rosey, whose initial prescription is a show headed by Gertrude Niesen. Tonic should prove beneficial, opening night being better than usual, although crowd was slow in coming and caused first show to be set back half an hour.

Running 45 minutes, first portion is zipped at a fast tempo, then undergoes a change of pace after the final line number to give Miss Niesen free reign to set her own moods, which run the gamut and close the show. At the opener she had to fight off a drunk who wandered onto the floor, but overcame the upset for a sock finish which had the crowd with her 100%. At show caught, torcher opened with 'Dark Eyes,' following with 'My Man' and 'Mama Yo Quiero,' encoring with 'Frenesi' and 'Oh Johnny' with Bonnie Baker and Mae West interpolations, which got over particularly well.

With Jack Marshall as m.c., proceedings are inaugurated by the Rayburn girls, a trim, well-matched line followed by Rosita and Deno, who offer fast ballroom, whirlwind and Mexican clap-hands routines for solid returns. Pair stand about five feet and do a clear-cut job which is plenty neat. Femme's purple costume is okay under nitery lights.

Marshall's own turn comes next and is socko. He did a 12-week stretch at the 365 Club about a year ago and has a big following here. Mangling his mobile mush into everything from Popeye to a cable-car conductor, he packs plenty of laughs, scoring particularly with his Bopeep number (a Disneyish fantasy), a routine using nothing but a hat brim which he twists rapidly into endless combinations, and his story of the Joe who got too much service at a service station. Could have spent the rest of the evening on the floor. Line follows with a parasol number, soloing Alice Hewlett in a toe routine, which ties up the first half and leaves the stage to Miss Niesen.

Songstress wears a pink frock with black net top and bare midriff between. Reportedly in here on straight salary for a flat four-week booking, plan being to run in a new name every four stanzas.

Wern.

YACHT CLUB, PITT.

Pittsburgh, July 29.

Nan Blakstone, Herman Middleman Orch (8), Jay Jayson, Park and Clifford, Virginia Manch Girls (6), Shirley Heller; $1-$1.50 minimum.

Unlike most Pittsburgh night spots, Yacht Club isn't selling its summer customers short. Name shows that were launched early in spring to turn Little Jackie Heller's place from a big loser into a sizable winner are being continued during warm months as well. Current headliner is Nan Blakstone, who hasn't been around since the days of the old White Mansion, a swank, exclusive casino which has since gone the way of all police protection.

Blakstone gal is still a slick peddler of sophisticated song stuff, but Yacht Club's too big for her. She needs a small intimate room for her type of material; double entendre invariably requires a clubbiness with the audience. By the time it filters through a big room, the Blakstone metier has a tendency to lose some of its cleverness. Even so, she gets results, as much because of a smart head on her shoulders as through perseverance. For instance, she can size up an audience. Knows just how far she can go with any given crowd and senses the reaction immediately. If reaction she wants isn't there, she smiles a 'so well' and switches immediately to another number. Gal's not only clever but also smart, except for knocking her brains out in such a big room.

Visual stuff has invariably been a push-over at this spot so smasho of Park and Clifford is no surprise. They're a couple of hand-balancing experts and as good as they come. Some of their tricks are next thing to impossible and they mop up, but clean, with the high class grip-and-grunt repertoire. M.c. is a talented young man named Jay Jayson who works his way good-naturedly into the graces of the audience and then gives out double-barreled with the jokes, the patter and the impersonations. All Jayson needs is somebody to edit his material; most of it's good but could be condensed.

Virginia Manch dancers, good-looking line of six, not only have looks but also legs that can dance to match. They're on and off several times and give show a lift each time. Music by Herman Middleman's eight-piece outfit is more than just service-able, with okay vocal sets by Shirley Heller. Yacht Club's regular host and m.c., Jackie Heller, is out of the place for several weeks, playing other niteries, as well as theatres, in the east.

Cohen.

Blue Room, New Orleans

(HOTEL ROOSEVELT)

New Orleans, Aug. 1.

Tito Coral, Rosita Rios, Estelle and Leroy, Victoria Cordova, Samba Sirens and Del Casino's Orch; $1.50 minimum week days, $2.50 Saturdays.

Giving every indication of being the biggest draw this class spot has ever had, the Copacabana Revue is a crackerjack show in pace and entertainment. It is a departure from usual policy of town's leading nitery and a credit to the management. Room was sold out completely on opening night.

Revue is comprised of a bevy of Latin American names, line group of lookers with nifty chassis and oomph, and Del Casino's band.

Entertainment gets underway with a rousing singing and dancing opening featuring Tito Coral, Brazilian baritone with swell pipes; Victoria Cordova, Latin songstress, and the Samba Sirens, a sextet of lovelies who form pretty background.

Rosita Rios follows with a group of the better equatorial tunes and sells her ballads well. She possesses beauty and an ear-soothing voice and has plenty of tropical vigor and appeal.

Outstanding contributions are her Latin versions of 'Ferryboat Serenade' and 'Amapola.'

Estelle and Leroy, a classy dance team, proved socko in their turn. Tastefully costumed, their smooth and easy style is eye-pleasing. Young and good looking pair are an asset to any show. Their act includes the usual ballroom steps, turns and spins, and some slick variations.

The Samba Sirens are costumed well in their three tropical routines and contribute plenty to the success of the revue.

The work of Casino's crew is a notable feature of the show, boys being equally at home with sweet and swing as well as the Conga and rhumba rhythms. Casino sings with the band. He foregoes batoning during the show for the m.c. chore, which he handles nicely without being too wordy.

Liuzza.

New Acts

FRAKSON
Magic
8 Mins.
Waldorf-Astoria, N. Y.

Technically Frakson is by no means a 'new' act. He was first noticed at the Palace in 1926 by *Con* who emphasized Frakson's skill with cigarets, palming, etc., in the Cardini manner. Since the latter's dominant identity with that sort of thing, in recent years, the progressive Frakson has wisely switched around completely, using that incidentally and going in for Houdinlesque illusions.

The kingpin is the disappearing radio. A very substantial looking practical radio, with wire cord, which may or may not be picking up something from the air (more likely it's a disk that emits music and dialog) is made to disappear under the fancy shawl, much in the birdcage manner. Only this looks more difficult.

Another strong trick is the one with the large deck of playing cards and the shift of the selected card into a balloon. It's an excellent illusion.

Frakson is a smooth and suave performer. When the old Keith vaude scouts first brought him over in '26, the impression was that he's French. Actually Spanish, his address is still properly stilted to impart that Continental touch. He clicks big at the Waldorf-Astoria's Starlight Roof, where caught, and is a cinch for rostrum or cafe floors anywhere.

Abel.

UNCLE HARRY JAMBOREE (6)
Kiddie Revue
30 Mins.
State-Lake, Chicago

Well known as a kiddie radio show, this act figures to draw good biz wherever the program is aired. Presenting all kid talent, act assumes nature of an amateur show, but withal is pretty fair entertainment. Idea of the program on the air is a safety club for children, and some semblance of the idea remains in the stage presentation.

Uncle Harry seems at home on the stage and plays the piano to accompany the youngsters, injecting humorous comments at frequent intervals. Aunt Agnes doesn't fare so well, seeming ill at ease, and apparently not knowing what to do with herself in front of an audience. Kids are only fair and, outside of looking cute, have little talent.

However, act is good for kid audiences.

Gold.

B'way Still Ambling; 'Ice,' $21,500, Now Leads, Topping 'Hattie,' $20,000

That expected summer boom is still not in evidence and doubtful that it will materialize. September arrivals may perk up business, but so far residents and visitors are partial to beaches and the country.

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

'Arsenic and Old Lace,' Fulton (30th week) (CD-938; $3.30). Appears less affected by the summer let-down than any other show; last week the gross was again quoted over $16,000, or virtual capacity all times.

'Claudia,' Booth (25th week) (C-712; $3.30). Indications still are that engagement will hold over well into fall period; business remains solid, though not heavy with gate around $8,500; Chicago company being formed.

'Hellzapoppin,' Winter Garden (150th week) (R-1,671; $3.30). Talking about another house when 'Crazy House' is ready, and that's possible; $15,000 provides some profit.

'It Happens on Ice,' Center (second repeat engagement) (3d week) (R-3,027; $1.65). Went up another $1,500 and business during last week indicates that strong resumption pace was not a freak; quoted around $21,500, quite profitable for rink show.

'Life with Father,' Empire (90th week) (C-1,006; $3.30). Still making goodly profit weekly, but attendance on the offish side, with last week's gross $11,500; looks sure to hold over into fall period.

'My Sister Eileen,' Biltmore (32d week) (CD-991; $3.30). Again quoted at $8,500, which is very good considering season and conditions; figure topped Chicago company gross as previously.

'Pal Joey,' Barrymore (32d week) (M-1,104; $4.40). Cast changes may count in slipping biz, but other factors probably more pertinent; down to around $12,000; management changed mind and talks of touring next month; Dave Burns replaced Jack Durant.

'Panama Hattie,' 46th St. (40th week) (M-1,347; $4.40). Had been topping list since 'Lady in the Dark' suspended, but now off; around $20,000, with 'It Happens on Ice' the best money-getter now; Lorna Lynn replaced baby Patsy O'Connor.

'Separate Rooms,' Plymouth (71st week) (C-1,107; $3.30). Anna Sten mentioned to join cast in Glenda Farrell's place; around $3,500; 'The Wookey' slated to follow in Sept. 8.

'The Beautiful People,' Lyceum. Stopped last Saturday (2) after playing 15 weeks; around $3,000; 'Mr. Big' next attraction probably in September.

'The Corn Is Green,' National (38th week) (D-1,162; $3.30). Confident that engagement will continue well into fall period, although business has been off; around $8,000.

'Watch on the Rhine,' Beck (18th week) (D-1,214; $3.30). Although not capacity, is getting great business for drama in summertime; quoted around $16,600; only 'Arsenic' is on that level among straight plays.

'Bitter Sweet' Opens OK In St. Loo; 'Widow,' 41G

St. Louis, Aug. 5.

Noel Coward's 'Bitter Sweet,' presented in the Municipal Theatre Assn.'s alfresco playhouse in Forest Park in 1933 and 1936, opened another one-week stand last night (Monday) before a mob that paid an estimated $4,000. Norma Terris, who scored in the 1936 presentation, and Roy K. Shafer, tenor, clicked in bearing the brunt of the warbling chores. It will be the only p.a. of this pair during the current season.

Rose Ingraham, Palmyra, Mo., songbird and a discovery of the Grand Opera Assn., made a successful bow. Those in the supporting cast who click are William O'Neal, Joseph Macaulay, Jack Donohue, Ruth Urban, Bob Lawrence, Ethel Taylor, Maryon Dale, Frederick Persson and Patricia Bowman.

'The Merry Widow,' the Franz Lehar piece that has always proved a coin-gatherer here, wound up seven-night stand Sunday (3) with a swell take of approximately $41,000. Fine cast, o.k. weather and raves by crix combined to put the piece across.

'Accent' $7,400 in A. C.

Atlantic City, Aug. 5.

'Accent on Youth,' with Sylvia Sidney and Luther Adler, grossed approximately $7,400 for week ending Sunday (3) at Garden Pier theatre. This is largest b.o. here this summer.

'The Man Who Came to Dinner,' with Taylor Holmes, opened last night (Monday).

'Father' Fine $12,200 In 9th Det. Week

Detroit, Aug. 5.

'Life with Father' is on its way to become an institution here as it enters its tenth week at the Cass with boxoffice still very much on the pleasant side.

Ninth week was good for estimated fine $12,200, a drop of only $300 from previous week, despite heat wave.

'EILEEN,' $7,600, ONLY SHOW IN CHI

Chicago, Aug. 5.

Now there is only one show in the entire city of Chicago, and that is 'My Sister Eileen,' following the duck last Saturday (2) of 'Hellzapoppin' after 12 weeks and Phil Baker's 'Charley's Aunt' after five days.

Demise of 'Aunt' was one of the quickest in the history of Chicago legit, and especially so for a show with a name background. Came in on Tuesday (29), drew favorable notices but failed to top $400, and in midweek was running under $200 per.

Estimates for Last Week

'Charley's Aunt,' Studebaker (1,200 $2.75). Opened on Tuesday (29) and closed on Saturday (2). Press was excellent but business was not, and the show finished quickly on a take under $2,500.

'Hellzapoppin,' Erlanger (12th and final week) (1,400; $3.30). On final week zoomed to near capacity and took down walloping $25,000. Had moved into the Erlanger after five weeks in the mammoth 4,000-seat Auditorium. Show moved to Coast.

'My Sister Eileen,' Harris (24th week) (1,000; $2.75). Comedy is doing steady business and is holding easily to a profitable pace; $7,600.

Margot Grahame Plays Mt. Kisco Under Waiver Courtesy to Ben Boyar

Margot Grahame, former London legit actress and more recently in Hollywood, will star in a tryout of 'Hollywood Story' late this month at the Westchester playhouse, Mt. Kisco, N. Y. She is also set to do the show on Broadway in the fall, if it is brought in.

Ben Boyar, who has an interest in the play, was given a waiver yesterday (Tuesday) by the Equity council to the association's alien rule, to permit Miss Grahame's appearance.

'CABIN' PULLS $25,000 IN 2 L.A. WKS.; 'JUMP' 10G

Los Angeles, Aug. 5.

'Cabin in the Sky' wound up with estimated $13,000 on the second and final week of engagement at the Biltmore, representing a neat $25,000 for the two-week stay. It bowed out Saturday night (2), giving way to incoming 'Hellzapoppin',' which relights the Biltmore tomorrow night (Wednesday) for a fortnight and will be followed by 'Tobacco Road.'

Other colored musical here, Duke Ellington's 'Jump for Joy,' at the Mayan, is still going strong with approximately $10,000 for the fourth week. Ellington show, which has been considerably revamped, continues to draw heavily from the negro colony.

'The Vinegar Tree,' with Billie Burke, completed a six-week stay at the El Capitan, Aug. 2, with $7,000. House goes dark pending another booking.

'Show Off' $6,600 in S.F.

San Francisco, Aug. 5.

Fourth week of Joe E. Brown's 'The Show Off' at Duffy's Alcazar collected estimated $6,600, okay.

Stays a fifth frame, then makes way for 'Quiet, Please.'

Selznick's Play

David O. Selznick took an option on 'London Nocturne,' legit play written by James Hogan, film director, and Tom Dugan, actor, for strawhat production at Locust Valley, Long Island.

Selznick's idea is to produce it as the second of his summer stock shows at the Lobero.

'JACKET' WILL GO TO B'WAY

Marblehead, Mass., Aug. 5.

'The Yellow Jacket,' with Alexander Woollcott, is now reported to be a definite Broadway possibility for next fall. 'Jacket' is being revived by North Shore Players here Aug. 11 with Woollcott, Harpo Marx, Rex O'Malley and Fay Wray.

Jane Cowl will star in 'Candida' for the first time at this same theatre, week of August 16.

Molnar Preem

Gloucester, Mass., Aug. 5.

Oscar Serlin is staging the world premiere of 'Tha King's Maid,' by Ferenc Molnar, at Bass Rocks theatre here Aug. 25. This is the first play Molnar has written since coming to the U. S. in January, 1940, as a refugee from Hungary. Sam Jaffe and Teresa Wright will play the lead roles, and Martin Manulis, co-manager of the strawhat, will direct.

Both Serlin and Molnar will come to Gloucester next week when rehearsals start.

Ann Corio De-Bumped

Fitchburg, Mass., Aug. 5.

Ann Corio boarded at the home of a local minister here last week but it carried no weight with the town censors. They ordered a bump—which she never resorts to in burley—deleted from 'The Barker.'

Peeler renewed last week the strawhat tour which was interrupted when she broke her ankle about a month ago in doing an over-strenuous Tondeleyo in 'White Cargo.' She's playing Metunuc, R. I., this week.

Selznick's 'Dundass'

Santa Barbara, Aug. 5.

'Lottie Dundass,' by Enid Bangold, British playwright, is slated as the second play in David O. Selznick's summer stock season at the Lobero theatre.

Show opens Aug. 13, following the opener, 'Anna Christie.' Star and cast are still to be named.

Big 'Colony' Biz

Manteo, N. C., Aug. 5.

Paul Green's 'The Lost Colony,' currently in its fifth summer at the Waterside theatre here on Roanoke Island, is having a record season. Attendance for 20 performances during July was about 5,000 more than for 25 performances in July of last year.

Decreased rainfall is credited with some of the improved business, but an added factor is believed to be the unprecedented number of tourist visitors.

'Finest Hour' Tryout

Pittsburgh, Aug. 5.

'Their Finest Hour,' new play by J. Franklin Jones, radio scripter and former actor, being tried out this week at the Pine Grove Playhouse, Cambridge Springs, Pa. Brock Pemberton has been working with author on some revisions.

Jones is a Pittsburgher and got his start here with old George Sharp stock company, but for last several years has been in New York writing radio shows.

Previews for Soldiers

Marion, Mass., Aug. 5.

Cledge Roberts, manager and director of the Harbor Playhouse here, located a few miles from Camp Edwards on Cape Cod, is giving the soldiers a break and they are providing him a test-preview audience each week.

Boys in khaki are given a preview every Tuesday night at 25c a head, and the Army convoys up to 500 officers and privates to the playhouse.

Up Price for Ian Keith

St. Louis, Aug. 5.

For the second time this season the Civic theatre, St. Louis County strawhatter, has tilted its admish scale when a name actor has been brought here to play a lead role. Ian Keith, in 'Twentieth Century,' gets underway tonight (Tuesday) with the usual admish of $1.12 hiked to $1.68. Several weeks ago, Philip Merivale played in 'The Talley Method' at $2.20.

Inside Stuff—Legit

Irving Berlin will operate the Music Box, N. Y., which was actively handled by the late Sam H. Harris. That was decided on when Berlin was named by the board of directors as treasurer of the 239-247 West 45th Street Corp., the post held by the late showman. Widow, Mrs. Kathleen N. (China) Harris, was elected secretary. Balance of the board are Dennis F. O'Brien, Lee and J. J. Shubert. Latter are respectively president and v.p. of the owning company.

Shuberts, however, do not control, as their stock interest is one-third of the corporation. Berlin and the Harris estate own one-third each and voted together at the board meeting. Other executors of the estata who voted that portion of the stock with Berlin are George M. Cohan, Mrs. Harris and O'Brien.

Same staff is expected to remain at the Music Box, with Morris Jacobs, general manager, and William G. Norton the house manager. Moss Hart, co-author of 'Lady in the Dark, final production made by Harris, is now the titular manager of the show, which relights at the Alvin on Labor Day. He has signatured the cast's contracts for next season. Late showman was one of the managers not required to post salary guarantees with Equity, but the new management must do so and $12,000 was placed on deposit for that purpose. Paramount has a considerable financial interest in 'Lady.'

United Booking Office watched with interest the business drawn by 'Native Son' at Maplewood, N. J., last week. Much to the surprise of the house management, tha draw was strong at matinees, getting $700 at 77c last Wed. (30) afternoon. Indicated that 'Son' is one of the shows that UBO will take an interest in next season because of the road possibilities. 'Son' played the St. James, N. Y., staged by Orson Welles in a spectacular manner, but closed around $35,000 in the red despite critics' praise.

Maplewood showing and other summer bookings are under stock conditions, show presently being operated by Wee & Leventhal, with Canada Lee and Anne Burr, of the original cast, appearing. As a stock attraction, local settings are okay, but, when and if the show tours regularly, stagehands' requirement calls for 27 men in the crew, as at the St. James. Unless a concession is made by the union, it is not certain that the show will go out.

John Golden is expected to open an office in Chicago, principally for press purposes in advance of two attractions, probably the first incomers in the Loop for tha new season. John Pollock and Gertrude Bromberg trained for the stand Monday (4), one month ahead of 'Claudia' and 'Theatre,' slated to open at the Selwyn and Harris theatres.

Cornelia Otis Skinner will star in 'Theatre,' adapted from a Somerset Maugham story. Leads for 'Claudia' will be set this week, principally the selection of a young actress to play the title part. Other principals mentioned as engaged are Don Wood, Beverly Bayne and Margaret McNamara. Original 'Claudia' is expected to holdover at the Booth, N. Y., until Thanksgiving.

Monday evening Golden presented defense bonds to all the cast, staff and crew of 'Claudia' in celebrating of its 200th performance. Bonds valued at $200 were the average gift. Total amount around $3,000.

John Peter Toohey and Benny Kornzweig will press agent the new George S. Kaufman-Edna Ferber play which Max Gordon will present. It is the play that the late Sam H. Harris was to haya produced. Kaufman will be co-producer, but whether his nama will be used in the billing has not been decided. Show is due into the Music Box, N. Y., early in the fall, but there is some differences over sharing terms. 'Mr. Big,' which is slated into the Lyceum, will be Kaufman's first show as a producer on his own.

Toohey and Kornzweig will not be on the payroll until Aug. 15. Same press office will continue to be the press contact for 'Lady in the Dark,' Alvin, resuming Labor Day.

Boxoffice of the Alvin, N. Y., has reopened for the sale of tickets for 'Lady in the Dark.' When tha show suspended early in June the b.o. remained as is for a time, but it was decided that the relighting date for 'Lady' was too far in advance to keep a staff on the job.

Extra space ads were inserted in the dailies Monday (4) announcing the ticket sale. It is made clear that the resumption's start will be Tuesday, Sept. 2, one evening after Labor Day, there being a sell-out party booked on the latter evening.

Nocky Johnson, political boss of southern New Jersey who was given the limit of 10 years in jail for tax evasions last week plus a $20,000 fine, was rather well-known to show people, dating from the time when major musicals opened at Atlantic City. He was also interested in night clubs at the resort, principally through his friendship for name artists. His marriage to a former show girl, Florence Osbeck, the evening before the severe punishment was meted out, was an ironic touch.

Joseph W. McGovern was appointed special master to determine tha amount of damages suffered by Nellie Harris for the plagiarism of her husband's book in the play, 'Oscar Wilde,' by Gilbert Miller, Norman Marshall, Leslie and Sewell Stokes and Heron Productions. Judge Vincent Leibell in N.Y. federal court had ruled that the defendants had appropriated material from Frank Harris' 'Oscar Wilde, His Life and Confessions' for their play. Profits are estimated to be approximately $80,000.

Current Road Shows

(Aug. 6-17)

'Anna Christie' (Ingrid Bergman)—Curran, San Francisco (6-16).

'Charley's Aunt' (Phil Baker)—Brighton, Brighton Beach, N. Y. (11-16).

'Hellzapoppin'—Biltmore, Los Angeles (6-16).

'Jump for Joy' (Duke Ellington)—Mayan, Los Angeles (6-16).

'Life With Father' (Dorothy Gish)—Cass, Detroit (6-16).

'My Sister Eileen'—Harris, Chi. (6-16).

'Native Son'—Windsor, Bronx, N. Y. (6-10); Flatbush, Brooklyn (12-17).

'Quiet Please'—Alcazar, San Francisco (7-13).

'Show Off' (Joe E. Brown)—Alcazar, San Francisco (6).

'Vinegar Tree' (Billie Burke, Paul Cavanagh)—El Capitan, Hollywood (6-16).

CORNELIA SKINNER IS EQUITY'S 2ND V.P.

Cornelia Otis Skinner and Dudley Digges were named vice-presidents of Equity yesterday (Tuesday) by the council, to serve until the next annual meeting in June, 1942. Miss Skinner succeeds Florence Reed as second vice-president, and Digges replaces Peggy Wood as fourth vice-president.

Miss Reed and Miss Wood resigned the offices and as council members in protest over the recent re-election of Alan Hewitt to council of an independent ticket.

Jessica Tandy Set

Jessica Tandy, British actress, whose last Broadway appearance was in 'The White Steed,' is set for the part of the villainous Abigail Hill in 'Anne of England,' which Gilbert Miller will place in rehearsal about Sept 1 for an opening at the St. James, N. Y., Oct. 1. She will be featured in support of Flora Robson.

Adaptation by Mary Cass Canfield and Ethel Borden from Norman Ginsbury's 'Viceroy Sarah,' which was tried out last summer at Deertrees theatre, Harrison, Me., has current historical connotations.

Claim Shuberts Can't Control League, Despite Operating 23 B'way Houses

Although the Shuberts undeniably will operate a distinct majority of Broadway legit houses (23 out of 37), it is stated that they cannot control the League of New York Theatres, despite some opinion to the contrary. Pointed out that the Shuberts have but one vote in the League, same going for any other members who may have multiple theatrical enterprises.

That was set forth in letters sent by the League to the half dozen producers who withdrew last winter, when other managers threatened suit against the Dramatists Guild over changes in the basic agreement. Since then the rift has healed and it is claimed that the League membership is more in harmony than at any time heretofore. Invitation to rejoin also included the suggestion that the League should be entirely representative and as all showmen necessarily operate under contracts arranged by the League with the various unions, all should participate in the making of such agreements. Participation in the expense of the League was made a secondary matter.

Those who withdrew included the playwrights, Oscar Serlin, Lindsay and Crouse and George Abbott, most of them being members of the Guild also. When legal proceedings were started, a leading author-manager declared that it was inspired by the Shuberts, who had threatened to 'get' the Guild, allegations in the complaint being that the latter was a monopoly. Indicated at the time that the Shuberts controlled the managers body.

Dues to the League consist of payment of $10 weekly for each week a theatre is lighted, same sum being payable from shows when playing. If all 23 houses were lighted during the season the Shuberts would pay $230 per week, plus $10 on each show they present.

League has a rule that no management is required to pay more than $3,000 per year in total, no matter how many shows and houses are in the same hands. That rule was claimed to have been adopted for the benefit of the Shuberts. Move was made to rescind, placing all managers on the $10 per week per show and per house basis, but the idea was shelved. With the Shuberts having such a flock of theatres under their control, however, the matter may again be threshed out.

3 Mpls. Houses Invite Wreckers; Would Leave Town Minus Legit Site

Minneapolis, Aug. 5.

Minneapolis will be without a home for legit roadshows this season if insurance company owners of the Lyceum, 2,300-seater, go through with proposed plans to wreck the structure to save taxes.

There also are reports that the 4,000-seat Minnesota now in receivership and dark, will be torn down for a parking lot. There is no tenant in prospect for the house.

Still another Minneapolis theatre, the Alvin, recently badly damaged by fire, may not be repaired. It is the only spot available for burlesque.

CHI AUD GOES DARK

Attempts by Citizens to Keep It Open Fail

Chicago, Aug. 5.

Auditorium theatre and hotel finally went dark on midnight July 31 despite all the attempts of civic-minded citizens and authorities to save the town's most notable theatrical landmark and acknowledgedly one of the world's finest theatres. Auditorium shuttered when the Congress hotel, across the street, served notice that it would no longer service Auditorium property with light and heat, an arrangement which had existed from the beginning.

Meanwhile, the Auditorium Music Foundation, recently formed for the express purpose of saving the property from demolition, continues to struggle with the maze of involvements of tax, water, light and heat bills, etc., and continues to hope that it may be able to get the house open again by Nov. 1.

North, Chi Literary Ed, Wins Play Prize

Chicago, Aug. 5.

Sterling North, literary editor of the Chicago Daily News, received the nominal award for the best original play, 'Early to Bedlam,' presented through Marjorie Montgomery Ward Baker and the Oconomowoc. (Wis.) Coach House Theatre, which is headed by Thoda Cocroft, press agent and chief of the American Theatre Society-Theatre Guild in Chicago.

Due to recent sale of the Wisconsin estate there is no Coach House season this summer, but, in order to keep up interest among playwrights, a nominal award of $25 for the best script was decided upon, instead of the regular $300.

New housing plans for the Coach House for next season, however, are underway.

Saroyan Yanks 'People' After 15 Dizzy Wks.

After spectacular stunts attracted attention to William Saroyan's 'The Beautiful People' at the Lyceum, N. Y., but not much business, the play finally folded Saturday (2), after playing 15 weeks. Saroyan had his last fling, following a 'positively last week, we think' announcement. For one day the ads were changed to read the last times and then went on to announce: 'Next season, best play of the year again; 'Jim Dandy.' If it's a Saroyan play, it's got a plot.'

There was quite a difference of opinion over whether there was a plot in 'People,' but the author had grounds for the 'best play' idea, because half a dozen critics said so when they voted on the annual award. 'Dandy' is one of Saroyan's new flock of scripts.

In his telegraphic message from the Coast to shutter 'People,' he added: 'And don't give away any dishes or tips on horses.' That probably referred to his earlier idea of giving patrons their money back if they didn't like the play—or even if they did. A number of people, mostly those who had 55c tickets for the gallery, did get the kickback, but most of those who attended during a period of two and one half weeks didn't have the nerve or the inclination to get the refund.

Whether Saroyan made coin with 'People' is not certain, although he claimed the cost of production had been earned back some weeks ago. The play operated in the red during the past month of its engagement.

'People' is slated for two weeks with Wee & Leventhal early in September, but may play Atlantic City before then and goes to the road in the fall. Saroyan sent a 188-word salute by wire to the cast on the closing day which read:

'As the time for the final curtain's fall draws near, let me send each of you sincere thanks and warm regards. Through you the theatre has once again demonstrated its youthfulness, revealed the source of its endurance, and proved its capacity to accept and refine the life and talent of its time. 'The Beautiful People' now stands as a mark of easy-going punctuation in the chronicle of our theatre—something casual like a comma—halting the necessary phrase, to make way for another. Marks of punctuation are more difficult to appreciate than the language they control or create, but even so, your work in establishing this play constitutes another triumph for the theatre and for the people it serves. Asking and giving no quarter but faith, the contest has been well waged by both sides, and has proved itself well worth the waging. As always in the best contests, the opponent has been no enemy, and the victor has been no fool with a sledge-hammer and a dollar's worth of supper—but anybody with a smile and a nickel's worth of faith. Good luck, always.'

Letter from Saroyan

Fresno, Calif.

Editor, VARIETY:

Here's news:

Saroyan fails to write play in three days.

William Saroyan (listed in Who's Who) last week broke another record by failing to write a new play in three days. Title of play was to have been 'Action, Action.' Story was to have involved gamblers, prize-fighters, soldiers and two young women, both named Hazel. Writer, working easily in hometown Fresno, attributed new record to wonderful weather and abundance of relatives on hand. Writer is also said to be jiving with well-heeled picture studio on deal involving $50. Studio wants writer's name for $100. Writer is settling for $50 and the first half of his name, William.

Bill Saroyan.

Taking the Bows

Toledo, Aug. 5.

John W. Ehrle, managing director of the Toledo Civic Opera Ass'n, and his wife, Electa Leonard, are the leads in the 'New Moon,' final program of the four-week current season at the Zoological Park amphitheatre, which opened Monday (4). Other principals are Lucius Metz, John Tyers, Detmar Poppen, W. J. McCarthy, Clifford Steele, Rowan Tudor, Melissa Mason, Virginia Bolen, Billy Sully and Dalton Hille.

Maurice Kelly, dance director of the company, and his assistant, Betty Yeager, also appear in the operetta.

TWO MORE FILM CHAINS SET 'FATHER'

Minneapolis, Aug. 5.

'Life With Father' has been booked over the circuit of the Minnesota Amusement Co. during the coming winter period. Chain is an affiliate of Paramount and it is understood that the Oscar Serlin stage play will be presented elsewhere in Par-operated film houses.

This follows the lead taken recently by RKO in opening up its theatres to 'Father.'

B. & K. Books 'Father'

Chicago, Aug. 5.

A. W. Jones, for Balaban & Katz, has booked 'Life With Father' into film theatres at Rockford, Peoria, Springfield and Decatur, play to be shown during January. Other B & K houses are expected to be opened to the stage play next season.

TREASURERS' UNION ASKS CONCESSIONS

Treasurers union has asked for several changes in its basic agreement with the managers, notification having been sent the League of New York Theatres. Principal proposal is that three people be employed in the boxoffice in theatres where the capacity is 1,000 or more—that is, if business warrants the added ticket seller.

Most managers engage a third person for successes or during the period of strong business. Union suggests that a committee of two—one from the League and one from the Treasurers—shall decide when a third man should be put on.

Third person would be paid $60 weekly, same as the assistant treasurer (treasurers are paid $65). Boxoffice union also seeks pay for preview performances, since they are required to be on the job whether tickets are gratis or not. Another concession sought is that the ticket staff be put on the payroll one week prior to premiere, instead of three days before.

Objection is made to the presence in the boxoffice proper of producers and company managers. Interference at times is claimed and, as ticket-sellers are under bond, other persons are not supposed to be within the boxoffice. Union is also looking forward to possibilities. They say that if the cost of living increases, as indicated by published indexes, they want the right to talk over pay hikes to equalize the boost.

New Equity Proposals, Including Pay Boost to $50, 'Endangering' Strawhats

'If Equity makes any more rules that would restrict summer theatres, they will all close,' was the observation of a well-informed member when told of the number of proposals made in council recently. While it is generally conceded that many rural shops are faring exceptionally well so far this season, there are plenty which aren't and reported just about getting by.

Whether the suggestions were made by new councillors was not stated. The attitude of the newcomers named to replace those who resigned because of dissatisfaction over the recent election has not yet been established.

Among the new demands from strawhats are electric fans in dressing rooms and private lavatories. Some of the summer spots are quite modern plants, but the majority are old, converted buildings operated by people with backing too limited to include reconstruction. Equity regards the summer stocks as summer surcease for younger players and rank-and-filers, and opinion appears to be that if some actors don't like conditions in the country they should not accept such engagements. Leaders also say that the same requirements for the comfort of actors that apply to Broadway and the road can hardly be expected in the barns.

One proposal doubtful of getting the nod would raise the minimum pay from $40 to $50 weekly, placing it on the same footing as New York and the road. Contended that this is too radical, and that such a boost might result in most rural spots being forced into the red, the margin between operating profit and loss being that narrow. When Equity raised the minimum to $50 last season, the summer theatres were expressly not included for that very reason.

One of the most vexing problems to the rank-and-filer is the matter of his standing in Equity. Many are back in payment of dues, and when offered a job in the sticks are hesitant to accept because the amount of pay is hardly as much as they owe the association and the engagement may be for a single week. Appeals have been made for a solution, since it has been the custom in Equity to modify the dues owed by members who have been victims of unemployment. Some members in the same predicament are said to have accepted the quickie jobs, taking a chance on being called to account.

Stooge Asks 25G For Injuries in Dante Bit

St. Louis, Aug. 5.

Because he served as a volunteer stooge for Dante, the magician, and suffered injuries in a 'spook' chamber act last February, M. Jack Garden, an attorney, last week filed suit in Circuit Court for $15,000 damages against the Southern Real Estate and Investment Co., owner and operator of the American (legit) theatre in which Dante appeared for two weeks. Garden's petition charges that at the request of members of the act, he left his seat in the audience to participate in the 'spook' routine.

On reaching the stage he was directed to sit on a chair in a dark box, the petition recites, and while there was 'suddenly kicked from the box,' landing on the floor of the stage, suffering severe and permanent back injuries.'

Joint Mgr.-Agcy. Group Will Ask Wash. to Revise

Movement has started for the purpose of seeking revision of the federal regulation as regards stamping the price of tickets sold by agencies. Strict interpretation in Washington of the rule as applied to tickets ordered over the telephone by brokers is recognized as an important problem both by the agency men and the managers. Expected that that a joint delegation, for the first time, will seek relief for what is generally regarded as an unnecessary hardship and business deterrant.

A Washington official declared that every ticket sold by a broker must be stamped with his name and the price charged, whether the ticket is actually in his possession or not. A few agencies claim that when last-minute orders by telephone are made a man is sent to the theatre and the tickets stamped. Others say such a process is impossible or impractical, unless such sales are held to a minimum. Still others explain that the ticket order is stamped with the price paid—which the tax people have nixed as insufficient.

There were 17 brokers fined from $100 to $500 each recently for not actually stamping tickets sold at the 'last minute' usually by phone. They are aware that they are subject to further punishment which may include incarceration for further violations and therefore are in a quandary about selling tickets by phone order.

The managers are cognizant of the situation and agree that the regulation should be changed, else a considerable amount of business will be lost. There is little last-minute selling at this time, but a change in the rule is believed to be a must before the new season gets into stride.

PLANS N. W. CIRCUIT FOR DUFFY'S S.F. SHOWS

San Francisco, Aug. 5.

H. M. Becket, of Metropolitan Theatres in Seattle, has approached Henry Duffy with a proposal to develop a northwest circuit for shows Duffy is building at the Alcazar here. Operator seemingly is very anxious to route productions north and has specifically asked for Joe E. Brown's 'Show Off,' current.

Can't take show in question until after Labor Day, however, so that particular deal will hinge on what Brown is doing at the time, comic closing here this week.

Wayburn Seeks Material

New Wayburn, who directs a 'junior player' group at the Starlight theatre, Pawling, N. Y., will present a new revue, 'Off the Cob,' at the strawhat Aug. 26-31.

He is assembling material and doing casting now.

Maplewood Strawhat, With 30G Net in Sight, Will Top the Haylofts

Although the management of the summer stock in Maplewood, N. J., Cheryl Crawford and John Wildberg, won't admit it for several reasons, it is indicated that the Fabian house will make a bigger profit on the season than a flock of other spots combined. House was not included among those country theatres reputed to be away ahead in a partial survey last week, which fact steamed up the Maplewood bunch.

Stated that the spot will net $30,000 or more, provided the balance of the summer is as well supported as the first half. In other summers most summer stocks called it a good season if earning $2,000 or $3,000. Those strawhats are usually limited capacity hideaways.

Maplewood has a larger capacity than the average summer theatre, with more than 1,200 seats, it formerly being a picture house. Other places of similar capacity include such stocks as Marblehead, Mass., Indianapolis and Denver (Elitch Gardens).

BROMLEY'S B'WAY PLANS

Springfield, Mass., Aug. 5.

Harold Bromley, partner with Harold J. Kennedy in presenting a five-week summer theatre season which opened here Monday (2) with Ruth Chatterton in 'The Constant Wife,' plans to produce a new play, 'Triplicate,' by William Roos, on Broadway this fall.

Although Roos is better known for detective yarns, his play concerns baseball.

Plays Out of Town

ANNA CHRISTIE

Santa Barbara, July 30.

Drama in four acts (four scenes) by Eugene O'Neill, presented by The Selznick Co.; directed by John Houseman; production designed by Kate Drain Lawson from sketches by William Cameron Menzies; at Lobero, Santa Barbara, July 30, '41; $3.30 top.

Cast: Ingrid Bergman, J. Edward Bromberg, Damien O'Flynn, Jessie Busley, Walter Brooke, John Miller.

Eugene O'Neill's hoary old Pulitzer prize winner of 1922 was jostled out of its well-earned retirement to launch David Selznick's summer stock season in the Channel City, some 90 miles to the north of the cinema citadel. Choice of this piece for the opener, rather than world premiere of Enid Bagnold's 'Lottie Dundass,' which follows, is partly explained in the most elaborate program ever passed out for a legit attraction, to wit, 'in the season will be featured older plays that have long since proven their right to a permanent place in dramatic literature.' Left unsaid was that 'Christie' proves a meaty morsel for Ingrid Bergman, one of Selznick's brighter stars.

Revival proves a triumph for la Bergman but also sends the dramatic stock of J. Edward Bromberg soaring. His flawless portrayal of Chris, captain of the coal barge, will do more for him cinematically than his last dozen pictures. For in the audience of 700 were scores of sprocket personalities, with a goodly sprinkling of producers, directors and writers. The applause for him transcended that accorded Bergman. The reward was well deserved. He played the old salt with a naturalness that disarmed critical appraisal.

Bergman's 'Anna' was persuasive and moving in its many changes of moods. As the soiled dove fighting to rehabilitate herself in the none-too friendly environs of the waterfront, she rises to dramatic heights in the third act when she lays bare her soiled past, defying her father and stoker, Mat Burke, who finds in her 'the first clean woman I've ever met.' Here she turns loose the dramatic power that made her an overnight film somebody. Lobbyists compared her 'Anna' with Garbo in the cinema and Pauline Lord 20 years before in the original unfoldment and gave Ingrid Bergman the edge.

Damien O'Flynn, with a Celtic brogue thick enough to slice, had no easy assignment as the stoker, but came through with a commendable performance. The ale-sodden hag, who bunked with the captain, was made a standout character by Jessie Busley. Brief role won her a solo curtain call.

Direction of John Houseman was surely paced and dramatically effective. One of the organizers of Mercury Theatre with Orson Welles, he is now on Selznick's film production staff and managing director of his strawhat project in this city of yachts, estates and polo-playing millionaires. Alfred De Liagre, Jr., rates the title of resident director. Kate Drain Lawson, who designed 'Anna' with a fine flair for locale, will likely dress the remaining four shows. Mary Barthelmess, daughter of the onetime film star, serves as assistant to the production staff.

In his program foreword, Selznick says 'new plays that meet with sufficient audience approval will be taken north, and then east.' That means Los Angeles will be passed up, for reasons best known to him and the best guess being that the Angelenos are too cinema-minded and prone to be none too gentle in their criticisms. Albeit, Selznick promises a renaissance of the drama if this season of plays is to fulfill its purpose. Failing there, it at least will give a few youngsters some stage training and showcase others for better things to come.

After five performances at the Lobero, 'Anna' moves to the Curran in Frisco for two weeks, but not south and unlikely east. Next attraction gives Geraldine Fitzgerald star billing in 'Lottie Dundass.' *Helm.*

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What Became of Kitty

Los Angeles, July 29.

Comedy drama in three acts, by Raymond Bond. Staged by Lee Prather and Wendall Mayes. Presented by the Hollywood Players Guild at the Hollytown theatre, Los Angeles, July 29, '41; $1.50 top.

Bert Dooley	Raymond Bond
Corry Van Dine	Johnny Heath
Kitty Dooley	Betty Compson
June Dooley	Virginia Williams
Johnny Bowman	Wm. D. Whitman
Estelle Bowman	Anita Keith
Bruce Carlin	Heenan Elliott
'Ma' Mattox	Polly Myers
Ross Newberry	Bob Dane
Perry Todd	Lee Prather

This is a completely rewritten version of 'Kitty Kelly of Times Square,' which was tried out several years ago. If so, the major operation performed on the script was likely due to wrong diagnosis. A basic need is for new glands via more potent dialog. In its present form the piece is too obviously dated.

It's a backstage theme revolving about a couple of vaudevillians who inherit a hamburger stand in a small western town. The male partner of the team is portrayed as a bit on the wrong side, the payoff coming when the wife discovers that he has been routining a new act with another femme, has placed their last $200 on a horse, turned down a week's engagement, and condones the relationship of their daughter with a ventriloquist. Mother and daughter shove off for the estate in the country with father following later. Adolescent romance has its hurdles also, with the cynical, worldwise mother barring the ventriloquist from communication with her daughter, despite that he's given up racetrack touting and femme chasing.

Betty Compson, one-time film star, comes through with an okay performance in the lead role as the feminine half of the vaudeville act. For the rest, the production serves to showcase several acceptable film colony performers. Polly Myers makes a minor part as the gossipy, hinterland restaurant cook stand out. Raymond Bond, Heenan Elliott, William Whitman and Anita Keith also contribute good support.

The stay here, scheduled for two weeks, does not indicate much profit and is made possible only through special arrangements with the cast. A New York run is contemplated, but chances on Broadway are doubtful. *Moli.*

Strawhat Plays

SCARLET

Marion, Mass., Aug. 1.

Mystery in three acts by A. E. Grynwald (Bruce Evens), presented by Cledge Roberts. Staged by Cledge Roberts, with setting by John Blenkenchip; at Harbor Playhouse, Marion, Mass., Aug. 1, '41; $1.65 top.

Julius Hunter	Richard V. Hare
Terry Marsh	Harmon Nolson
Jeanne Page	Helaine Leeds
Martin Booth	Bill Howarth
Della Faye	Ruth Thea Ford
Cyrus Marsh	Clyde Keutzer
Jessie Marsh	Doris Underwood
Al Kidd	Robert Emhardt
Spike Noonan	Robert F. Shea
Lee Stuart	John C. Webb
Swede Garrison	Bruce Evens
J. Towanda Slinkard, M.D.	H. E. Currior

Lacking the gripping suspense of a good whodunit and the sock laughs of a comedy-mystery for Broadway, 'Scarlet' might easily be developed into a fair murder film for the dual runs. It would need, in addition to script polishing, the more careful production that it could not get in a one-week strawhat rehearsal.

Author employs most of the standard devices for this type of play: old house, queer characters, a convoy of suspects, swinging fireplace and comic cop; and in this production Bruce Evans himself plays the role of calloused newspaperman. Three men are murdered in the first act, a girl dies of natural causes under unnatural circumstances in the second and the murderer commits suicide in the third act. Evans manages to keep the audience suspicion shifting quite skillfully all over the stage and gives his villain a unique device—a floor wired for electrocution.

Cyrus Marsh, owner of the house (on Long Island) and the first victim, has been running some kind of dope smuggling business, and his mysterious demise brings in a New York police inspector and a narcotic agent from Washington. The gardner and butler follow him. A shifty nifty dame among the house guests later dies of fright, and that narrows down the suspects to a mere handful. Bad man turns out to be the adopted son of Cyrus who has his reasons, but they're not quite clear. Doesn't matter much because the excitement's all over when he wolfs down a poison potion to abolish himself.

As played here some of the actors gave out with too much gusto which could have been traded profitably for more movement about the stage. At times single players and groups remained glued to spots for several minutes in a tableau technique that would make a clambake, in contrast, look like a horse race. Robert Emhardt, though he over-played his cop part, showed commendable talent underneath and grabbed off plenty of laughs. Evans also displayed latent talent in the newspaperman role which he wrote and acted according to the old bottle-in-hand conception of the working press. He has been in and out of the newspaper business for several years, but gives no inkling of it here. H. E. Currier, as a boozy old eccentric doctor, handled the corny humor of his lines and business with a relish that had the local customers in the aisles; and John C. Webb adequately portrayed the narcotic agent who spotted his love interest long before he cornered the murderer. *Fox.*

He Takes It in His Stride

New Milford, Conn., Aug. 2.

Drama in three acts, four scenes, by Jean Archibald and Arthur Hansl. Staged by Hudson Faussett; settings, Lloyd Hallock, Jr. Presented by and at Theatre-in-the-Dale, New Milford, Conn., July 30, '41.

Lotetia Upson	Helene Heigh
Clara Gates	Mary Gildea
Robert Upson	Edmond Le Comte
Lorraine Upson	Jane Huntington
Countess Joncscu	Jeraldine Dvorak
Jackson	Louis Townsend
Martin Pearson	Otto Nelsen
Sollie Solitaire	Hubert Long
Kennedy	Michael O'Hara
Hamminoff	Gerald Cornell
Gary Lawson	Russell Conway

Second tryout at this summer spot indicates lazy writing in that it merely brushes the surface of what might have been meaty material.

Story has a social upheaval background, with the daughter of a registrite family, gone broke, eventually marrying the ex-milkman on their route. Plot has a communistic tinge, but never gets very far with it. Theme concerns the Upson family, of the 400, who have only the two ciphers left after business reverses hit the father. Daughter Lorraine is engaged to playboy Martin Pearson, but gets fed up when the gossip columns connect him with a clothes designing countess. An apartment house stickup offers an excuse for Lawson, the passing milkman, to come to the family's rescue and to fall for Lorraine, who makes it mutual.

Reduced circumstances later find Lorraine working and the father holding down a menial job that brings him in contact with a group of reds, including his own former chauffeur-valet. Upson is elected to wave an oratorical red flag and is in the middle of rehearsing his speech when a news flash brings word of the reopening of a mine previously considered worked out. Family discovers some old stock in the mine among their belongings and, on the strength of their regained wealth, father ditches his commy friends for evening clothes and 'a table at Pierre's.' [illegible] of plausible characterization in the play is the role of the milkman as handled by Russell Conway. Father Upson never can decide whether to be sincere about his newfound philosophy, while the roles of the playboy and the countess are left more or less in midair. Helene Heigh's work as the mother is okey, which also applies to Jane Huntington as daughter Lorraine.

Play looks to have been chopped considerably, running less than two hours with two intermissions, and staging leans to the indifferent side. *Bone.*

COMES THE SUMMER

Woodstock, N. Y., Aug. 2.

Play in three acts (10 scenes), by Mark Jerome and Sidney Schweber. Directed by Cecil Clovelly, setting by Ray Tallman. Presented by the Maverick Theatre, Woodstock, N. Y., Aug. 1, '41.

Cast: Gordon Benwitt, Joe Graham, Marvin Eppy, Bob Greene, Bob Chamides, Wade Dent, Michael Barrett, Don Haggerty, Joyce Hanley, Emily McNair, Amelia Baines, Griff Evans, Asther Hayden, Jack Woods, Sall Maris, Betsy Ross, Sheba Wilson, Jackie Dorsey, Phil Welch, Gaby Gero, Felix McClure, Paul Welch, Beryl Berney.

Following a postponement, which presumably allowed time for rewriting, 'Comes the Summer' now makes its bow and turns out to be a half-baked play in the worst possible taste. The performance also hits one of the season's lows, with a high percentage of forgotten lines. On the first night at least, it looked as though the cast was in the midst of a bad dream, powerless to restore order out of chaos. Apparently it was not a typical Maverick performance, however, for audience comment indicated that a much smoother job had been done with 'Duloy' the week before.

'Comes the Summer' starts off with an acceptable idea for bawdy, rough-and-tumble farce. Half a dozen young men belonging to a Coney Island social and cultural club make the acquaintance of a night club entertainer, who has taken a room in the building where they hold meetings. Singly and en masse, the boys go on the make, and when the entertainer reveals she is pregnant, the whole club finds itself in a position of responsibility, with the prospect of the entire membership having to support the child till it reaches the age of 18.

Unfortunately, the authors treat this situation with a leer and a smirk, and they go quite far with their dubious comedy.

Several people in the student company give the impression of being capable players, but 'Comes the Summer' is certainly nothing to judge them by. *Paul.*

Miss Nelly of N'Orleans

Cohasset, Mass., Aug. 4.

Revival of comedy by Laurence Eyre. Stars Grace George; directed by Frederick Burleigh; setting by David Langworthy; presented by South Shore Players at Town Hall, Cohasset, Mass., Aug. 4, '41.

Cast: Grace George, Carroll Ashburn, Donald McClelland, William Eythe, Josephine Stanton.

Grace George in 'Miss Nelly of N'Orleans,' by Laurence Eyre, delighted a minority of first-nighters at Town Hall here tonight (Monday) and gave the majority a chuckle now and then. But as a Broadway prospect for 1941 it would offer very limited appeal. To watch Miss George carry on with her unerring skill and smooth technique is usually a worthwhile evening for any playgoer, but in the present instance her assignment is a bit too much even for this veteran of the stage.

The 22-year-old piece is too dated, with its asides, obvious comedy and faked swoonings of the women, for the nerve-wracked audiences of this era. No doubt they will buy escape drama and comedy this season, but they will not rush to see 'Nelly.' Well produced here, with Frederick Burleigh directing, the nostalgic tinge of a near forgotten period in the theatre is there all the way, and in that respect it is interesting to sample.

Plot concerns a revival of an old love between middle-aged Nelly and a hot-headed gent who years ago spurned her at the altar when he misunderstood the circumstances of a rival leaving her home at an improper hour. Her niece and his son are now in the throes of young love, and the embittered old folks try, in their respective ways, to prevent the match. A Mardi Gras party calls for reminiscences and explanations and the aging widower ultimately capitulates to Nelly's charm, while the younger duo take up from where they were interrupted.

Miss George makes her scheming, mischievous worldly Nelly the most interesting person in the proceedings as she vacillates between farce and comedy in her interpretation. Carroll Ashburn, as the stubborn old suitor, carries off his role with commendable flair and a French accent. Donald McClelland, portraying the other old rival, now a priest, makes his character equally plausible, in a more subdued manner. William Eythe and Josephine Stanton attack the roles of the young lovers with plenty of verve, but with a script that places them behind the eight-ball, according to present theatrical standards.

Both the author and William A. Brady attended the opening, and it is reported that the producer [illegible] a possibility for a series of revivals in New York this season. David-Langworthy turned out a commendable garden set on a small stage.

THE FIRE ON THE EL

Goshen, Conn., July 24.

A Broadway parody in three acts by Herbert V. Gellendre. Music by Joseph Wood; setting by G. Harald Akermark; staged by Gellendre; dances by Pieter Dominick. Presented by Gellendre Country Theatre, Goshen, Conn., July 28, '41.

Jos	Joseph Wood
Hal	Richard Odlin
Ben	Arthur De Huff
Elsa	Pieter Dominick
The Professor	Peter Joray
Vinitchka	Ursula Schnetzler
Victor	Gar Hubbard
Bob	Fred Krause
Mamie	Jane Wiggins
Flo	Jean Grey
Grotn	Franciscа Peterson
Evelyn	Edward Stevens
Sam	Meyer Kass
Jim	Robert Schnolder
Charlie	Hubert Wilke, II
Daisy	Margaret Anne Rogers
Nello	Barbara Vallin
Hetty	Rita Alt
Pavlorina	Steffi Rachmann
The Boys	Themselves
Glory	Rita Alt

'Fire on the El' represents recent theatrical tendencies of formlessness and fantasy carried to an extreme. Some of it is amusing and pointed; most of it is dreamlike in its lack of coherence, and the whole thing is so wordy that it bogs down long before the end.

Purporting to take place in the lodge room of a shabby hotel, currently being camped in by unsuccessful theatre folk, Gellendre's play has a lot to say about what is wrong with legit, including the unions. What the author overlooks is that most people who attend the theatre are not primarily concerned with problems of the profession such as the difficulty of finding a script to produce, which Gellendre goes into at length. But even if such problems were potentially of general interest, they are not dressed up attractively enough in this instance.

Richard Odlin brings a light touch to the role of Hal, an actor reduced to trying to sell oil heaters. Joseph Wood, composer of songs for the show, appears as a cemetery employee who wears dark glasses and earmuffs and carries a clothespin for his nose so that he can't see or hear the funeral ceremonies or smell the flowers. A newcomer from the dance field, Pieter Dominick, is seen to advantage as a would-be actress who has to work at Macy's, and, among others in a large cast, Ursula Schnetzler, Arthur De Huf, Peter Joray, Gar Hubbard, Margaret Anne Rogers, Barbara Vallin, Rita Alt and Steffi Rachmann stand out.

The title, 'Fire on the El,' which seems to promise a lot, refers to a play which Gellendre's characters talk about producing; but never do. *Paul.*

LOVE IN OUR TIME

Westport, Conn., Aug. 4.

Comedy in three acts by Leslie Reade. Stars Dennis King and Ilka Chase; features Ben Smith. Staged by Lester Vail, Presented by Theatre Guild at Westport Country Playhouse, Westport, Conn., Aug. 4, '41; $2.75 top.

Russell Oakland	Dennis King
Trudi Hamburger	Minerva Pious
Hilda Webb	Charlotte Ives
Ellis Chandler	Grover Burgess
Mme. Rozonova	Lili Valenty
Carlotta Webb Oakland	Ilka Chase
Marian Douglas	Elaine Anderson
Irving Hunt	Zachary Scott
Frances Ballard	Celeste Holm
Grover Granby	Ben Smith
Mary Tonetti	Anna Minot
Martha Goldstein	Augusta Roeland

Leslie Reade's topical comedy, long mulled by the Theatre Guild, needs plenty of doctoring before it's brought to Broadway. With tightening play may have a moderate chance in N. Y.

Guild aegis, attractive cast headed by Dennis King, Ilka Chase and Ben Smith, and advance talk about plot aroused above-average interest in 'Love in Our Time,' but show didn't jell in first Westport warmup.

Play compounds the career vs. love problem with the influence of big business on journalism. Carlotta Webb (Ilka Chase), femme newsslanter with 6,000,000 readers, plots a look-see abroad with her husband, Russell Oakland (Dennis King), economist-military expert. Oakland refuses to go along on the trip and insists that his wife stay home and get started on a family. He signs a contract as defense expert for a metropolitan daily run for the controlling bank by Grover Granby (Ben Smith), a Wall Streeter who's bought his culture by the package. Frances Ballard (Celeste Holm), daughter of the bank president, knew Oakland before he was married, and wants him some more.

When Ballard girl goes off with Oakland, Granby makes passes at Carlotta, who turns jealous at absent spouse. There's a minor overnight incident, Oakland's walk-out and banker's attempt at an international stock coup with Fascists in Iraq before the button-up. Last act's liveliest and best, Oakland commanding situation and one-two'ing Granby to the floor. Audience began to get some feel then, but it was pretty late.

For an important world observer, Carlotta Webb seems unusually lightheaded, but as written it fits Miss Chase, a natural fast-mover and a first-rate comedienne. King, in another sally out of the musical field, took more than an act to get into [illegible] character, but was strong at the finish. Smith's heavy assignment is a confused part and he has trouble selling it.

Manhattan apartment interior, intended to bring out Oaklands' failure to make themselves at home, is people by the writers' secretaries, Minerva Pious (comedienne in Fred Allen's 'Mighty Allen Art Players') as a German refugee maid, and Lili Valenty, as an exotic blue-haired interior decorator. *Elem.*

Premieres

(Aug. 6-16)

'Love in Our Time,' by Leslie Reade, with Ilka Chase and Dennis King, at Country playhouse, Westport, Conn. (6-9).

'Dark Enemy,' by Peter Calvey, at Montowese playhouse, Indian Neck, Branford, Conn. (6-9).

'I Killed the Count,' by Alex Coppel, at Brattleboro (Vt.) playhouse (6-9).

'Beggar's Opera,' Lehman Engel's new version of John Gay original, at Bucks County playhouse, New Hope, Pa. (11-16).

'Walk Into My Parlor,' by Alexander Greendale, at Sayville (L. I.) playhouse (12-16).

'As It Comes,' by Edgar Eagers, at Lakemont theatre, Toledo (12-16).

'Concert Tour,' by Frank Thomas, Sr., and Henry K. Moritz, from an idea by Murray Boltinoff, at Woodstock (N. Y.) playhouse (14-17).

'Jorisland,' by Arnold Sundgaard, at Barter theatre, Abingdon, Va. (14-16).

Broadway

Roy Chartier (VARIETY) to Miami for three weeks' vacation.

Broadway p.a. Eddie Jaffe operating a picture syndicate on the side.

George Tobias came in from the Coast over the weekend for a short vacash.

Judy Bentley with new House of Theatre, Ruby Reed's troupe on West 52d.

Irving Berlin to the Coast on his Paramount (Bing Crosby) picture next week.

Martin J. Desmonl, theatrical attorney, now doing guest shots on radio shows.

Herman Timberg, Jr., reportedly inked to tour in Al Jolson's 'Hold On to Your Hats.'

Jack Toohey, Oscar Serlin's p.a., on a vacash tour of New England and Pennsylvania.

Willard Keefe again press agent for John C. Wilson, 'Blithe Spirit' being first assignment.

George Hamid highlighted in Sunday Times, which rated him the most active outdoor showman.

Cass Daley, vaude comedienne, goes to the Coast to start work Sept. 8 in Par's 'The Fleet's In.'

Dude Harris' trousers, filched during night from his room at Saratoga, found later with $60 absent.

Olsen and Johnson stills still adorn the Winter Garden. They've been out of 'Hellzappoppin' for months.

Max Ophuls, French director, arrived on the S. S. Excamber. Irvin Marks is agenting him for Hollywood.

Nick Holde was host to Broadway friends Sunday at his Staten Island stronghold where a lobster feast was staged.

Joe Seidelman, Universal's v.p. in charge of foreign, to the Coast over the weekend for confabs at the studio.

Paul Ross, Roy Wilson and Belle Goldstein, longtime Adolph Zukor's secretary, are with Mills Novelty Co.'s Minoco Productions (jukebox films).

Adele Rivie set to appear with Fortune Gallo's San Carlos opera company and Lee Shubert is reported considering her for forthcoming musical.

David E. Green, now publicizing RKO's William Dieterle production of a band cavalcade, back in N. Y. until production is completed the end of next month.

Barney Balaban back from Quebec by plane. He'd gone up to attend first two days of four-day session of Famous Players-Canadian Corp. there, which began Aug. 1.

George Weltner, assistant to John W. Hicks, Jr., Paramount foreign sales chief, spent his vacation serving one month of active duty in the Coast Guards Reserve Force.

Georgie Price marked his show biz comeback at Club Lido, Long Beach, this past Sunday under MCA auspices. Broker-actor wants to get back into thesping.

Llewellyn Miller, femme who wrote 'Final Answer,' recently tried out at Woodstock, N. Y., strawhat, is editor of Screen Life, fan mag. Some film interest in the play.

The Hartmans' strawhatting in 'Anything Goes' in Springfield, Mass., opening Aug. 11, stymied a Saratoga booking into Arrowhead, succeeding Hildegarde, who was held over a third week.

Nedda Harrigan due east this weekend and will spend rest of August as guest of Mary Mason at Wilton, Conn. She was on Coast to settle estate of her late husband, Walter Connolly.

Hildegarde just made her opening [illegible] Arrowhead Inn by [illegible] hours from a Montauk Point (N. Y.) Casino date, and leased a house for the August racing month blind. P. S.—She got stuck.

Charlie MacDonald, RKO division manager, back from a West Indies cruise, was inspired to an ode on 'Regan, Rothstein & Hop Lee Jung,' a South American import firm which intrigued him in Costa Rica.

Music Hall has installed a special United Press news service in the grand lounge. Service employs latest Trans-Lux projector which automatically flashes news reports on screen as received off the teletype.

Billy Daniel-Mary Parker revue, produced by Mitchell Leisen, currently at the Cocoanut Grove, Los Angeles, may induct a new nitery policy at the Versailles, including a line of girls instead of 'names' this fall.

Bucks County, Pa.

Edna Ferber guesting at George Kaufman's Aquetong farm.

Dr. Martin Vorhouse off on cruise with Herman Shumlin on latter's boat. Heading up St. Lawrence.

Nina Hill off to play in 'Out of Frying Pan' at Pine Grove Playhouse, Cambridge Springs, Pa.

Roy Hargrave replacing Fred Kelly this week in his original role in 'Blind Alley' at Nat Burns' Yardley theatre.

Lenore Marshall, wife of N. Y. C. Board of Education prexy, Jimmy Marshall, scribbling mag pieces on her farm.

Althea Hoffman, executive secretary of Playhouse, in hospital over weekend for appendicitis scare. No surgery needed.

County full of legit p.a.s over weekend, including Ben Washer, Clara Weiss, Jack Toohey, Gertrude Bromberg and Phyllis Perelman.

Ed Fenton, who runs Delaware Valley bookstore in New Hope, authoring a juvenile circus yarn, 'Mrs. Fatima,' to be published by Random House.

Kearney family, owners of Trenton Times, buying farms in this neck of woods. Tom has new shack at Stockton; Mrs. Jim, Sr., and Peggy each have farms near New Hope.

Playhouse collected close to $1,000 for Actors Fund during 10 performances last week of 'Man Who Came to Dinner,' which broke standing-room records for Nicholson & Bamberger.

Playhouse auditioned local singers in Philly, New Hope and Quakertown for Lehman Engle's production of 'Beggar's Opera,' opening Aug. 11 with Jane Pickens, Walter Cassell and Dick Hale.

Paris

Director Marcel Carne underwent operation.

Comic Milton now doing turn in Amar circus.

New 20-centime pieces made of zinc circulating in France.

Vichy announced that 'Internationale' can no longer be played.

Marie Samary, Comedie Francaise thesp, died in Paris at the age of 93.

Paul Collin, ex-prisoner, back in Paris in music-hall show at the Avenue.

Director Jean Paul Paulin married Jeannine Pelissier du Besset at Cannes.

Marcel l'Herbier back in Paris to take over job in Association Film Authors.

Erstwhile film and legit daily Comoedia made reappearance in Paris as weekly.

Philippe Gaubert, Opera orchestra conductor, died in Paris from cerebral hemorrhage at the age of 62.

Henry Garat back in Paris after operation. Will be featured in film with scenario by Albert Willemetz.

Most gardens of large, ritzy properties in 7th Arrondissement in Paris now turned over to growing vegetables.

Rina Ketty, one of France's most popular music-hall singers, resting at Tunis prior to taking role in musical film by Vincent Scotto.

Bernard Nathan again appealed to second correctional court in Paris for shortening of prison sentence. Decision will shortly be given.

Sacha Guitry purchased love letter written by French monarch Henry IV to his mistress, Gabrielle d'Estrees, paying 60,000 francs.

Controversy in all of France is whether women should be permitted to wear shorts or not. As a matter of fact, they've been outlawed in most of France.

Scrapped films won't be thrown in junk pile. By new decision, whereby films released prior to 1937 must be withdrawn, celluloid will be used to make nail polish.

Here are some of the food prices in Paris: One kilo melon, 300 francs; peaches, 35 francs apiece; plums, between 7 and 10 francs each; box of 25 strawberries, 55 francs.

Germans in Paris reportedly rifling previously sealed stores of Yank films for special showings for German officers at Marignan on Champs Elysees. Prefer original versions to French dubbed.

Film director Adolphe Osso, who knocked down Edouard Bourdet, dramatist and ex-director of Comedie Francaise, in Paris in February, 1940, condemned by court to pay 100 [illegible] days in prison. Also ordered to pay defendant 65,000 francs for medical expenses. Osso is in free zone.

Australia

By Eric Gorrick

Greater Union Theatres' stocks up.

Williamson-Tait reviving 'Sally' in Sydney.

'Susan and God' continues as legit click in Melbourne.

'Great American Broadcast' (20th) given an air play over the national network prior to Sydney preem.

Universal's sleeper, 'Buck Privates,' is proving a high click in this territory via the Greater Union loop.

Norman B. Rydge offering $200 to manager of theatre bringing in most biz over a limited span for Greater Union.

Street & Smith is publishing some pulpers in England in order to overcome ban here on U.S. mags via dollar conservation.

Unconfirmed report has it that Creswell O'Reilly, Chief Film Censor, may retire shortly, with Col. Hurley going into the job.

Melbourne managements have decided to start matinees earlier in order to cooperate with transport officials, preventing traffic jams at evening.

Expected that Robert Schless will huddle with Hoyts on new contract setup with Warners. Schless is touring the Down Under territory currently for WB.

Exhibs are strongly against radio stations giving out opinions on pix playing around the various zones. Exhibs aver radioers overplay criticisms and turn payees away from many pix already keenly exploited.

London

Noel Coward's 'Blithe Spirit,' at the Piccadilly, did $7,600 in its first week.

Len Urry has bought the touring rights of Ian Grant's revue, 'Orchids and Onions.'

Barry K. Barnes and his wife, Diana Churchill, have yen to break into vaudeville field.

Marie Loftus left around $150,000. Daughter Cecilia benefits considerably from the estate.

Jack Rose, formerly with Jack Hylton, now stage director and manager for Jack Taylor.

'Disney's 'Fantasia' will get dual West End release July 23, playing New Gallery and Marble Arch Pavilion.

Joanna Horder is being tested by Robert Donat for part in 'Pitt, the Younger,' which Gainsborough Films is doing for 20th Century-Fox.

Leslie Posner, manager for Hyams Bros.' State theatre, Kilburn, has been elevated to supervisor of their circuit, replacing Micky Hyams, now in America.

Geoffrey Goodhart intends to star Jessie Matthews in Oscar Straus' 'Three Waltzes,' which is being done in England for the first time. Show will tour the sticks for 10 weeks, then come to London.

Old Cinema Club idea has been dug up by Scottish exhibs in effort to get around existing Sabbath restrictions. So far it's being held to servicemen, but if okayed by Home Office may be in for wide play throughout the country.

That attempted heavy-hand by Air Force commandant on a local exhib was effectively quashed by Whitehall biggies. Incident was tagged as due to 'misunderstanding.' Commandant had told the exhib to admit his men half-price, 'or else.'

Atlantic City

By Mildred Carter

Al Jolson here for weekend.

Russell Markert recovering from recent illness.

Chester Hale, who has started work on new Icecapades, joined by his wife.

Don and Ruth Marshall head new revue, which opened Saturday (2), at Babette's nitery.

Josephine Delmar and Clarence Stroud head new revue at Round the World Room of President hotel.

Home of P. Mortimer Lewis (Wieland-Lewis chain) struck by lightning during severe storm. Roof torn off.

International Theatrical Alliance of Stage Employees opened annual convention Monday (4) at Ritz Carlton hotel.

Gypsy Rose Lee plays week's engagement at Steel Pier Music Hall beginning Aug. 17. John Boles makes p.a. for week beginning Aug. 23.

America's first victory flag—the official British V with three dots and dash on field of blue, bordered in red—was unfurled Sunday (3) on Hotel Ambassador with elaborate ceremonies.

Sigmund Spaeth, Betty Humby, British pianist; William Primrose, 'cellist, will be among artistes to give concert Aug. 15 at Dennis hotel for Aid for British Children foundation. Bob Novak, of Young & Rubicam, will m.c.

Pittsburgh

By Hal Cohen

[illegible] Marcelle Daven [illegible] and Robert Bonafice will be married Sept. 6.

Ruth Brody of Carnegie Tech drama school, to Baltimore for some summer stock work.

Milton Frankel has resigned his sales post at WB exchange here. No successor named yet.

Lieutenant Bob Jacobs, son of the Warner district manager, has been transferred to Hawaii.

Frank Smith, manager of WWSW, also named president of corporation which controls station.

Harry Kalmine will toss his annual outing for WB gang at Westmoreland C.C. Tuesday (12).

Walter Thomas, assistant manager of WB's Rowland in Wilkinsburg, has enlisted in the marines.

Gray Carpenter, actor-son of Braddock exhib, has passed his physical for enlistment in air corps.

C. J. Lattas have a silver anniversary coming up and they'll also be grandparents any day now.

George Gomperts named special exploitation rep for 20th-Fox in Pittsburgh-Philly-Washington area.

Fred Kelly, Gene Kelly's brother, doing lead in 'Blind Alley' at Yardley (Pa.) summer theatre this week.

Mrs. Ken Hoel, wife of Harris circuit's publicity chief, coming around all right at St. John's hosp after serious operation.

Dave Broudy's lad, Leonard a second looey at Fort Monroe, Va., removed from reserve officers' list and placed in regular army.

Russell G. Connolly, lawyer and for three years Pitt Cap and Gown Club's 'leading lady,' now a corporal with 176th Field Artillery at Camp Meade, Md.

Al Kavelins had to celebrate their fifth wedding anni Saturday (2) by remote control. He was playing at West View Park here and she was in New York.

Harold Weinberger, who had same post here, new M-G office manager in Los Angeles. He was also an assistant director on Metro lot for couple of years.

Malcolm Milligan, a Playhouse sensation here in 'Night Must Fall' and who later toured with Raymond Massey in 'Abe Lincoln in Illinois,' has enlisted in the Air Corps.

Minneapolis

By Les Rees

M-G here shooting Minnesota travelog short in color.

Phil Dunas, Columbia district manager, in from Chicago.

Jan Garber spotted for Excelsior Park ballroom Aug. 20.

RKO office staff had moonlight steamer ride on Mississippi.

Verne Sessler, Paramount salesman, resigned to take over Roxy theatre, Roseau, Minn.

Don Arias orchestra, with Susana Cantu, spotted for Hotel Lowry, Minnesota Terrace.

A. Selby Carr, Paramount office manager, in Abbott hospital recovering from major spine operation.

Nat Rochlin, Metro home office auditor, here with his bride on combined honeymoon and business trip.

Twin City Variety club will sponsor Minneapolis-Louisville American Association baseball game for Milk Fund benefit Aug. 21.

Excelsior Amusement Park staging contest Aug. 17 to choose a Miss Minnesota for Atlantic City 'Miss America' beauty contest.

Cedric Adams, Star-Journal columnist, on his feet again and out of hospital, where fractured ankle kept him for nearly a month.

M-G promoted Le Roy Smith, former booker, to sales' staff and advanced Claude Dickinson from accounting to booking department.

Glen Smith, WLOL announcer, playing lead in University of Minnesota's final summer season offering, Saroyan's 'Love's Old Sweet Song.'

Dowsley Clark, long-time Morning Tribune managing editor, who has a wide theatrical acquaintanceship, appointed regional information officer for national defense.

Stroudsburg, Pa.

By John Bartholomew

Mark Dawson at Skytop.

Tony Pastor at Dorney's.

Claude Beals at Camp Tamiment.

Henry Hayden, magician, at Pocono Haven, Mt. Pocono.

Hal Longenbach continues his organlogs at Saylor's Lake Tavern.

'Meet the Wife' current with Earle Mayo's New York Players in Dorney auditorium.

The Buck Hill Players, directed by Cornelia Stabler Gillam, presented Glenn Hughes' 'Funny Business' last night (Tuesday).

The Studio Theatre Players of New York open Saturday (9) with 'Racketeers' Paradise' at the Worthington theatre, Shawnee-on-Delaware.

Tommy Donlin's Pennsylvanians, current at Pocono Manor Inn, Pocono Manor, selected to play for the annual Horse Show Ball at the Penn-Stroud hotel.

The Karl Emerson Williams Players offer 'Love Me—Love Me Not' following presentation of 'Cyrano de Bergerac' in the Lutherland Casino [illegible] 'Petticoat Fever.'

Buenos Aires

By Ray Josephs

Municipality put 'That Night in Rio' (20th-Fox) on banned list for kids.

Soprano Christina Maristany in recital at Ateneo before heading for the States.

Winslow-FitzSimons, U. S. ballet, sails home after series of extra recitals at the Odeon.

'Blood and Sand' first U. S. pic in years to come down without Spanish sub-titling. Will be dubbed locally.

Hector C. Aliseri withdraws from Pablo Aliseri Co., big exhib in Rosario, second largest city in Argentina.

Pantalla (Screen), new film-fan mag featuring both Hollywood and local gossip, being readied for September.

Pampa Films and Ariston Distributing reach agreement on formation of joint stock company to include heads of both firms.

Report Alberto Vila—rechristened Villa in Hollywood—may be called back from L. A. for new pic at Sono Film. He's reported readying two for RKO up north.

Municipality approves new regulation permitting downtown houses to remain open half hour later until 1 a.m. 'Vermouth' shows—local predinner matinees—must end at 8:30 nightly.

Manuel Romero starts direction on 'Mi Amor Eres Tu' ('You Are My Love'), with Pauline Singerman, Elida De Caro, Arturo Garcia Buhr, Severo Fernandez and Enrique Rolan, at Lumiton.

Hollywood

Lloyd Bacon on vacation, his first in five years.

Jack Skirball back from Universal home office huddles.

Fortunio Bonanova applied for final citizenship papers.

Harry Rosenthal opened a music store on the Sunset strip.

Allan Christie joined the Ruth Collier agency as an associate.

Nancy Kelly called off her divorce action against Edmund O'Brien.

Osa Massen, Danish film player, applied for American citizenship.

George Dembow in from New York on National Screen Service biz.

Ted Loeff and Allan Hersholt opened publicity agency in Beverly Hills.

Joseph Bernhard, general manager of Warners theatres, here for biz sessions.

Bierne Lay, author of 'I Wanted Wings,' back to duty in U. S. Army Air Corps.

James E. Grainger back in town to huddle with Herbert Yates on Republic sales.

Joseph H. Seidelman, foreign manager for Universal, arrived for studio conferences.

F. Hugh Herbert, screen writer, sued by his former wife for $4,310 in back alimony.

Buster Crabbe back in town to ride a horse in films after an eastern swimming tour.

Bob Hope emcees the American Legion convention dinner in Milwaukee Sept. 18.

Al Daff, supervisor for Universal in the Far East, arrived for his annual visit to the studio.

William Cagney returned from Canada where Warners is shooting 'Captain of the Clouds.'

Carlisle Jones, Warners publicist, recuperating from a brain operation, goes through another next week.

Nate Gross spending a month in town to pick up material for his column in the Chicago Herald-American.

Phil Berg reported bankrolling Felix Young and Lou Wertheimer in the reopening of the Trocadero in October.

James J. Corbett's widow due in Hollywood next week to consult on her husband's film biography at Warners.

Vera Steadman well enough to leave the hospital in a wheel chair, recovering from motor accident last January.

Ed Mann upped temporarily from film editor to director on added scenes for 'Doctors Don't Tell' at Republic.

Lillian Roth, who obtained annulment of her marriage to Eugene Weiner, dropped her $5,971 suit against him.

Johnny Hyde granted a divorce from Anne Byrnes Hyde after agreeing to a property settlement of $20,000 and $250 monthly alimony.

Private Kenneth Wilkinson, of Camp Lewis, given a silver plaque as the U. S. Army's No. 1 film fan. He has seen 312 pictures since last Oct. 4.

Franz Spencer, screen writer at Metro, tells about political and military eruptions in Europe from 1914 to 1939, from his observations as a newspaperman in 'Battles of a Bystander,' published by Liveright.

Madrid

By Joseph D. Ravotto

John McKnight, AP's Lisbon ehief, transferred to Rio.

Jose Tudela, stage and screen actor, died in Madrid.

[illegible] Pamplona to film annual festivities.

Fred Leslie, Fox Movietone chief, and wife off to San Sebastian for rest.

Spanish female thesp, Maruchi Fresno, off to Buenos Aires for three-month rest.

Spanish authorities stiffening on restaurants, cafes and hotspot observation of food and shuttering restrictions. This week handed out about a dozen fines for various violations.

Papers here write that Venice Biennial this year will be divided into three sections. First will be series of theatrical spectacles at the end of July, second the Cinema Festival at the end of August, and the Musical Festival set for the second half of September.

Havana

By Fred Whitney

Eleonor House, American thrush, dishes out swing on the air.

Rene Cabel, touring in Puerto Rico, comes back home this week.

Hugo del Carril reportedly getting $1,000 per day for 21 days at CMQ.

The Servando Diaz Trio are down the Island on a personal appearance tour.

Jesus Alvarino and Alicia Rico have a new idea at RHC entitled, 'The Art of Being Happy.'

Alberto Gomez, Argentinian rival to del Carril, arrived Aug. 1 for contract with RHC, CMQ's rival network.

Garrido and Pinero, comics, are signed with a batch of others to appear for Crucellas (Colgate-Palmolive-Peet) at CMQ.

OBITUARIES

MARGARET LONG
(Maggie Claire)

Margaret Long, 75, known to circus fans of long past as Maggie Claire, died Tuesday (29) in the Burtha M. Fisher Home for Aged, Detroit. She performed with the original Barnum Circus in the '70's, touring Europe as well as this country. She was also with the Cole Circus and Sells Bros. Her career began at the age of ten and ended 35 years later. She was crippled in a fall from a flying ring.

She married Harry K. Long, also a circus performer, in 1879 and they organized their own small show, which was killed by bad weather, after which they came to Detroit to live in retirement. Long died in 1931.

Mrs. Long is survived by her daughter, Mrs. Louise McCloskey, and four grandchildren.

MAI WELLS

Mai Wells, 79, stage actress of the last century and in pictures for nearly 20 years, died Aug. 1 in general hospital, Los Angeles. She appeared in David Belasco plays and toured this country and Europe in 'First Born.'

Came of a theatrical family, her father Sam Wells, being one of the earliest Coast singers, and her mother having played with Edwin Booth. She was both a dramatic actress and singer and dancer.

Rites were conducted by the Troupers in Hollywood Aug. 4.

MARJORIE WRIGHT DALLAS

Marjorie Wright Dallas, 38, actress, died last Friday at her home in Webster, N. Y. She attended the Denishawn School in Los Angeles, spent three years on the stage with the Duncan Sisters and played in 'No, No, Nanette,' 'The Desert Song' and other shows.

She leaves her husband, Harold R. Dallas of Webster, and her mother, Mrs. Daisy Tyler of Rochester.

MOE STREIMER

Moe Streimer, United Artists special homeoffice representative, died July 31 in New York after a long illness. He had joined UA, when the company was first organized in 1919, as manager of the N.Y. exchange. From this post he moved up to become special h.o. representative in 1936, covering the New York territory.

Funeral services were held Aug. 1.

GRACE LAMBERT

Grace Lambert, 41, sister of Edward J. Lambert, vaude comedian and songwriter, died Aug. 3, after a short illness in Parksville, N. Y. Though not a performer herself, she traveled with her brother for years and had a wide circle of friends in the trade.

Funeral services were held in New York Monday (4).

HARRY BUSHEY

Harry Bushey, 55, stagehand and for many years business agent for the Omaha stagehands union, died suddenly on a street car around midnight on Aug. 2 as he was returning from his work at the Orpheum theatre. Bushey is survived by his wife and three brothers.

Burial in Omaha.

ADOLFO CARUSO

Adolfo Caruso, retired United States Army officer and husband of the San Antonio singer, Josephine Lucchese, died at a San Antonio hospital, July 29. For the past five years he had been a manager for Skouras Theatres.

Besides the widow, he is survived by three sisters, Julia, Olga and Dora Caruso, of Rome, Italy.

GEORGE BRINDMOUR

George Brindmour, 71, known for years in vaudeville as the 'Handcuff King,' died July 31 at his home in Los Angeles. He was a headliner on the big time a generation ago and later played character roles in pictures.

Surviving is his widow, Helen Hilliard, who appeared in his act.

WILLIAM MOLITOR

William F. Molitor, 70, retired theatre manager, died July 29 in Hollywood. Before going to the Coast 15 years ago, he had been associated with Arthur Hammerstein and John Cort and handled such plays as 'Peg O' My Heart' and 'Friendly Enemies.'

Surviving is his sister, Mrs. Grace Buckbee.

WILLIAM ROVNER

William Rovner, 37, operator of the Laurel, Laurel Spring, N. J., died at his home at Camden, N. J., Aug. 4, following a heart attack. He was a member of a family which has operated theatres in South Jersey for many years.

He is survived by his widow and a five-month-old son.

ROBERT GREENSTONE

Robert Greenstone, projectionist at Little theatre, Rochester, N. Y., for the last 10 years, died of a heart attack July 25 during heat wave. He leaves his wife, two sisters and a brother.

He is a nephew of the late Jules Greenstone, owner of the Empire theatre for many years.

CLARENCE E. SMITH

Clarence E. Smith, 70, president of Midland Theatres, Inc., Newark, O., died Aug. 2 at Marietta. He was also a southeastern Ohio oil and gas producer.

A son, Herbert U., former Washington County representative in the Ohio Legislature, survives.

JOSEPH W. THOMAS

Joseph W. Thomas, 72, retired Chicago and Coast exhibitor died Aug. 1 in Los Angeles.

Mother, 86, of Crane Wilbur, former film actor and now producer of 'Big Town' radio show, died Aug. 2 in Los Angeles.

George A. Renshaw, 47, manager of Nortown theatre, Detroit, died last week of heart attack. Started in film field in 1914 as salesman for Casino Feature Film Co.

Survived by widow.

Mother, 69, of Jerry Hoffman, film studio publicist, and Joe Hoffman, film writer, died July 25 in Hollywood.

John Greile, 75, life member of Musicians Local 47, died July 26 on Catalina Island.

Nix Red Slur

Continued from page 3

stand, but the hearing developed no alarming evidence of un-American activities among the 40,000 motion picture workers.

The hearing frequently backfired, when witnesses questioned about attending meetings suspected of having been initiated by Communists or commy sympathizers, testified they attended the session in company with Jack B. Tenney, former head of the Studio Musicians, and chairman of the legislative committee. One of these was James Burford, leader in the Columbia Recording Corp. strike here. Asked if Federation for Political Unity at Fresno, Burford replied in the affirmative, stating he made the trip in a car with Jack Tenney and Sam Yorty, both then members of the legislature. Yorty at that time headed the Assembly red investigation, now being championed by Tenney.

Bombshell

A real bombshell was hurled into the hearing when the committee subpoenaed Herbert Sorrell, business representative of Moving Picture Painters, Local 644, and leader of the Walt Disney strike of Cartoonists. Sorrell charged that the committee was being used by Willie Bioff, Chicago labor hoodlum who had been ignored by the Cartoonists when he tried to chisel into the Disney strike. He denied he was a Communist or had ever attended a Communist meeting, and frequently questioned the sincerity of the committee. Sorrell said he had been advised by Bioff stooges that he would be called before the committee and charged with being a Communist because of his attack on Bioff, now under Federal indictment in connection with the asserted extortion of $550,000 from four major film companies.

Aubrey Blair, American Federation of Labor organizer; L. C. Helm, business representative of Studio Utility Employees, Local 724, and Lew C. G. Blix, formerly with the International Alliance of Theatrical Stage Employees, but now an organizer for the downtown Teamsters, testified as to believing Communists were present in the studio unions. Other than to charge that Jeff Kibre, former leader of the United Studio Technicians Guild's fight to oust Willie Bioff was a pinko, none of them had any concrete evidence on which the committee could proceed.

Kibre

Although it had been hinted that Kibre had been subpoenaed but could not be located, he wired a demand from San Francisco that he be permitted to appear before the committee. He denied having been subpoenaed or hiding out, and stated he had been engaged in the 'vital defense work' of getting the sardine season started in the northwest.

Charles Backsy, who has been investigating red activities since the days of A. Mitchell Palmer as U.S. attorney-general, was scheduled as the major witness, but like the others disclosed little of real value. He told of posing as a Communist in the writer colony at Carmel, and claimed to have been initiated as a 'fellow traveler' by Ella Winter. He expressed the belief that Jeff Kibre was the 'No. 1 Communist' in the picture industry, but other than to state he had heard the Soviet money for the film writers was handled by Kibre, disclosed no real evidence. He told of erecting a huge star at his Carmel home to signal passing ships, but admitted that all of the signaling was done by himself. Asked about the messages, he replied they consisted of 'Hello,' 'Goodbye,' 'We are holding a meeting.'

MARRIAGES

Miriam McClure, secretary to national sales manager Loren Stone, KIRO, Seattle, to Joe McCoy, non-pro, on July 25 in Seattle.

Helen Morgan to Lloyd Johnson, in Miami Beach, July 27. He's a Los Angeles auto salesman.

Virginia Blaire Moore to Edgar Caldwell, in Las Vegas, Nev., July 26. She's a screen player. He's a dancer.

Donnasue Lohmeyer to John Boe in Kansas City, July 19. Bride is 'June Martin, the food scout' for station KMBC, groom is non-pro.

Margaret Lewerth to Dr. Winfield E. Stumpf, Aug. 1, at New York. Bride is a radio writer.

Helen Bartlett to Philip Stahl, scheduled for today (Wednesday) in Stockbridge, Mass. He is an announcer at WQXR, New York.

Ruth M. Morse to Harry Maizlish, July 1, in Hollywood. He's managing director of KFWB.

Mary Helen Scapellitl to Dr. M. Harvey Fand, Aug. 5, in Lockport, N. Y. Bride is 'Story Hour Lady' over WBEN, Buffalo.

Ruth Taub to Carl Esmond, in Las Vegas, Nev., Aug. 2. Bride is a literary agent; he's a stage and film actor.

Rosalie Dickason to Gerald R. Spencer, recently in St. John, N. B He's associated with the Spencer circuit in St. John.

Joan Perry to Harry Cohn, in New, York, July 31. Bride is a Warner contract player; he's prez of Columbia Pictures.

BIRTHS

Mr. and Mrs. Jack Dawn, daughter, in Los Angeles, Aug. 1. Father is head of Metro's make-up department.

Mr. and Mrs. Murray Baker, daughter, July 31, in New York. He is general professional manager for Robbins Music.

Mr. and Mrs. Frank Tuttle, daughter, in Los Angeles, July 29. Father is film director; mother former dancer.

Mr. and Mrs. Alfred R. Milton, daughter, in Hollywood, July 30. Father is superintendent of still photography at Universal.

Mr. and Mrs. Hubert Scott, son, Aug. 1, in Indianapolis. Father is assistant manager of Loew's, Indianapolis.

Mr. and Mrs. Mitchell Ayres, daughter, in New York, July 24, Father is bandleader; mother former Georgia Jarvis, of legit.

Mr. and Mrs. Willie Horowitz, daughter, in New York, July 25. Father is with Mayfair music; mother is the former Molly Klinger, vaude and radio pianist.

Mr. and Mrs. Michael Kraike, daughter, Aug. 2, in Los Angeles. Father is in the Paramount story department.

Mr. and Mrs. Ray Dannenbaum, son, Aug. 3, in Hollywood. Father is publicist at 20th Century-Fox.

Dr. and Mrs. S. S. Hockenberg, son, in Des Moines, July 31. Mother is the former Dorothy Berke, Broadway dancer and producer.

Saratoga In Chips

Continued from page 1

political reflexes from Albany, some 50 miles distant.

The trouble invariably stems from somebody beefing when 'not being taken care of.' They show press clippings that if 'such-and-such place can operate a casino, why can't we,' and thus action is forced, despite a general inclination to be 'liberal.' That's the case right now, as matter of fact; not every roadhouse and inn has the green light, but there's plenty of action around for them that wants it.

Bad Catering

An idea of the extent of being caught short was keynoted by the poor service at the topflight inns Saturday night. Captains explained that 'the season never gets rolling until the second or third week, and the opening weekend is usually light, which is why we only bring half crews up from New York.'

Incidentally, the Saratoga approach on public catering adds to Saratoga's mystery, year after year. Firstly is the basic premise that the show and food are incidental to the gambling. If you're a known gambler, you're catered to; the house rarely presents the check and often throws in the bubbly, so long as they get you into the casino. On the other hand, the gastronomic scheme of things is awry and doesn't add up. Charlie Manny will import Marcel LeMaze from Hollywood to handle the cuisine—and LaMaze gets as much billing on the signboards and ads as does Hildegarde, Georges and Jalna and the Ted Straeter and Oscar de la Rosa bands.

Population Extremes

Also anomalous about Saratoga, of course, are the two extremes of things. Basically, it's a spa, and the vast majority are there for the waters, or are merchants, medicos and mendicants catering to those taking the cure. Comes August, the sporty crowd moves in.

That's when society with a capital horseflesh takes over. That brings the Broadway element, the sports followers, and with it the bigger shows at the roadhouses. But the town isn't geared to take care of the de luxe bunch. The Gideon-Putnam takes reservations a year in advance for August, and the U. S. and Grand Union are more museum pieces than hostelries, but charge like the Waldorf. And the Gideon charges like two Waldorfs—$20 to $35 a day, and try and get in. The horsey set, of course, have their year-round estates, but they're a handful relatively. The rest of the town looks like a cross between Arverne with its dialectic, cheap hotels and the Luxor Baths with its neo-Lindy's type of trade.

Top Niteries

The two top night spots are Arrowhead and Piping Rock, where Monte Proser and Julie Podell have installed their Copacabana Revue from New York, plus Emile Coleman's crack dansapation. Joe E. Lewis came in this week (4) and next week Adelaide Moffett replaces rest it's the same lineup with Juanita Juarez and Patricia Romero (in place of Isa Reyes), Chandra-Kaly Dancers (3) and the Samba Sirens, six lookers. Frank Harti's samba band from the New York Copacabana also has been brought here.

The Piping Rock is the most Gotham-looking spot at the spa. It's a blend of the Copa and the Stork, what with managing director Jack Entratter, Joe Lopez as maitre (sans the tape, as at the Stork); several Stork and Copa captains, plus the entire crew.

Hildegarde at the Arrowhead—the traditionally the No. 1 room replacing the Brook (since burnt down)—is drawing and clicking big with a class crowd. It's an even larger room than Piping Rock, but not as attractive, either from the standpoint of the custcmers' perspective or in its general decor. However, Charlie Manny has an undeniably fashionable following. Georges and Jalna do their class ballroomology as an hors d'ouvre to Miss Hildegarde's distinctive chansoning, and Ted Straeter, a Saratoga fixture, who has been long at Fefe Ferry's Monte Carlo in New York, gives out with sock syncopation. Hildegarde is being held a third week, for the final two sessions another name is due in.

Saratoga Chips

Opening weekend visitors included E. Ray Goetz, who has a house here; Jock Whitney, who forgot about his Pan-American goodwilling in the excitement of a winning entry; Liz Whitney, his divorced wife with another 'cafe society' party; Ike Levy, prez of WCAU, Philadelphia, with his protegee, Manie Sacks, recording chief of Columbia Records (both of whom thought that ASCAP 'made a lousy deal for itself'); Rube Bloom, songsmith; Julian T. Abeles, theatrical attorney; Jack Bertell, among sundry other agents; Jack Kirkland, squiring Haila Stoddard of the Spa theatre troupe; Denis Dufor, associated with Ted Hammerstein in operation of the Spa; Mike Nidorf, band booker.

Phil Ober and Vivian Vance, in 'Mr. and Mrs. North' at the Spa last week (succeeded by C. Aubrey Smith, this week, in 'Old English'), plan to become Mr. and Mrs. Ober soon.

Arrowhead pulled a neat stunt by advertising its Hildegarde and supporting show on the first page of the official racing program.

Riley's Lake House, management Tom Leonard, has Diosa Costello, Sammy Walsh, Columbus and Carroll and Wally Stoefler, featuring Marvis Dinning.

Alice Dawn heads the Newman's Lake House show with Bernie Collins band, Victor Montez's Latins and the Three Majors.

Spivy was at the Bali for one night only (they didn't savvy her) with vet Al Shayne emceeing the Earl Lindsay revue that includes 16 girls, Freda Sullivan, Barba LeMarr (sic!) and Jack Sherr's orchestra.

Tony DeMarco, who is going into the Arthur Murray type of resort ballroomology, has a classroom at the Spa theatre.

Hammerstein-Dufor have a 'bargain' deal for the Spa, which is State-owned, paying only $1,000 for the season. They plan doing an original, as a pre-Broadway tryout, as their season finale.

Jack Diamond not only exploits Monte Proser's Piping Rock but also chaperones the Copacabana Revue.

Bills Next Week

Continued from page 47

Lucille Grey
Frank Petty

Hotel Bradford (Circus Room)
Florence Hallmen
Runkle & Lambert

Hotel Essex
Ernest Murray Orc
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adela Corey
Rita Henderson
Alice Martin
Joan Day

Hotel Gardner
Burt Shaw
Evalyn Harvey

Hotel Sheraton (Sky Garden)
Don Dudley Orc

Hotel Statler (Cafe Rouge)
Salvy Cavicchio Orc

Hotel Westminster (Roof Garden)
Jimmy McHale Orc
Harry Drake Rev
Roof Garden Gls
Alice O'Leary
3 Chords
Hal Freed
Noel Sherman Gls

Hotel Ritz Carleton (Ritz Roof)
Dick Gasparre Orc
Dr Giovanni
Marcia & Gunselt
Marian Burroughs

International Casino
Henri Jobert Orc

The Cave
Ralph Porras Orc
Jack Fisher
Tamara Doriva
Jerry & Lillian
Colita & Corral
Phil Barry

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane

Arlington Lodge
Phil Cavezza Orc

[illegible]
John Fontaine Orc

Bill Green's
Clyde Knight Orc
Janet Lee
Herb Rohrer

Boogie-Woogie Club
Boog Sherman
Maxie Simon
Harry Comorada
Buddy Blaine
Tubby Miller
Reggie Dvorak

Cork and Bottle
Lloyd Fox

Colonial
Benny Burton Orc
3 Yachtsmen

Eddie Peyton's
Betty Benson
Art Shamberg
Sandy McClintock
Marion Muller

Evergreens
Revelers
Kay Burke
Ray Valance
Nancy Grey

Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Harry Walton

Hotel Henry (Silver Grill)
Stan Rucker 4

(Gay 90's)
Dorothy Nesbitt

Hotel 7th Avenue
Bess Saunders
Ida Iola
Everett Hardin
Betty Donahoe
Al Devin

Evergreen Gardens
Revelers
Sam Sweet
Alice Sone
Zelda
Wicked Willies

Hotel Roosevelt
Johnny Kaaihue
Royal Hawaiians

Hotel Wm Penn (Continental Bar)
Wanda
Escorts

Kennywood Park
Ray Herbeck Orc

Ray Olson
Guy McComas
George Van
Benny Stabler
4 Sidneys
Eric, the Great

[illegible]
Gay Carlisle Orc
Lorraine & LaMarr
Sue Stevens
Buddy Birch
Jimmy Williams

Nixon Cafe
Al Marisco Orc
Bob Carter
Eden Sis
Don Ricardo Co
Renee & Root

Nut House
Sherdina Walker
Ted Blake
George Gregg
Evelyn Nellie
Palmer & Harper
George & Georgette

Oasis
Bobby Annis Orc
Stu Braden

Pines
Howard Becker Orc
Mae Harris

Trelon
Billy Merle Orc
June Collins
Bernard

Yacht Club
H Middleman Or
Nan Blakstone
Jay Jason
Park & Clifford
Manch Gls
Shirley Heller

Sky-Vue
Fran Eichler Or

Union Grill
Art Yagello
Frank Natale
Mike Sandretto

Villa Madrid
Etzi Covato Orc
Mark Lane
H'wood Blondes
Peter Higgins
Kay Taylor
4 Antoinettes

West View Park
Al Kavelin Orc
Vivian Blaine
Flying Beehees
Rose Sullivan
6 Avalons
6 Romanoffs

Literati

'Lord Broadway' Out

Next week (Aug. 12) is the publication date of 'Lord Broadway' Dayton Stoddard's fictional 'biography' on Sime Silverman, founder of VARIETY.

Wilfred Funk publishes; list price, $3.

Guild Appeases Critics

Five pro-administration candidates for office in the American Newspaper Guild proposed last week to withdraw from the race in favor of their opponents 'as our contribution to working unity' in the Guild. Unprecedented move to heal the present schism in the ANG would give the anti-administration forces one of the two full-time paid jobs and at least five out of 13 board posts.

Although the vote at the recent Detroit convention gave the administrationites an edge, they said in a letter to some 200 of their supporters July 29: 'With the present critical condition in the Guild, the policies and program we stand for can best be carried out if a widely representative board is elected.'

Letter was signed by 12 leading administration adherents, including President Donal M. Sullivan and the two paid officers, exec v.p. Milton Kaufman and secretary-treasurer Victor Pasche. If recipients of the letters indicate their approval of the withdrawal scheme—and indications so far are that they will—Pasche will lose the job he has held for four years. Automatically succeeding to his place would be William W. Rodgers, of Washington, strong critic of the administration.

Others who have offered to back out of the running are James Whittaker of New York, candidate for v.p. from Region I (east); Frank Laro of San Antonio, candidate for v.p. from Region II (south); and Donald Pinkston, Sioux City, and Alexander Kendrick, Philadelphia, v.p. candidates at large.

Anti-administrationites declare they have come to no official policy yet on their reaction to the withdrawal proposals. Their approval would not be necessary, however, as the move by the administration candidates is entirely a unilateral one.

Guild Demands on N. Y. Times

Minimum waga of $65 for reporters and $80 for deskmen of three years or more experience will be asked in the contract at the New York Times on which the American Newspaper Guild is about to open negotiations. Guild won a 295 to 202 victory over the American Newspaper Writers Association, A. F. of L. in a National Labor Relations Board election, results of which were announced last week.

Present wage average in the Times' editorial department is $55. One of Guild officers explained that 'while a large number of Times employees get very high salaries, another even larger group gets very low ones.' Highest wage scales in New York now are the $55 for re[illegible] deskmen which prevail under Guild contracts on the Hearst papers (Mirror and Journal-American) and the News.

Guild last week won what it calls a 'dream' contract from PM. It provides three weeks vacation with pay after one year's service, wage increases, full Guild shop and no employee to get less than $25 a week after a year's employment. There is also a war service clause providing for two weeks' pay to draftees, with rehiring at end of military service; maternity clause granting six months leave with double vacation pay; severance pay up to four weeks' salary for two to two and one-half years' service (PM was a year old on June 18); a provision that vacation and severance pay are effective if the paper should suspend publication and a clause making wage and vacation terms retroactive to April 30.

Guild admits it has about given up its effort to get a flat 10% increase for employees of Time, Life and Fortune to 'meet the increased cost of living.' Reason was said to be 'lack of interest by the employees in the increase inasmuch as Time-Life-Fortune pay scales are already so high.'

Bolivia's Nazi Sheet

Governmental crackdowns on Nazi newspapers throughout South America is likely to follow Bolivia's action in arresting the publisher and editor of La Calle (The Street) as principal figures in the plot to seize control of the land-locked country. Arrest of Armando Arce, publisher, and Augusto Cespedes, editor of Calle came simultaneously with Bolivia's action in declaring the Nazi Minister, Herr Ernest Wendler, persona non grata and ordering a state of siege in La Paz, the capital, to quash putsch attempts.

Nazi paper was one of the chief instruments used by the Nazi propagandists in attempts to stir up local dissension. Like other Berlin-run sheets throughout South America, it constantly shouted against alleged Yanqui-British-Jewish imperialism and cloaked itself in the garb of a super-patriot out to defend the country from those who would sell it down the river. When Embassy funds were insufficient to keep it running, German advertisers were forced to toe the line and in some cases Nazis representing U.S. firms were leading advertisers.

'Hayride's' 4th Printing

A fourth large printing of 'Louisiana Hayride' ('The American Rehearsal for Dictatorship'), by Harnett T. Kane, of New Orleans, has been announced by William Morrow, publishers.

Reader's Digest will excerpt part of the book in its next issue. The Harper's Critic Poll for the spring season listed 'Louisiana Hayride' fifth among the 112 general books published during the past three months.

Standing of the Clubs

The survey which the N. Y. Daily News conducted via the L. M. Clark agency on five typical issues of the newspaper, to ascertain the popularity of different features, showed C. D. Batchelor, cartoonist, featured on the editorial page, as read by 58% of reader traffic. That made him No. 1.

Inquiring Photographer (Jimmy Jemail), also on the editorial page, finished 57%, the same rating that was scored by The Neighbors, another cartoon in the Daily News.

40 Yank Groups Overseas

Booklet issued by The American Outpost in Great Britain cites no less than 40 different American relief organizations operating now in British relief. Work being done by these groups is recognized as extensive.

American Outpost this side furnish the booklet in answer to requests from U.S. and in effort to co-ordinate the various types of assistance being rendered services and civilians in Britain.

Gannett Stock Reduced

Reductions of capital stock in Gannett Co., Inc., headquartered at Rochester, N. Y., from 240,000 shares, no par value, to 223,932 shares, no par value, and then from 223,932 shares to 208,190, no par value, have been made.

Papers were filed with the Secretary of State in Albany by Goodwin, Nixon, Hargrave, Middleton & Devans, Rochester attorneys.

LITERATI OBITS

George B. Sykes, 56, former newspaperman, who had been executive assistant to the State NYA administrator in Jefferson, Mo., died in that city July 31.

William E. Severn, 72, former staffman with the New York Times and the New York Herald, died in Washington, D. C., July 29, after an illness of several months. As advertising director of the old New York Globe, he was credited with having founded that newspaper's radio guide department.

Dr. Walter J. Coates, 60, poet, editor and president of the League of Vermont writers, died of a heart attack July 29 which he suffered after an auto accident on a Montpelier, Vt., street.

Victor W. Cupples, 77, retired president of Cupples & Leon Co., book publishers, died of a heart attack July 29 in Mount Vernon hospital, N. Y.

Sir Emsley Carr, 74, chairman and editor-in-chief of News of the World, British weekly whose circulation exceeds 4,000,000 copies, died July 31 after a week's illness at his home at Walton-on-Hills, Surrey, England.

Eugene Clifford, 55, former New York newspaperman, who also worked as a script writer for several Hollywood studios some 15 years ago, died Aug. 2 in Warwick, N. Y. In recent years he had been publisher of the Orange County Leader in Florida, N. Y.

Carny Owner Shoots Soldier; That's All Bro.

Truro, N. S., Aug. 5.

Angered by the shooting of one of their number by Frank Elliott, owner of the Elliott Shows, a group of soldiers raided that carnival at its lot here. About 500 of the army men participated. Before the outbreak was quelled by about 200 army police and town police, about every piece of equipment in the small touring carnival was demolished. Included the merry-go-round, all the game and concession stands and tents. The trucks were turned over and damaged. The raiders were driven off before the ferris wheel was seriously damaged.

The wounded soldier had been watching a money game, when one of the players claimed to have won $5. When this was disputed by Elliott, of Amherst, N. S., owner of the carny, there was some gunplay. The soldier, Richard Dufresne, of Montreal, was shot, although he was reported just an onlooker. He was taken to hospital, where the wound was found to be superficial. He is being held in the hospital for further observation.

Elliott was arrested on a charge of doing the shooting. He was released on bail of $3,000, in the district court, pending the hearing. The soldiers assembled near the carny lot and descended on the grounds. The 45 army police were unable to cope with them, and the additional soldier cops had to be rushed from the camp.

Airlines

Continued from page 2

of the Royal Academy of Dancing, in from London on Monday's (4) American Clipper.

Sunday's eastbound Dixie Clipper flew off with Mrs. Frances Strickland Gordon, editor of the British edition of Harper's Bazaar, bound for home after a six-month business trip and visit here.

Mrs. Vincent Sheean Arrives

Saturday's (2) Atlantic Clipper brought in Diana Sheean, wife of Vincent, with material for a book on how la guerre has affected a typical, but mythical, British family. She left hubby in London garnering facts for an article.

Also in on the clipper that brought the Scotch saga, was Frederick W. Lange, general continental manager of Paramount Pictures, who had been in unoccupied France, Spain and Portugal, liquidating much of his company's business there, while that day's outbound flying boat toted off Lydia Lopokhova, the former Russian ballet dancer, and her husband, England's famed economist John Maynard Keynes.

Monday (4) saw Eunice Jassen, of the stage, in on American from Buffalo with her remarkable black cat, while Saturday's spy was Irene Rich off to L.A. the TWA way. Grace Moore, TWAed in Friday (1) to catch an Eastern Airliner southbound for a tour of Latin and South American music-lovers' hangouts.

Bird Slugs Referee Donovan

Laugh of the week came Friday (1), when Arthur Donovan, the fight referee, Americaned in from L.A. fresh from the filming of the 'Pittsburgh Kid,' Republic pic starring Billy Conn. Donovan was skedded to tote a magpie, that he purchased, eastward, for James O'Neill, Equity exec and Actors' Fund representative, but the bird caught cold and was kept in L.A.

Meanwhile Mrs. O'Neill had come out from the couple's Broadway Magpie Cafe, with two other birds, and Donovan was photographed with one which mauled the devil out of the ref. Arbitrator of a thousand fights, Donovan was injured for the first time when the bird slashed his thumbs.

Sammy Glick Runs

Saturday (2) saw a new speed record for cabs when Ralph Edwards, of the 'Truth or Consequences' program, and his wife, grabbed a United Airliner for a Florida vacation. Edwards called United and asked to have the midnight plane held a minute or two, as he had an 11:30 p.m. repeat program to get out of the way before departure. He paid off with a mention of U.A. on his program.

The radio laborer said he had the world's fastest taxi driver — one Sammy Glick—and that he would be at the port before the plane's props got hot. The cabbie made LaGuardia Field from Radio City so fast that he beat the Terminal coach out and the Edwards pair had to sit around and wait 'til the rest of the world caught up to them.

WHAT THEY THINK

Duchin's Trailer for Rio

Editor, VARIETY:

Rio de Janeiro.

I have heard about Rio, and read about Rio, and seen films of it—but nothing can do it complete justice except to see it. It is without exaggeration one of the most beautiful spots in the world. It has a natural setting which couldn't have been planned any better. One has the bay and ocean for a front-yard, and the mountains for a background.

The Copacabana Casino is a beautiful place, very luxuriously furnished. We play in the Golden Room, which is beautiful and very pleasant to work in. The Copacabana district is one of the loveliest districts in Rio—and the Copacabana Beach which is directly across from the Casino is one of the well-known ones in the world. The climate at this time of the year is perfect—not too hot, or too cool, with brilliant sunshine most of the time.

Our show has been going tremendously well, and we are doing capacity business. Bob Evans the ventriloquist, and the Merriel Abbott Dancers have been going extremely well. Of course, this is the third time for the Abbott Dancers here and they feel very much at home. The people enjoy them so much, and remark especially about their beautiful costumes.

It was pleasant to have to follow Paul Draper in here, because he made a tremendous hit here. I don't think any one person has ever come to Rio and made the artistic and personal hit that Paul Draper did. He was taken in by the best society and they just could not get enough of his work. Of course, I suppose by this time you know that Paul was married here to Heidi Voessler, the dancer, and that I was best man at the wedding. One of the most brilliant parties of the season was given in the Golden Room the night of his marriage. I can think of nothing in all my days of working that gave me the thrill that evening's performance did.

The season is in full swing now, and all the Casinos are playing American acts. Some acts are good, and some bad, but I think nothing but the best should be sent down here. The Yale Glee Club was here and gave two concerts and were an enormous success. They came to the Golden Room after the concert, and I certainly was proud to be an American when I saw those boys come in to the room. They were so typically American, most of them with 'crew haircuts.' They gave the audience a thrill when they sang a song from their table. The American Ballet was here for two weeks and was also a big success.

This is the first time, I think, that a 'name band' has played Rio, and the people here are most anxious for that type of talent. They have the records of the various orchestras, and know them better than most Americans do. The other night I played a medley of all the theme songs of various American bands—Lombardo, Wayne King, Tommy Dorsey, Benny Goodman, etc., and after each theme song I asked the audience what band it was and I wish you could have heard how quickly the responses came. I do not know of any place where American music is more appreciated than down here.

Jo Davidson, our famous sculptor, is down here now making a head of Getulio Vargas, president of Brazil, and he is as crazy for Brazil as I am.

Rio is full of Americans and refugees from various countries; and one hears a lot of English and French spoken. The French Theatre with Louis Jouvet is on now, and everyone seems to enjoy it. American movies are very popular here; Brazilians are great movie fans. 'Philadelphia Story' is current and has had a long run at one of the theatres. They also enjoy football and have six games every Sunday.

Mr. Duarte Atalaya who runs the Casino here, and for whom we work, has been marvelous to all of us, and bends over backwards making things pleasant for the people working for him.

Eddy Duchin.

It's All Legit Now

Chicago.

Editor, VARIETY:

Isn't it about time the word legitimate in connection with the dramatic theatre were abandoned?

Are we to think that the movies, the circus, the amateur stage and the ice shows are all illegitimate attractions that shouldn't rate with the 'boards.' Yet that is apparently where the term 'legitimate theatre' arose. The others were thought of as outcasts and unworthy of association with the 'legitimate.'

We ought to make it the speaking stage or the human stage.

Carl Peterson.

Dorothy Lewis and Belita

Hollywood.

Editor, VARIETY:

Would appreciate a correction concerning a statement in VARIETY July 9 of Miss Belita of the Hotel New Yorker in show, stating Miss Belita and I were co-attractions, which isn't so.

I have both the skating and romantic lead in the picture "Icecapades" and am in no way connected with Miss Belita in billing or publicity.

I am sure you can understand my position and how I must watch for any such misstatements. Am sorry to trouble you, but it is important to me.

Dorothy Lewis.

10-20-30 Book

Editor, VARIETY:

Baltimore.

Am writing a comprehensive history of the Ten, Twenty, Thirty melodrama days from 1885-1912 and am especially anxious to get the experiences of actors, managers, agents, stagehands and lithograph printers who were a part of that branch of show business. Old clippings, programs, photographs of performers and scenes from the plays especially desirable.

Robert B. Byrnes.

Eddie Leonard

Continued from page 3

hours later she notified the police. However, all theories of foul play were ruled out following an autopsy, which established Leonard's death as due to natural causes.

Once one of the big-money headliners, Leonard died virtually broke. Practically his only income at the time of death was from ASCAP, where he had a very low rating and from which he couldn't have received a subsistence. He was credited with being the author of five songs, including 'Roly Boly Eyes' and 'Ida, Sweet as Apple Cider,' the two most identified with him, and 'Mandy Jane,' 'Don't You Never Tell a Lie' and 'Didn't It Rain.'

Born in Virginia and a ballplayer before going on the stage, Leonard shrewdly fostered himself and was a heavy advertiser of his own talents. Several times, for instance, he came into VARIETY's office and laid $2,500 on the line for advertising and, though he always asked how to spell 'thousand' when writing a check, he was a sharp judge of exactly what type of ad copy would do him the most good. On one occasion he wanted to insert an eight-page layout [illegible] of that, and Leonard settled for half that space.

Besides his widow, Leonard is also survived by an 'adopted' son, Eddie, Jr., now living in Watervale, Mich., and recently recipient of a master of music degree from the Eastman School of Music.

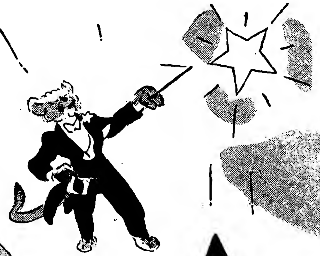
Shuberts

Continued from page 3

is Maurice H. Bailey, owner of local nabes Whitney, Whalley and Westville.

Policy of house will continue as far as legit bookings are concerned, but vaude and name bands will be added to fill in. Approximately 95% of legit bookings for the past several seasons have been for last-halves only, leaving house dark a good part of the season. There's a possibility of bringing in Sunday variety shows, but it's questionable if this could hold up against large capacity (6,000-seat) Arena, which has run fall and spring series along these lines for several seasons. Legit bookings for house will be handled through U.B.O.; vaude by Dow agency.

An attempt is being made to retain E. D. Eldridge, manager of the house throughout Shubert control. Preliminary modernization is in progress for spot's opening around Sept. 1, but extensive alterations will not be instituted till next summer.



THE TRADE PRESS SPEAKS!

"The answer to your prayers for new faces. Red Skelton destined to become one of Hollywood's top comedians. 'Whistling in the Dark' will wow every audience everywhere." —MOTION PICTURE DAILY

"The preview audience literally tore down the house. Reaction colossal. Lobby talk was that Skelton will become one of the top film comedians."
—MOTION PICTURE HERALD

"'Whistling in the Dark' will bring radiant smiles to the faces of all exhibitors. Skelton hailed as bright new star is dynamite with an audience."
—HOLLYWOOD REPORTER

"Skelton slated for big things on the screen. Picture packed with entertainment."
—BOX OFFICE MAGAZINE

"Sure-fire box-office introduction for Red Skelton. Audience reaction definite acceptance of the screen birth of a new comedian."
—FILM DAILY

THE PUBLIC SPEAKS!

Riotous Previews at the Alexander Theatre, Glendale, Cal. and Loew's Theatre, New Rochelle, N. Y. Such hilarious scenes have never been witnessed before. Get busy! Circus this film! Shout about it! It's packed with pleasure and profit!

RED SKELTON YOUR NEW M-G-M STAR!

RED SKELTON, *The New Star*, in "WHISTLING IN THE DARK" *with* Conrad Veidt • Ann Rutherford • Virginia Grey • "Rags" Ragland • Henry O'Neill • Eve Arden • Screen Play by Robert MacGunigle, Harry Clork and Albert Mannheimer Based upon the Play by Laurence Gross and Edward Childs Carpenter • Presented on the Stage by Alexander McKaig • Directed by S. Sylvan Simon • Produced by George Haight • A Metro-Goldwyn-Mayer Picture

SCREEN RADIO MUSIC STAGE

VARIETY

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FILMS TO FIGHT NYE SLURS

Grown-Up Boy Scout Is Prepared

Corinth, N. Y., Aug. 12.

While the Aerial Lakes were doing their turn with the Mills Brothers Circus here, the lights went out in the tent, leaving the feminine partner balanced on a 40-foot pole held by the man. A member of the audience prevented possible hazard to the act by flashing a torchlight he was carrying on the troupers.

Carrier of the torch was Andrew J. Pohl, Jr., an adult executive of the Boy Scouts, whose motto is 'Be Prepared.'

Charge U. S. Army With Falling Down On Adequate Shows for Service Men

With almost a year gone by since the first National Guardsman and draftee marched into camp, the U. S. Army has virtually failed completely, in the opinion of seasoned observers, to provide the entertainment so badly needed for the morale of its troops.

'If the rest of our national defense effort were on a par with the snail's waltz of the morale program,' cracked one critic, 'the boys would be out there learning how to shoot flint locks.'

An occasional vaude show—once a month or even more infrequently—has been the sum total of entertainment in many camps, aside from the ever-present barrage of B films which even a recruit can take just so many nights a week. And even the vaude has not been provided by the Army but by the charity-sup- [illegible] being charged with over-frugality in

(Continued on page 25)

Billing . . . —

Portland, Ore., Aug. 12.

The V for Victory has turned up atop the marquee of a local cinema theatre.

In red neon light, '. . . —V' shines forth from the Broadway theatre.

SCARED 'EM INTO SETTLING UP WITH U.S.?

It's reliably reported that the U.S. government, as a result of the Joe Schenck income tax convictions, has made high headway among Hollywood figures in effecting speedy back collections on income taxes. Total amount cited as having been effected in settlements is $11,000,000.

One Hollywood producer is reported as having agreed to pay the Government $3,000 a week out of his weekly $5,000 salary toward settlement of the Revenue department's claim.

RACIAL ISSUES STIR INDUSTRY

Leaders, East and West, Lay Plans to Enter Battle of American Public Opinion As Senate Hearings Are Set for Sept. 9 — Bitter Fight Anticipated — Industry Unites to Its Own Patriotic Defense

COUNTER-BROADCAST ?

By JOHN C. FLYNN

Realization that the motion picture industry is facing one of its major battles in the war of American public opinion, leaders in the business during the past week have been shaping a course of action to refute charges by Senators Wheeler and Nye alleging that films have been propagandizing for war under leadership of pressure groups intent on plunging this country into the European fracas.

Thoroughly aroused as to the seriousness of the charge and the intolerant implications by Senator Nye of racial motivations, and at the same time confident of public support in their position of all-out co-operation with the Roosevelt foreign policy, industry leaders are not discounting the difficulties of combatting the strong isolationist group in

(Continued on page 4)

Suburban Patronage May Be Cut Via Gas Shortage; Nabes Benefit

Show business in general looks to suffer when and if the gasoline shortage on the eastern seaboard becomes so acute that the present 7 p.m. to 7 a.m. sales curfew is extended to actual rationing. Downtown film deluxers, legit theatres and sundry other amusements will immediately face the loss of much suburban patronage should Secretary of the Interior Harold Ickes rule, as expected, that gasoline will be limited to a certain number of gallons per week to non-commercial vehicles.

On the other hand, some contend that curtailment of private car usage will result in people using the money they ordinarily spend on gas for taxis. Latter, like buses, physicians' cars, etc., are not expected to be rationed, though it is believed that the number of cabs on the streets will be greatly curtailed.

Least likely to suffer much by gas rationing are such cities as New York, Boston and Philadelphia, which have excellent train trans-

(Continued on page 49)

Maizlish's Topper

Hollywood, Aug. 12.

Harry Maizlish, KFWB head, who has had a hand in every local benefit since the war broke, topped himself the other day in the promotion of donations for a Hollywood Chinatown ceremony in aid of United China Relief.

He talked the Japs at the local flower market out of 100,000 blooms, with all coin going into the China fund.

'10 P. M. REVUE THEATRE' AT N. Y. BAYES

A '10 o'clock theatre' will be inaugurated atop the 44th St. theatre, the old Nora Bayes, New York, by Clifford C. Fischer, former Paris and London showman. He figures that a satirical revue house, patterned after the former French capital's 'Theatre Dix Heures' ('10 o'Clock Theatre') is ripe for America. H[illegible]y [illegible] regisseur and participating star, on percentage.

Theory is that the growing habit

(Continued on page 25)

COMPTROLLER ALSO PIANIST

Bridgeport, Aug. 12.

City Comptroller Perry W. Rodman, who books attractions into Pleasure Beach Park, tops the bill himself Aug. 18 as guest piano soloist with Bridgeport Symphony Orchestra under Frank Foti.

Direct booking.

SHUBERTS MULL B'WAY 2-A-DAY

Primed by the click of 'Hellzapoppin' on the road and Broadway, the Shuberts are keen on the idea that vaudeville has a good chance for a 'comeback.'

They're flirting with the idea of converting the Broadway (now occupied by Disney's 'Fantasia') into a 'Palace policy' of two-a-day.

Plans to Raze Two N. Y. Legiters for Parking Lots Setback to B'way Upbeat

Amidst the hoopla by civic boosters to bring-Broadway-back to its yesteryear glory, the campaign may be given a sharp setback when and if Vincent Astor sells a couple of his Times Square theatres for parking lots.

It's no secret he'd like to dispose of the 44th St. and the St. James theatres for auto parks, and feelers have gone out accordingly.

BONNIE BAKER DEPARTS

Singer of 'Oh Johnny' Leaving Orrin Tucker Orchestra

Bonnie Baker, who was largely credited for last year's success of the Orrin Tucker orchestra, with her interpretation of 'Oh Johnny,' is leaving that band within a month. Tucker's recording of the tune sold over 500,000 discs and shot the band into important money brackets almost over night.

Band's management thinks (1) the 'baby talk' vogue is now dated; and (2) the split is better business.

RUNNING OUT OF STATES?

Cinematic parade of the states marches on.

Latest registrations include 'California' by RKO and 'Utah' by Paramount.

WOOLWORTH EMPLOYES AS RADIO TALENT

Utica, Aug. 12.

F. W. Woolworth chain repeated on WIBX this week the type of program which it used last year to mark the opening of a Utica store. It's a half-hour show with the cast confined to store employees. Latter were assembled and trained by the station's staff pianist and choral director, George Davis. Top officials of the chain were on hand for the anniversary event.

WIBX program has been used as a model for opening of Woolworth stores throughout the country.

Maestro Earns Enough On Milk Route to Buy Nitery

Cleveland, Aug. 12.

Doubling in brass as a bandmaster and as a milkman in his spare hours finally paid dividends to Don Anthony, who quit Mike Spooner's White Oak nitery to become co-owner of the Noble Road Club.

Accordionist managed to save up $10,000 in last five years by riding a morning milk route for a dairy company, after leading his five-piece outfit until dawn. With Frank Long, his bass player, as partner, Anthony bought his way into the local nitery, but he's still holding two jobs. Besides being a proprietor, he is continuing to direct his own orch.

IT'S THEIR YEAR

Abbott and Costello Getting It From All Sides

An all-time record salary for a one-show stage date will be paid Abbott and Costello by the Sacramento, Cal., State Fair, where they appear Sept. 1. Fair is paying 'em $3,200 for the single performance.

An idea of how hot the boys now are as a boxoffice act is their current appearance at the Steel Pier, Atlantic City. Two years ago they appeared there at $400 for the team per week. Currently, in for a nine-day stand, they are getting $7,500 plus bonuses for extra shows. They did 19 shows over the past Saturday and Sunday alone and it's indicated they'll come out with $10,000 in all.

Chemin-de-fer Vogue

Chemin-de-fer (a form of baccarat) is growing surprisingly in popularity in the casinos adjacent to the sundry resorts all over the country.

It's amazed the croupiers how fast the 8-9 (banco) game has caught on, apart from the fact that the recent crop of repatriated moneyed Continentals gave 'shimmy' a mild sort of impetus.

Book Oscar Levant For 31 Concert Dates; Pianist Also Does a Monolog

Oscar Levant's first full concert tour this year has 31 dates, opening Nov. 3 in Toledo. The concerts will combine talks with pianistic exhibitions.

Levant's tour is being booked so that he will have time off for appearances on 'Information, Please' for Lucky Strikes.

Gaby Deslys Film Biog

Metro is mulling a film saga of the life of Gaby Deslys the French star who was known on Broadway some 20 years ago and her then dancing partner, Harry Pilcer, who accompanied her back to Paris.

Pilcer, incidentally, is a recently repatriated American, long domiciled in France until the Nazi occupation.

Ty Power and Annabella, in 'Liliom', Draw Celeb-Studded Mob to Westport

By HOBE MORRISON

Westport, Conn., Aug. 12.

Tyrone Power and Annabella, making their first joint stage appearance in a strawhat revival of 'Liliom,' drew a dressed-to-the-eyelashes, celebrity-packed mob of Broadway and Hollywood names, society people and eagerly curious last night (Monday) at the Country playhouse here. Spot was jammed, with extra chairs, lots of standees and probably as many turnaways as were present indoors. All tickets are gone for the entire 20-performance engagement.

Just prior to curtain time it was announced that the show would be closed temporarily after tonight's performance, to permit Power to fly to the Coast for retakes on his forthcoming 20th Century-Fox picture, 'A Yank in the RAF.' Actor will plane back over the weekend, reopening 'Liliom' next Monday night (18) and playing through Aug. 30. There will be extra Friday matinees both weeks and the complete advance sellout already guarantees an all-time house record.

Power's performance as the truculent, lusty Liliom surprised observers, who had judged his ability by the romantic roles he's played in pictures and were unprepared for his swaggering and tough portrayal. Since leaving Broadway as an obscure juvenile six years ago, he has gained considerable skill, authority and acting vitality.

Her Stage Debut

Annabella, facing her American stage debut in one of the longest and most difficult parts she has ever played, was obviously nervous and uncertain. She improved in the latter scenes, but was hampered by her strong French accent and inflection, plus inexperience in legit and the perplexing task of projecting the subdued, passive emotion of the role of Julie. But she has an appealing radiance and gamin-like blonde looks. Betty Garde was expertly convincing as Mrs. Muskat, the principal supporting lead, and Art Smith also clicked as the furtive Sparrow. John Keonig's four sets were helpful.

With photographers laying down a barrage of flash bulbs in and out of the theatre before the show and during intermission, and shoving through the mob backstage afterward, a horde of local gawkers eyed such personalities as Simone Simon, Edmund O'Brien, Tonio Selwart, Elsa Maxwell, Clifton Webb, John C. Wilson, Lawrence Langner and Armina Marshall, Jack Kirkland and Haila Stoddard, George Abbott, Anne Seymour, Billie Rose, Eleanor Holm, Clifford Odets, Joseph H. Moskowitz, John Anderson, Arlene Francis, Neil Agnew, Richard Rodgers, Carly Wharton, Martin Gabel, Lloyd Rosamund, Marian Shockley, George Zachary and Alexander Ince.

Wrong Cue

Hollywood, Aug. 12.

Red balloons, warning aviators away from film companies on outdoor jobs, have kicked back on the producers. Since the recent rule barring gandering tourists from the studios, the visiting rubbernecks have learned to scan the sky. Troupes on location, sometimes 30 miles from Hollywood, start working without interruption in the wildwood and are suddenly surrounded by herds of cars from Maine, Georgia, Washington and all the states between.

The tourists have learned about the red balloons and act accordingly.

M-G SIGNS FORRESTER AS 'A' PRODUCER

Hollywood, Aug. 12.

Jack Forrester, American, recently repatriated from Paris where he produced French pictures for 12 years as head of Forrester-Parant, maintaining an elaborate exchange system as well throughout France, Belgium and Holland, has been signed by Metro as an 'A' producer.

Neil McCarthy, local attorney, represents Forrester's interests. His first M-G assignment not yet set.

McCarthy is also acting for Forrester on a camera-focusing patent, dating back to 1927, which he owns, and which the former French producer thinks was infringed upon in a recent U.S.-made picture.

GRIFFIS' BOMB SCARE

Nazi Bomb Souvenir (De-Nitroed) Upsets Par Exec

Mild bomb scare was tossed into the lap of Stanton Griffis, chairman of Paramount's executive committee, when an evil-looking German bomb was delivered at his office in the N. Y. Par building Friday (8) afternoon. It had been originally addressed care of Brentano's book store and had been mailed from Pittsburgh. Because Griffis did not recognize the 'H. Robertson' listed as sender, he quickly notified the Par building superintendent who immediately called the N. Y. bomb squad. Members of the squad took it out of the building, removed the cap and found that it was harmless.

Griffis in the meantime had heard from his Pittsburgh office informing him it was a souvenir bomb, the first received from England out of batch dropped along the coast of Eng- [illegible] been removed. The bomb Griffis received was originally sent over to the U. S. by Douglas Williams of Ministry of Information, England. Bomb is the remodeled incendiary type, dated 1936, recently used by the Nazis, designed so that if it fails to go off it will explode when anybody attempts to uncork the cap.

TYRONE POWER'S READING

Doing Victor Record With Barry Wood as Vocal Assistant

Tyrone Power is to join with Barry Wood next week in cutting for popular Victor records the 'Saga of the Leathernecks' which he recently did on the 'Millions for Defense' radio program. Side was to be cut tomorrow (Thurs.) but it has been deferred until next week.

On the reverse side of the Power-Wood combo work, the latter will repeat Irving Berlin's 'Arms for the Love of America.' This time it will be made with Ray Block's chorus and Al Goodman's orchestra. First cutting, issued few weeks ago, was made with Lynn Murray's chorus and a studio band.

Al Woods' Return As Active Legit Producer Recalls Fabulous Era

When Al Woods returns to active legit producing this coming season, it will mark the return of a showman who is one of the few surviving a fabulous age. Woods has seven scripts lined up and reiterates he'll do at least six of them, trying them out first in Hollywood and San Francisco, with Broadway the goal. The Coast angle stems from a more recent partiality to the California climate.

Woods, who produced 409 plays in his career, is the father of the bedroom farce and the staunch advocate of the courtroom play, from which he made fortunes, including 'Trial of Mary Dugan,' 'Within the Law,' 'Common Clay' and more recently 'Night of Jan. 16.' He remains perhaps the most colorful of the vet producers with his w.k. salutation of 'hello sweetheart' and closing 'love and kisses,' whether addressing man, woman or child.

At one time Woods' Chicago holdings alone were reputed to be worth nearly $10,000,000 and his fortune is said to have reached nearly $20,000,000.

RUNYON TO PRODUCE OWN YARN FOR RKO

Hollywood, Aug. 12.

Damon Runyon becomes a film producer under a one-picture deal with RKO, starting late in September. Story will be made from one of his new stories, still unpublished.

Although he has written numerous stories for the screen, this is Runyon's first as a producer.

Hitchcock's Next

Alfred Hitchcock is working with John Houseman and Joan Harrison on an original for David O. Selznick, the British director revealed on his arrival in New York from the Coast Sunday (10) for a two-day stay. He planed out last night (Tuesday).

Idea for the yarn is still being worked out, Hitchcock said. He will take no part in the actual writing, but is figuring on the script being ready for him to start megaphone work by late fall.

Cantor East to Ready Play for Boston Break-In

Hollywood, Aug. 12.

Eddie Cantor hauls east today (Tuesday) to begin preparations on his stage show, 'Banjo Eyes,' which he'll take to Boston for the break-in in November. Broadway stand will open around Thanksgiving.

Cantor goes back on the air for Sal Hepatica-Ipana, Sept. 3.

Cantor's Frisco Rally

San Francisco, Aug. 12.

Eddie Cantor did a terrific job as m.c. of the San Francisco Examiner's free show Saturday (9) in Civic Auditorium dedicating Hospitality House for soldiers. Everything was on the cuff, but the comedian worked like a Trojan all evening, including a blackface bit, before an audience of 10,000, mostly in uniform.

Few of the others contributing entertainment were Connie Boswell, Alec Templeton, Linda Darnell, Binnie Barnes, Ann Rutherford, Edward Arnold, Virginia O'Brien, the DeMarcos, Duncan Sisters and Gertrude Neisen.

WHO'S A MOPPET?

Hollywood, Aug. 12.

Shirley Temple, now 12 years old and almost two inches taller than she was in her last picture, started work in 'Kathleen' at Metro.

Herbert Marshall and Laraine Day share top brackets.

Dave Rose Emphasizes Fine Pic Biz In England Upon Return Clipper Trip

By GEORGE FROST

A statement that should cheer film magnates throughout the U. S. who have been wondering just how and with what success the industry will survive a modern war era, was made by David Rose, general manager in Great Britain for Paramount, as he left the International Marine Terminal at New York's LaGuardia Field this week for his London home. Asked how boxoffices were churning in the United Kingdom, Rose answered in two terse quotes. Said he: 'Business is great' and 'It is better than ever before and, gentlemen, I mean 'ever before.'' [Further details on page 21.]

In the company of her husband, Alfred Duff Cooper, former British Cabinet member now enroute to Singapore on a high governmental coordination mission, Lady Diana Manners flew into the Airport-on-the-Sound Sunday (10) afternoon aboard the PAA Atlantic Clipper. Lady Diana, an attractive blonde, is probably best remembered in show shopping circles here for her 1924 appearance as the nun in Max Reinhardt's 'The Miracle.'

Guests of Paley

The English couple left Mayor LaGuardia's favorite airport for the home of William S. Paley, CBS prexy, at Manhasset, L. I., for a day or two prior to moving into the Ambassador hotel, N. Y., where they'll spend the balance of a fortnight.

Among other Clipper-trippers on the same inbound flying boat were John Wheeler-Bennett, senior member of the British press bureau in New York, and John Whittaker, Chicago war correspondent. Whittaker passed, in the air, Walter B. Kerr, Jr., New York Herald Tribune for-

(Continued on page 63)

THE BERLE-ING POINT

By Milton Berle

Chicago, Aug. 12.

Still working at the Chez Paree. They're holding me over until three busboys come back from their Saratoga vacation.

Talk about service: at the hotel where I'm stopping the last time they had hot water was when the place was on fire. (From the picture, 'In Old Chicago').

Went to the Ringling Circus the other day; ate so much cotton candy all night long I kept singing, 'Tote that barge, lift that bale.'

Bet on a horse at Washington Park that came in so late a convoy of fireflies had to show him to his stable.

New ruling at Lindy's restaurant—to be allowed in you must wear a herringbone suit (marinated yet!).

Max Gordon has made so much money with his latest success, he's changing the title to 'My Sister Eileen and Her Annuities.'

Don Ameche told his wife he was going to buy her a new car—so she went to the Paramount Studios and asked Bob Hope and Bing Crosby for a 'Road Test.'

Do you think BMI songs will bring back the turkey trot?

There's No Truth to the Rumor

That Phil Harris was the inspiration for 'The Corn Is Green'....That Jerry Colonna has his mustache insured against fire, theft and collision.

Horseracing is the only sport in the world where the man with a million asks the guy without a quarter, 'What's good in the next race?'

Eavesdropper

Eavesdropped at the Rhumba Casino: 'He's a credit to the community—and every finance company in town.'

Whatever Became of——?

Ja-Da Trio	*Lester & Garson*
Winnie Lightner	*Lane & Harper*
Phil & Eddie Ross	*De Vito & Denny*

SELZNICK'S STRAWHAT GOES FELT ON COAST

Santa Barbara, Aug. 12.

David O. Selznick's summer stock at the Lobero is going in for five weeks of autumnal felthat if the strawhat receipts keep up within a reasonable distance of those established by 'Anna Christie.' Second summer show, 'Lottie Dundass,' an original, opens Thursday (14) with Geraldine Fitzgerald in the top role.

Idea is to start the fall season around Sept. 8 with new plays.

'GOOD PUBLICITY'

Film Industry's Good-Humored Reaction to Saroyan's Ad

Reaction of film studios to William Saroyan's full-page ad in last week's VARIETY offering screen rights for free to his play, 'The Time of Your Life,' was a good-humored brushoff, predicated on the playwright's penchant for publicity. 'If we wanted it we would have bought it long ago, while it was still on Broadway,' one exec observed.

Saroyan's terms were that 'everybody connected with the picture—including the studio—its equipment and executives—shall donate free of charge his time, talent or technical services.' He proposed that the proceeds go to 'National Defense.' Studio rejoinder was that it would be a lot easier and safer to make a direct donation of the coin risked, some hundreds of thousands of dol- [illegible]

A number of studios at various times have had writers prepare treatments of 'Life.' None of them, however, ever turned out satisfactorily, which is why the play was never bought. It's too completely a character study and not enough of a plotted story for films, from the studio's viewpoint.

Pat Duggan, Saroyan's agent, claims nevertheless to have turned down offers of $30,000 while the play was still on Broadway.

J. Barrymore's Solid Year Of Kibitzing Rudy Vallee

John Barrymore rounds out a full year on Rudy Vallee's Sealtest sponsored program with his renewal for an additional 13 weeks, which begins tomorrow night (Thurs.). Barrymore joined the show Oct. 17 last year.

His brother, Lionel, makes his fourth guest shot on the show Aug. 21.

Endor's Bank Acct.

Chick Endor is still critically ill in St. Francis hospital, Miami, and friends are continuing to raise coin for him, but Irving Trust Co. advertisements in the N. Y. dailies this week indicate Endor has an unclaimed bank account in Irving Trust. Bank stated Endor's last known N. Y. address was 175 West 81st street.

Size of the bank account is not given in the ads.

Gotta Draw Pitchers to Make 'Em Unnerstand Guv's Spa Clampdown

Talent bookers wisecrack that some of the guys who run the casinos in Saratoga, or elsewhere, can hardly read the Racing Form, much less the N. Y. Times, and any news of a clampdown at the Saratoga Spa is so much braille. Anyway, whether the authorities observe the letter and spirit of Gov. Lehman's clampdown order, the talent commitments stand. In fact, the joints are after bigger names.

As has happened in former years, when the open-sesame no longer obtains, there are ways of sneaking casino activities.

However, since its Aug. 25 preseason debut, Saratoga has been wide-open and enjoying lush times.

Millionaire Extra Dies In Film Cavalry Charge

Hollywood, Aug. 12.

Jack Budlong, 28, known as the 'millionaire film extra,' died Aug. 5 in Hollywood as a result of injuries received in an accident on the Warners ranch near Calabasas. In a Civil War cavalry charge, Budlong was thrown from his horse and impaled on his own saber.

Heir to the estate of Milton John Budlong, pioneer auto manufacturer, young Budlong was a fine horseman and played extra roles for the thrill. Surviving are his mother and sister.

Ralph Holmes in RCAF

Atlantic City, Aug. 12.

Enlistment of Ralph Holmes, legit actor-husband of Libby Holman, in the Royal Canadian Air Force has been announced here by his father, stage actor Taylor Holmes. Phillips Holmes, another son, is also on the stage.

The elder Holmes made the announcement in a radio talk here during the past week.

Ethel Waters in Tune Pic

Hollywood, Aug. 12.

Ethel Waters, star of the stage show, 'Cabin in the Sky,' is set for one of the featured spots in the musical picture, 'Syncopation,' at RKO.

Film, a cavalcade of dance bands, is being produced and directed by William Dieterle.

Resumes in 'Mamba'

San Francisco, Aug. 12.

Ethel Waters, solid click here recently in 'Cabin in the Sky,' plays a return date at the Curran theatre in October in 'Mamba's Daughters.' House will switch from its usual Monday to a Sunday night opening Aug. 21 to bring in 'Hellzapoppin,' topped by Billy House and Eddie Garr.

Still undated, but on the coming list, is another visit of 'Tobacco Road.'

'CAN'T RUSH FILM TALENT!'

Comics Good for Kiddies

Columbia's catchily-titled 'People Are Children' aired an interesting 10-minute talk by Rosetta Frank, chairman of the book and radio committee of the Child Study Association, on 'Your Child and the Comics.' Pointing out 'there must be a reason almost all children love the comics and practically devour them,' Miss Frank said psychologists hold them 'definitely a safety valve.' In the comics—throughout the address, Miss Frank seemed to be talking more about comic books than the 'funnies'—youngsters find an outlet for their 'pentup emotions' and the general 'breaking down of the restrictions of civilized life.' Children's life today 'gives them all too little chance for adventure of their own.' The comics are a vicarious enjoyment of adventure.

Too, they are in line with the folklore of all peoples: the tall tales of giants, heroic figures, etc. While children like pure fairy tales, they also obtain enjoyment from the comics. Books of the latter, Miss Frank emphasized, vary in the skill of the drawings, in color and in printing, some being better than others. Just as youngsters of her day read paper-covered dime novels, verboten though they were, so today youngsters take to the comics. 'Superman' was the only one specifically mentioned by Miss Frank, and that in passing. Librarians had expressed the opinion comics were often a 'bridge' to the reading of other and better books. Miss Frank thought comics, despite the fears of many parents, seldom harmed children. Those who read them and never develop a fondness for finer literature, would not have been general readers, regardless.

Radio and Records Springboard To Films; Also Works the Other Way

Records and radio have proved a fertile field for film talent scouts, and just as beneficial to artists from these mediums after pictures have given an additional boost to their name values. But to work out successfully, much has depended upon the screen vehicle in which they made their celluloid bow and the manner in which they are handled in subsequent pictures. Numbered among the better theatre boxoffice draws presently are many who were brought into pictures from either records or radio, maintaining a steady popularity over a span of years in all three media, each of which has aided the others in the rating.

Among examples of the past year or two who have been presented in a screen-wise manner, one of the best is Kay Kyser. The bandmaster and his musical crew were nabbed by RKO during the peak of his air

(Continued on page 62)

ROCHESTER BUILDING UP HIS RACING STABLE

Eddie (Rochester) Anderson, col- [illegible] Hipp, Baltimore, is acquiring himself a rather extensive racing stable. At the annual Yearling sales at Saratoga last week, Rochester bought four horses to add to the two he already has stabled on the Coast.

Before coming east for the stage tour, Rochester notified Music Corp. of America that he must not be dated for the week that the hoss sales were on at the Spa.

So far as is known, Rochester is the only colored race stable owner. Closest parallel is heavyweight champ Joe Louis, but the latter is only breeding blooded stock, chiefly polo ponies, on his Michigan farm. Louis also has plans for an extensive ranch in Arizona.

William Shirer's Sponsor

General Foods will use William L. Shirer, CBS' former Berlin correspondent, to plug Sanka coffee Sundays on that same network. It will be the 5:45-6 p.m. niche.

Young & Rubicam is the agency.

Picture Chore Also

Hollywood, Aug. 12.

Erich Pommer, producer of 'Passage from Bordeaux' at RKO, signed William L. Shirer, author of 'Berlin Diary,' to write special material on wartime impressions of France for inclusion into the screenplay.

Film stars Lucille Ball, with Robert Stevenson directing from a story by Budd Schulberg.

Seeing Nellie Home

Hollywood, Aug. 12.

John Barrymore and Rudy Vallee are communing about a co-starring picture, titled 'Personal Escort.'

Richard Himber, orchestra leader, and Mel Ronson, are doing a screen treatment.

John Chas. Thomas Won't 'Open the Show' Even On a Radio Program

A time-honored 'billing' squabble supposedly caused John Charles Thomas to bow out of last week's 'Dollars for Defense' (Texaco) show under government auspices, and Lansing Hatfield, another concert singer, to substitute. Format of the U. S. Treasury Bond and Stamps charity show always has the platform chirpers opening, and thus building up to the comedy finale.

Thomas felt that his stature as an artist forfeited any opening-of-the-show groove.

Carol, Magda Added Attractions in Mex City

Mexico City, Aug. 12.

Ex-King Carol and Mme. Lupescu are added, unbilled attractions when they attend the grand opera by the current Mexican company at the Palace of Fine Arts (National Theatre).

The first time they attended they were a little late. The audience stood up and applauded as the royal couple took their places in a box. It was all of five minutes before the ovation subsided.

The Palace's management had arranged for 20 gendarmes to be on hand every time the Ex-King & Co. attend. But the guard has been reduced to two. It is reported that Carol let it be known that he doesn't care for ostentation and that he likes to attend the opera without fuss or feathers.

MILTON BERLE TO COAST

Will Emcee Treasury Show—Due for Another Fox Film

Milton Berle closes at the Chez Paree, Chicago, Aug. 16, and heads for the Coast immediately, where he will emcee the Dollars for Defense (U. S. Treasury Dept.) radio show the ensuing Wednesday (20) over CBS.

He has been granted a deferment of a 20th-Fox film call until the radio show gets out of the way.

SCOUTS WARN OF HASTE-WASTE

Many Examples Shown of Present Stellar Performers Who Were Once Given the Go-By — Vaudeville as Source Recalled

LOOK TO RADIO

Hollywood's success in the past year in building up valuable stars from new faces, as outlined in VARIETY recently, has major company talent execs in New York—who are largely responsible for digging up the new faces—thinking on another tack. They point to the alarming number of celluloid neophytes in the past few years who have been pushed to feature billing but seem to lack the whatever-it-takes to go beyond that and become real b.o. draws.

They name any number of players in the so-far-and-no-farther category. Most of them have been nursed to that point by expenditure of plenty of coin and much hard work, only to fail to develop into surefire grossers who can be depended upon to carry a film.

Reason talent men see for this failure is the lack of a place—like vaude—for picture talent to mature.

'After all, we start scouting them as soon as they hit Walgreen's. How can they be expected to develop?' remarked one of the booners, referring to the drugstore at Broadway and 44th street which has become headquarters for unemployed and would-be actors—many of them just out of school.

'Back in the good old days,' the

(Continued on page 63)

Soviet-Nazi War Stymies Probe Of Equity Reds

Investigation of charges made more than a year ago that half a [illegible] of Equity's council ar[e] Reds, or leaning that way, has been stymied for an indefinite period. Changed status of Russia as Hitler's newest opponent and U. S. support of the Soviet is one reason. Stated with some authority early in June that a sub-committee would be assigned by Rep. Martin Dies, who is investigating un-Americanism, to clear up the Equity situation.

Since that time investigators for the Dies committee have not been

(Continued on page 25)

Axis (Also the Reds For a Time) Wanted Pix on U. S. Strikes

American newsreel pictures of the rioting and other trouble at war industry plants on the Pacific Coast have been sought by Russian and Japanese government reps, who have offered big sums in American dollars on the line in order to cop these unfavorable action scenes on the U. S. domestic front. In the interim, Russia no longer is seeking such materials, because now fighting Hitler and with the U. S. as a source of war supplies.

While the general attitude of the film business has been not to sell such clips, when obviously they would be used as propaganda to give a distorted picture of U. S. preparing for national defense, reported that some outfit sold a clip of Roose-

(Continued on page 25)

Heavy Wampum for Original Yarns; Film Studios Veer From War Pieces

Hollywood, Aug. 12.

With the purchase by Metro of 'Woman of the Year' for $100,000 from Ring Lardner, Jr., and Michael Kanin, and Universal's buy, for $30,000, of 'Boy Wonder' from Paul Jarrico and Richard Collins, attention is being focused here on original stories.

Young Lardner and Kanin, of course, had Katharine Hepburn's help in peddling their original to Metro. The actress liked the story, wanted to play in it and agreed to do so if the studio would buy. Jarrico and Collins, however, sold their piece entirely on their own.

Because of the war and the consequent outpouring of war stories into magazines and books, there is a shortage here of original yarns that can be adapted for the screen. Since January the major studios have bought only 37 books, 20 mag stories and 25 plays.

Paramount seems to be building up the biggest story reserve and has purchased nine novels, three short stories, five plays and 46 originals.

Metro purchased five plays, four short stories, four books and 16 original yarns. 20th-Fox has gone much longer on everything but orig-

(Continued on page 25)

Checking Air Travel

Air commuters between Hollywood and New York are being queried these days to determine whether their cross-country trips are for business or pleasure. Business of handing out questionnaire slips began July 31 on all airlines.

Idea is to check travel trends to determine what percentage of civilian air commutation may be essential under possible war conditions and how many planes each company could spare should the occasion arise.

Equity Rules U. S. Actors Playing Canada Must Not Take Exchange Rate Loss

Acting on complaints from actors playing in stock in Toronto, Equity has adopted a rule that performers from this side of the border appearing in Canada must be paid in American money, or its equivalent. An overage in the rate of exchange charged the complainants was brought out. Actors claimed it cost them 18% or more to change Canadian dollars into U. S. currency. Banking sources say that the rate of exchange has been pegged at 11% in Canada and checks are exchangeable in New York at 10½%.

Recently returned showmen explain that if Americans apply for a permit they are allowed to take money back earned in Canada and the 11% rate applies. Explained that undercover money changers charge 15% and more and apparently actors have been patronizing that ilk. Ordinarily persons coming to U. S. are not permitted to bring more than $20 each over the border, it being a defense regulation.

Examples were cited that actors engaged at $100 per week discovered their pay to be nearer $80 American. If the show management elects to pay the actor Canadian dollars the pay will approximate $120 under the new Equity rule, unless the matter is clarified. Alternative is to offer such actors $80 and pay off approximately $100 Canadian. Last season the matter of paying salaries to casts of touring shows was readily ad- [illegible] part in American and part Canadian dollars, absorbing the rate of exchange difference for the show's share.

'FEW PEOPLE KNOW HOW TO LOVE'; NOT AUTOBIOG

Budapest, July 17.

Hungary's three front-page legit actresses have been bitten by the literary bug simultaneously. Lily Murati, Maria Mezey and Catherine Karady, best-known three among the younger dramatic generation, have published books aiming at the best-seller list.

Misses Mezey's and Karady's efforts are frankly autobiographical, while Miss Murati has written a novel, 'Few People Know How to Love,' and is working on her second.

FRANK FAY STARTS OCT. 4

Salter Orch, Bob Hannon, Haggerty and Keenan Wynn Also on Tums

Tums (Lewis-Howe) will debut a half-hour variety show headed by Frank Fay on the NBC-Red Oct. 4. It's the Saturday 10:30-11 p.m. spot. Cast will include Harry Salter's orchestra, Bob Hannon, vocalist, and George Haggerty and Keenan Wynn, as stooges.

Horace Heidt will continue for the same account in the Tuesday 8:30-9 p.m. period on the NBC-Red.

LOUIS RYDELL BACK AS 'VARIETY' ADV. MGR.

Louis Rydell returns to VARIETY next week in the capacity of advertising manager, the position he formerly held for 15 years.

Executive personnel on VARIETY is Abel Green, editor; Harold Erichs, business manager, and John C. Flinn, general manager.

P. G. Smith's New WB Deal

Hollywood, Aug. 12.

Paul Gerard Smith, longtime film writer, has been given a director-writer contract at Warners.

He's awaiting his first assignment.

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INDEX

Bills	57
Chatter	61
Coin Machines	50
Concert	46
Exploitation	16
Film Reviews	8
Forum	63
House Reviews	24
Inside—Legit	58
Inside—Music	52
Inside—Orchestras	48
Inside—Radio	41
International News	20
Literati	60
Legitimate	58
Music	52
Night Clubs	54
Night Club Reviews	56
Obituary	62
Orchestras	48
Pictures	4
Radio	36
Radio Markets	42
Radio Reviews	45
Vaudeville	54

DAILY VARIETY
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AMUSEMENT FIRST

Advanced and subtle Nazi techniques of propaganda are being used by opponents of the film industry in their effort to discredit motion pictures and gain control of the screen. Even as the Nazi propagandists in Germany sought to circumvent the use of 'V' for Victory, by giving the mark a Hitler significance, similarly advocates of a 'controlled screen' are making use dishonestly of certain passages in a recent press release issued by Will H. Hays.

The ulterior purpose is to attribute to Hays that he was addressing the motion picture industry when he declared:

'Those who demand that the screen subordinate its wholesome function of recreation for any cause, however sincere, are sadly mistaken. Significance is not achieved at the expense of entertainment.

'There are those who would use the screen to bemuse rather than to amuse the American public.

'The screen has no room for such propaganda.'

It is in the record that Hays has persistently enunciated the principle that the screen must guard itself against outside extremist groups.

That the issues raised by Senators Wheeler and Nye may be debated on their merits, and not be confused by unfair distortion of statements, VARIETY reprints the following brief extracts from annual reports issued by Hays during the past four years. He said:

'Free From Propaganda'

In 1938:

'In a period in which propaganda has largely reduced the artistic and entertainment validity of the screen in many other countries, it is pleasant to report that American motion pictures continue to be free from any but the highest possible entertainment purpose. The industry has resisted and must continue to resist the lure of propaganda in that sinister sense persistently urged upon it by extremist groups. The function of the entertainment screen is to entertain by whatever wholesome theme or treatment, writers, artists and dramatists can create. . . . The distinction between motion pictures with a message and self-serving propaganda is one determinable only through the processes of common sense.

'Splendid Entertainment, Rather Than Propaganda'

In 1939:

'In a period of great tension in world affairs the conflict of opinion, however, as between those who would preserve the motion picture theatre as a center of popular recreation and those who would exercise the social import of the art was more often apparently than real. The increasing number of pictures produced by the industry which treat honestly and dramatically many current themes proves that there is nothing incompatible between the best interests of the boxoffice and the kind of entertainment that raises the level of audience appreciation, whatever the subject treated. . . . The fact that the screen has handled successfully themes of contemporary thought in dramatic and vivid form and presented the subject matter as splendid entertainment, rather than propaganda, proves how much it can do today, and how much more it can do tomorrow.'

'Only Through Newsreels'

In 1940:

'In applying the yardstick of social values to motion picture progress, those who write the history of our times are not likely to ignore the contributions of the films in exposing the tragedy of war to the youth of our country. The answer as to whether certain war pictures produced by the industry 'glorified' war or laid bare its horrors lies in the fact that the pressure of youth in our own country is towards peace, not involvement. The romance of war has been punctured. Only the screen, through newsreels and dramatic films can picture war as it is with sufficient vividness to impress the mind of youth.'

'Function of Entertainment'

In 1941:

'But the function of entertainment is even greater than recreation. Our pictures—newsreels, shorts and features—aid invaluably in maintaining national morale, both in the armed services and within the ranks of the vast body of civilian workers. Much of our entertainment must supply not only relaxation, rest and renewed vitality, but faith and confidence in our future in inspiration for the difficult days ahead.'

Roundup Shows the Nation's Press Surprisingly Partial to Film Biz

With surprising unanimity, the newspaper press of the country has sprung to the defense of the motion picture industry in the controversy inaugurated by Senators Wheeler and [illegible] and their charges that films are war-mongering.

Coincidental with Wheeler's denunciation of the industry in a recent speech before the U. S. Senate, and Nye's coast-to-coast broadcast alleging unpatriotic motives to industry leaders, the press has commented liberally on the definition of the industry's position, in the national defense emergency, as outlined by Will H. Hays.

VARIETY publishes herewith excerpts from editorials from leading dailies:

Wheeler Charges Coercion
New York Herald Tribune

...The note of hysteria with every day becomes more apparent in Senator Wheeler's attacks upon the Administration's policies in defense of the nation. In the Senate on Thursday, for instance...what. was his theme? It was that the motion picture industry had joined forces with the 'warmongers.'

The basis for this charge was a letter from the Senator's son in Hollywood who happens to be a lawyer but who appears to fancy himself as a reporter. The son wrote the father that the meeting at the Hollywood Bowl addressed by Wendell Willkie was anything but the success claimed by it by the newspapermen in attendance. 'The studios formed parades to the Hollywood Bowl. Orders went out to the employees to participate... A popular film star was master of ceremonies. There were other prominent film stars on the platform. In fact, they had everything but a crowd." What is a crowd? According to conservative estimates, Mr. Wilikie's audience on this occasion numbered 18,000.

But the Senator prefers his son's accounting. 'Talk about coercion,' he exclaimed. 'Talk about subversive propaganda!... He (Wendell Willkie) is pushing the President. He and his little clique of Wall Street bankers, together with the motion-picture industry, are trying to stir up sentiment to take us into war.'

It is a bit sad, is it not, to witness such an emotional disintegration of a once respectable and robust mentality?

Wheeler and 'Sergeant York'
New York Daily News

Senator Burton K. Wheeler (D-Mont) has been cutting himself large pieces of publicity in recent days...

Day before yesterday, Wheeler got the floor in the Senate to ask a question, and held it for some 40 minutes. In this time he delivered himself of sundry remarks on propaganda for war as now practiced in this country. Especially he accused the moving picture industry of putting out a lot of such propaganda.

There is something in what Wheeler says. It is a fact that Hollywood in recent years has favored the public with numerous films depicting the horrors of life in Nazi Germany...

There is nothing new about all this, though. It's happened before...when we entered World War No. 1....

After the war, the movies went in heavily for anti-war propaganda—'What Price Glory,' 'All Quiet on the Western Front,'

(Continued on page 34)

THEATRE DIV.'S $1,500,000 USO QUOTA

Many top officials and keymen in the film industry currently in New York attended the luncheon tendered yesterday (Tuesday) by W. G. Van Schmus, managing director of Radio City Music Hall, in honor of Joseph Bernhard, chairman of the Motion Picture Theatre drive of the United Service Organizations campaign. Luncheon was held to outline plans for the USO theatre week which begins on Labor Day. Van Schmus is exhibitor co-chairman of the N. Y. city committee on the drive.

Bernhard announced at yesterday's luncheon that the quota for the theatre division of the industry's drive is $1,500,000, and that while $10,000,000 had been raised already in the general drive, the addition of more men in various camps has developed need for more facilities; hence additional money.

He explained that with the 2,300 independent theatres signed to participate in the drive, there are now 4,000 pledged with close to 8,000 expected by the end of next week. Campaign managers think at least 12,000 houses will be pledged by the time the drive opens. If there are not enough employes on theatre staffs to efficiently make collections, it was stated that the USO would provide enough employes to help.

There are 674 theatres in Greater New York signatured for the drive, it was stated at the luncheon, with $217,000 already pledged in this area. A. P. Waxman, who heads publicity for the campaign, explained various details including how the 400-foot USO trailer could be spotted most effectively.

WB's Donation

Los Angeles, Aug. 12.

Warners' coast theatres have turned over all scenery and backstage equipment, idle for several years since stage shows were discontinued, for entertainment of soldiers under the auspices of United Service Organizations.

Six army trucks moved equipment from Warners' Hollywood theatre to the entertainment centre at Camp Roberts. Scenery from WB Downtown goes to Camp Haan, and props from Warner houses in San Pedro and Huntington Park go to Fort MacArthur.

L. A. TO N. Y.

Jack Allison.
Edgar Bergen.
Frank Capra.
Eddie Cantor.
Peggy Carroll.
Art Carter.
George Dembow.
Phil Epstein.
[illegible]
Alice Faye.
Frank Gaby.
Tom Harrington.
Jack Kapp.
Helen Kirk.
Jack Lait.
Cleo Manning.
Charles Miller.
Bill Moore.
Harry Moritz.
Maurice Neilson.
Edmond O'Brien.
Mrs. Ben Piazza.
C. C. Pettijohn.
Joe Quillan.
Sophie Tucker.
Herbert J. Yates.

N.Y. to L.A.

Leda Bauer.
Norman Corwin.
Michael Curtiz.
Sid Davidson.
Alexander Korda.
Peg La Centra.
Sol Lesser.
Joe O'Brien.
Tyrone Power.
N. Peter Rathvon.
Paul Stewart.
Carey Wilson.

SAILINGS

Aug. 7 (Los Angeles to Honolulu), K. K. Chang (Lurline).

Aug. 9 (Caribbean cruise), Mr. and Mrs. Alfred J. McCosker (Kungsholm).

Aug. 8 (New York to Carracas) Mr. and Mrs. Alvin Josephy (Antigua).

Films to Fight Nye Slurs

Continued from page 1

the U. S. Senate in a series of hearings before a sub-committee of the Senate interstate commerce committee. Authorization for preliminary investigation of alleged pressure propagandizing both in films and radio was contained in a resolution introduced by Senator Bennett Clark of Mo. Hearings have been scheduled to start on Sept. 9.

Committee

In the conferences held in New York during the past week, a steering committee was selected consisting of Austin C. Keough, of Paramount; J. Robert Rubin, of Loew's, Inc., and Joseph H. Hazen, of Warners. On the West Coast, discussions have been conducted by Y. Frank Freeman, chief of the Paramount studio. Will H. Hays, president of the Motion Picture Producers & Distributors of America, Inc., has participated in outlining a course of procedure.

Efforts to postpone the date of the Washington hearings beyond Sept. 3, which was set originally, were successful. Membership of the committee, which is empowered to subpoena witnesses, includes Senators D. Worth Clark, of Idaho, chairman; Homer T. Bone, Wash.; Ernest W. MacFarland, Ariz., Democratic members, and Charles W. Tobey, N. H., and C. Wayland Brooks, Ill., both Republicans. Burton K. Wheeler, leading isolationist, is chairman of the Interstate Commerce Committee.

Such intimations as have come from Washington as to the scope of the investigation have prompted the belief here that because of the broad powers under which the legislative group is authorized, inquiry into the industry activities will go far beyond examination of films which are being shown on the screen, in many instances at the behest of dominant administration departments.

Quiz Radio and Pix

The Senate sub-committee on Monday (11) is said to have instructed its clerical staff to prepare a questionnaire to be sent to all broadcasting units, including the leading networks, requiring a report of all defense speeches and text during the past 18 months. On the same premise, it is presumed that somewhat similar questionnaires will be directed to the various film companies for comparable details and descriptions of films.

Many of the film features which were named by Senator Nye as 'strictly propaganda for war' pictures, were adaptations from plays and popular novels.

On the record of the films distributed, included the large number of short reels prepared by the Army, Navy, Treasury Department, Housing Administration and other Government agencies, the industry is reported to be quite confident of the showing. A secondary grouping of films is limited strictly to pictures made under Government supervision and industry cooperation to be shown in Army camps and Naval bases for enlisted and drafted personnel.

Hollywood's Problem

Of greater concern, however, is threatened exploration by the Senate sub-committee into activities of Hollywood executives and talent representatives who are alleged at various times to have been identified with anti-Nazi and anti-Communist groups. It is reported that the investigation files of the Dies' Committee have been requested by the Wheeler-Nye group to aid in the contemplated examination.

There is also said to be in the hands of the isolationists advance proofs of 'The Red Decade,' new book by Eugene Lyons, a substantial section of which is devoted to political activities of Hollywood personalities.

There exists wide differences of opinion as to the procedure of the industry prior to the Washington hearings. Under discussion have been proposals to appeal directly to the public by a broadcast which will clarify the industry's side of the controversy. Offer by Harry M. Warner, personally, to defray the costs of a coast-to-coast hookup is reported to have been made by his representatives here.

Another suggestion was that a group of film officials, including several mentioned by Senator Nye in his St. Louis speech, should take to the air in a roundtable discussion of the issues. For the moment, nothing definite has been decided, the prevailing opinion being that the all-important presentation of the industry must await the committee hearing in Washington on Sept. 9.

Despite the discouraging prospect of having to face inquiry into patriotic motives of film industry leaders, it was resolved during the past week that efforts of the Motion Picture Theatre Division of the U. S. O. drive will be re-doubled. W. G. Van Schmus, managing director of Radio City Music Hall, was host yesterday (Tues.) at a luncheon for Joseph Bernhard, chairman of the drive, at which several industry spokesmen pledged extended cooperation with the purposes of the committee. It is planned to show films and make collections in thousands of theatres during the week commencing Sept. 1.

In the meetings of the steering committee organizing for the Washington hearings, extreme satisfaction was expressed at the record of the film industry since the formation last summer of the Committee to Cooperate in National Defense. Chairman of this important group is George J. Schaefer, president of RKO. Direction of the activities of the body, which consists of an advisory group that includes the heads of all important corporations and industry trade bodies, has been handled by Francis Harmon, as coordinator. His records reveal acknowledgement from half a dozen Washington departments and agencies of valuable aid during the present emergency.

Power to Subpoena

Not the least disconcerting angle of the senate inquiry is power of the committee to subpoena witnesses, rather than dependence upon voluntary appearances. Furthermore, the committee is empowered to 'sit and act' during the life of the present Congress and longer, if necessary.

No intimation has been given as yet to whom the committee might subpoena to tell of the intimacies of the film industry and administration departments and agencies.

NYE CITES M.O.T. SHORT SUBJECT

Washington, Aug. 12.

That the senate isolationist group is grasping at every available material to sustain charges, heretofore made by Senators Wheeler and Nye that the film industry is propagandizing for war, was further indicated when the latter yesterday (11) placed in the record a letter mailed to motion picture theatres over the signature of Louis De Rochemont, producer of the 'March of Time' films.

Senator Nye declared:

'Much has been said of late regarding motion picture propaganda. For the benefit of those who may want a little warning before they see a picture I would like to read the word that has gone out regarding the new issue of the 'March of Time.' Under date of July 28, 1941, Louis De Rochemont, 120 Broadway, New York, one of the producers of the 'March of Time,' wrote this under his letterhead:

'The Hitler peace offensive is on and lots of well meaning people will be taken in by it. We, at the 'March of Time,' are not. We know the record of Nazi Germany and know that Hitler means war, not peace, and war against America at the end of it all. I have had our staff put the whole thing down in film, and call it 'Peace—by Adolf Hitler.' It will be the next issue of the 'March of Time.' It is not pretty and it is no fun to see but in it is the essence of what we have been saying for years and must say again now—stop Hitler.

'This film is so vital and brutal it will need friends who will talk about it to put it across to the American people. May I count on you?

'Sincerely yours,
'Louis De Rochemont.'

'We are amply warned. The picture 'March of Time' has already been released in a few theatres. I have received no less than a dozen letters from persons who have observed it. They speak of it in just the language which its producer used. It is brutal to American thinking.'

NATHANSON B.R. FOR UA?

Wall St. Reacts Favorably to Film Business' Growing Self-Sufficiency And Independence From Foreign Mart

Growing belief in N. Y. financial circles that the film industry is becoming a national self-perpetuating business, totally independent of the foreign market, this week is reported as one of the vital factors responsible for the renewal of interest in the picture industry by Wall Street. While other factors dovetail into this one principal one, the other points regarding picture corporation funded debts, cash on hand and outlook for a vigorous upturn at the boxoffice this fall have been familiar to investors and financial men for some time. (Film shares again made new highs last week.)

But the significance of the picture business completely realigning its financial household so as to be forever independent of foreign revenues is viewed with marked favor both from the immediate standpoint as well as the long-term outlook. Prospect of leading major film corporations readjusting their budgets, production and distribution to depend strictly on the domestic market is rated a 'must' by financial men with the picture companies, and one to be realized by several companies in the immediate future.

After the War

Just what such an ideal situation will mean to the film business, when and if the war is concluded, is readily discernible to the financial district. It would mean, no matter how badly dislocated the foreign market is (and it is likely to be in a slump for years after the war), any additional revenue from outside the U. S. domestic boundaries would represent so much more extra gravy.

Because the film business has a big property account and hence has large capitalization, it is able to enjoy a big tax exemption base under prevailing U. S. laws. In this same regard, industry spokesmen point out there is not both the cash drain of high taxes and the outlay for plant expansion being experienced by many other industries.

There is no question in the minds of high film company executives but that the huge additional sums of money in circulation now, because of national defense expenditures, will begin shortly to be reflected at the nation's boxoffices. Some believe the first impact will be felt early in September while others are convinced that the real upturn at the [illegible] time in October or November. This would run true to form for the film business, which is usually six months to a year behind other business recoveries or slumps.

'Improved Business'

'This improved business for theatres is one factor,' said one film company financial expert. 'Still another potent factor in the new optimistic attitude towards the picture industry is the growing realization tha principal film companies are in such a strong cash position, in relation to their funded debt, that increased business from one source or another is bound to be directly reflected in increased earnings. The picture distributors are situated to weather almost any sort of storm, and at the same time are so set up as to cash in on any new favorable development.

'One of these might conceivably be the unfreezing of the major portion of some $35,000,000 in U.S. film revenues tied up in Great Britain. The picture companies are seeking 100% of revenues, after deduction of operating expenses in Britain in the next 12-month period. And Washington is likely to prevail upon the British to dislodge the vast sums presently tied up. Just what either or both actions would mean to the eight major film companies can readily be visualized.

'Many of the principal old-line picture companies are in shipshape financially. Loew's cash on hand is $31,600,000 as compared with $30,593,-

(Continued on page 34)

Acting Down to Instep

Hollywood, Aug. 12.

Fracture of a small bone in Bette Davis' left instep caused a delay in the shooting of several scenes in 'Kings Row' at Warners.

Actress broke the bone in a fall on the set last week, but the extent of the injury was not realized until an x-ray was made.

OPTIMISM ANEW IN PIX BIZ; B.O. UPBEAT

Glumness that marked the film industry during the spring and early summer has given way to extreme optimism on the part of many execs. They point to biz over the past Saturday and Sunday as one of the reasons. Despite a midsummer weekend during which the weather was perfect for a trip to shore or country, grosses were comparatively strong. And if it's that good in August, they remark, what'll it be in November!

Slump at the b.o. which marked April, May and June is said to have gradually righted itself. Huge defense payrolls, which the film industry feared were being spent everywhere but at the boxoffice, appear now to be trickling through, offering every prospect of a bullish fall and winter.

THIRD LUBITSCH DEAL WITH KORDA FOR 'TO BE'

Hollywood, Aug. 12.

'To Be or Not To Be,' which Ernst Lubitsch will produce and direct, is slated for distribution through Alexander Korda's setup with United Artists. Original idea was to release the picture through Walter Wanger, but the latter has his hands [illegible] work, and 'Cheyenne' in preparation.

It is the third switch Lubitsch has made in the last few months. First he made a deal with Sol Lesser, who had one more picture to deliver to UA but moved over to an executive job at RKO. Wanger took over the arrangements, now turned over to Korda for release on the UA program following his present picture, 'Jungle Book.'

They Knew Pix When

Hollywood, Aug. 12.

Two stars of an earlier generation, Francies X. Bushman and Clara Kimball Young, were signed for character roles in 'Mr. Celebrity' at Producers Releasing Corp. It is the first time they have been cast in the same picture.

Martin Mooney co-produces with William Beaudine, who doubles as director.

Revamp 20th Sked

Hollywood, Aug. 12.

To permit the maximum use of space on sound stages at 20th-Fox, starting dates on three forthcoming pictures were shunted around.

Filming of 'Remember the Day' was shoved back from Aug. 18 to Sept. 2; 'Benjamin Blake' starts the same day, moved ahead from Sept. 15, and 'Young America' is switched from Aug. 11 to Aug. 15.

KORDA HANDLING NEGOTIATIONS

Canadian Showman Would Expedite Producer-Financing Plan Fostered by Kelly and Which Silverstone Also Favored

CAPRA COOLED OFF

Negotiations currently in progress between N. L. Nathanson and United Artists, it is learned, are with a view toward the Canadian theatre circuit head putting up the coin for the producer-financing unit which UA has been mulling for the past six months. Alexander Korda has been handling the Nathanson tieup for UA. He has been in New York from the Coast twice during the past few weeks and will return again early next week for further huddles.

Former prez of Famous Player-Canadian Corp., under the plan being discussed, would take no openly activa part in the affairs of UA, which is in line with his denials last week that he is thinking of an executive post with the company or that he will leave Canada. With a financial stake in the company, however, he naturally anticipates having representation in one form or another. He will also have more than a casual word in the selection of a man for the now-vacant presidency. That's part of the deal.

Financing unit was a project which got its start while Murray Silverstone was still operating head of the company and is a pet plan of Arthur W. Kelly, present chief. With competition among Hollywood studios for important-name indie producers, UA has felt itself at a disadvantage in not being able to offer more in the way of financial assistance than a good word at the bank. New scheme will allow it to offer more favorable deals.

Selznick-Capra?

Negotiations to bring David O. Selznick and Frank Capra into the company were subject to a further delay when Ed Raftery, of UA counsel, found it impossibla to carry out his plan for flying to the Coast over the weekend. He's in Nashville on the Crescent anti-trust suit and now figures he'll have to remain until Labor Day.

Contract-writing has been carried on by wire, phone and airmail, but has been progressing slowly. There's a hint that Selznick and Capra may have given up their resolve to stick

(Continued on page 27)

'It's a Good Thing the First Batch Of Decree Pix Are Poor,' Sales Exec Argues; Hopes It'll Pep Up H'wood

Generally mediocre—or worse—quality of the pix in the first blocks being offered under the consent decree is one of the greatest breaks the industry has ever had the good fortune to experience. So opined on Monday (11) a top exec in an excellent spot to view the full range of production, distribution and exhibition.

His reasoning is simple. Distribs are having a tough time selling the films. Salesmen are having bad reviews and tough talk tossed into their faces until they are blue, by exhibs who have seen the product and know whereof they speak.

Result is that contracts aren't coming in the way they were expected. Ona distribution exec admitted at a sales meet last weck that he's greatly disappointed. He and the other sales managers will soon be on the phone or face-to-face with production execs of their companies. Their messages will be in plain Anglo-Saxon words, easy to understand:

'These pictures are lousy. We can't sell them. You've got to make better ones or it's no use, we'll all be out on our ears. Let's go now.'

Which augurs improved product by the time the fourth and fifth and later groups come out. No longer can the mistake by somebody's relative be slid in and sold, sight unseen. There'll be heads lopped aplenty when it's discovered who makes pictures that sell and who doesn't. No room will exist for the slackers, it's too easy to check up on them, he continued.

Prospects are that the pictures will cost more to make because more will have to be put into them. And they'll cost exhibs more. There are going to be added numbers of 35 and 40 and 50%ers. But they're going to be worth it.

Nothing could have been worse this exec declared than had every company turned out a nifty initial block of five. Overconfidence would have been rampant. 'This consent decraa selling is a pushover,' would have been the reaction. And pix would have become worse instead of batter.

Trot out the silver lining, Bo, for that old cloud.

Wilson Pulls 'Bell' Cord

Hollywood, Aug. 12.

Harold Wilson, assistant to B. G. DeSylva at Paramount, is assigned as associate producer on the screen version of Ernest Hemingway's novel, 'For Whom the Bell Tolls.'

Filming starts Oct. 6 with Sam Wood directing.

GEO. SCHAEFER OFFERED NEW RKO DEAL

George J. Schaefer has been offered a new five-year pact as RKO prexy, but with six-month options, it is understood. His present contract expires at the end of the year and the industry has been rife with reports that it would not be renewed.

Lending credence to reports that Schaefer will remain at RKO is said to be increasing personal friendship between him and Floyd Odlum, head of Atlas Corp., which owns a heavy chunk of the company. Odlum has been building up his holdings in RKO common, and it is said that by the end of the year he may be in good position to dictate the choice of a new prez.

Threa men are said to have in their power now the selection of the RKO chieftain. They are Odlum, John D. Rockefeller, Jr., and David Sarnoff, head of RCA.

KANE BACK TO LONDON FOR 20-FOX WAR FILM

Hollywood, Aug. 12.

Robert Kane, 20th-Fox producer, shoves off for England next week to shoot 'This Above All,' a British picture in war surroundings.

During his Hollywood stay, Kane did most of the preliminary work on 'My Gal Sal,' the Theodore Dreiser yarn about his brother, Paul Dresser, composer of [illegible] Wabash,' starring Alice Faye.

U.S. RESTS ITS CASE IN WM. FOX BRIBERY TRIAL

Philadelphia, Aug. 12.

The Government rested its case yesterday (Mon.) in the conspiracy case against retired U. S. Circuit Court Judge J. Warren Davis and Morgan S. Kaufman, ex-bankruptcy referee, accused in the bribery case involving William Fox, one-time film magnate.

The final witness was David O'Connor, room clerk at the Governor Clinton Hotel, who identified Judge Davis as the man who registered as 'Herman Goldberg' at the hotel last March 17. Fox, who has pleaded guilty to handing $27,500 to Judge Davis in return for judicial favors, testified earlier that Davis had called him to the Governor Clinton to fix up an alibi for the money to tell FBI investigators.

According to Fox, Davis wanted him to tell the Government that $5,000 went to 'a man named Lewis,' identified as a friend of the judge, in repayment for a loan. Fox said he refused to go along with this scheme. William A. Gray, Davis' attorney, said he would prove that Judge Davis had actually loaned money to 'Lewis' and the money was later repaid. The defense contends that money found in Davis' bank accounts came from this repayment.

It was the eleventh day of the retrial of the conspiracy case. The original trial last May ended when the jury was unable to agree.

Link Recent Rose, Steyne Talks With Promise of Thawing Brit. Film Coin

Despite the fact that neither film company foreign officials nor the Hays office will comment on the U. S. picture companies' frozen money situation in Great Britain, reports in the trade persist that favorable developments shortly will be forthcoming. Added to these is the freely expressed opinion in Wall Street that American picture interests soon will get additional funds thawed out from the British jackpot.

Linked with these reports is the fact that David E. Rose, Paramount's managing director in Britain, huddied at the Hays office last week regarding the frozen coin setup. It's also known that he is hurrying back to London sooner than expected so as to assist in negotiations and possibly transmit fresh information. Rose clippered out of New York last Saturday (9), and expects to be in London early this week.

Alan Steyne, foreign service officer attached to the American embassy in London, left for England late last month after several confabs with film company foreign chiefs in N. Y. He is familiar with picture company problems since he served under Joseph P. Kennedy while the latter was ambassador to Britain. Understood that real strides subsequently have been made both by the State Dept. and the Hays office, working in cooperation with its representative in London, F. W. Allport, a vetaran in the foreign service.

Solvency

Tha line of approach being used by the industry is that the American film business would not remain solvent long if money is continued to be frozen solid on the British Isles in increasing quantities each succeeding year. Provision of agreement between the film companies and the British government is that either side might petition to reopen the prevailing frozen coin pact when the status of British credit changed materially. Film people, of course, cite the lease-lend law as specifically altering the British credit situation. Where there was a shortage of dol-

(Continued on page 31)

F. & M.'s St. Louis Preference Poll Strong for Duals and Vaudfilm

St. Louis, Aug. 12.

An overwhelming majority of natives favor double feature screen programs and a combo stage and screen shows according to a five weeks survey conducted under the supervision of Henry C. Riegel, Jr., manager of the St. Louis, midtown 4,000-seater operated by Fanchon & Marco. With two-thirds of 30,000 questionnaires returned to Riegel, the results show a preference of 64% for double features, 25% for single bills; 6.2% triple features, and 4% indicated preference for an hour of short subjects shows in conjunction with a single A pic. However, only a few of the questionnaires in this class indicated any special preference in the short subject field.

Regarding stage shows the questionnaires revealed that 60.4% favored this form of entertainment with 30.6% against it, 60.6% of those favoring stage shows wanted a single feature with it while the remaining 30.4% stated preference for stage shows with double feature film programs.

The questionnaire also includes giveaways and premiums of all kinds and 80% of all questionnaires turned in voted against this form of competish among exhibs, indicating a decided preference for quality in entertainment rather than the comeon gag. Only 6.5% voted in favor of giveaways, etc., while 4.5% failed to register any preference.

Still to be tabulated are the preference of those polled on the various type of film programs desired. Harry C. Arthur, Jr., prez and gen. mgr. of F&M's interests here, will soon make a study to fix a policy for the four deluxe houses and the St. Louis Amus. Co.'s string of nabes that are operated under his direction.

As far as stage shows are concerned, F & M has tried it out at the 5,000-seater Fox and midtown, and on occasions, at the Ambassador, downtown deluxer during the past several years, and although biz was generally excellent at the teeoff it sloughed to such an extent after several weeks that the combo policy was abandoned.

VARIETY CLUB OF SO. CALIF. FORMED 11TH

Hollywood, Aug. 12.

Variety Club of Southern California was organized at a meeting Monday (11) night, with 11 in the picture industry named, to board. They are Duke Clark, Dr. A. H Giannini, Charles Skouras, Guy Gunderson, Jack Berman, Walter Wanger, Al Hanson, Wayne Ball, Charles Buckley, Harry Humber and Bob Poole.

Charter memberships go to 150 and Sept. 16 has been set for a banquet presided over by John H. Harris and Bob O'Donnell, at which officers will be inducted and charter presented.

Memphis Club's Rodeo

Memphis, Aug. 12.

Memphis Variety Tent will sponsor a rodeo this fall, something new locally; to finance the Mother's Milk Bank supported by the Club at John Gaston hospital.

It is this unique charity that won for Memphis the national Variety Club plaque for outstanding philanthropy at the Atlantic City convention in the spring. Honor is to be formally presented by John H. Harris at a banquet here this fall in the presence of local and state officials.

Henry W. Slavick, managing director of WMC, will chairman the rodeo. M. A. Lightman is chief barker.

Twin City's Milk Fund

Minneapolis, Aug. 12.

Twin City Variety Club will distribute 120,000 quarts of milk to needy families this year, according to Chief Barker Ben Blotcky's calculations. This compares with 75,343 for 1940, a greater number than for the preceding entire seven years, before the Milk Fund came under Variety Club sponsorship.

K. C. Variety's Outing

Kansas City, Aug. 12.

Annual golf tournament, picnic and outing of the Variety club yesterday (11), at Swope park, was featured by turtle races, entered at charge of $5 per, and figured to net the club over $700 toward its charity chest.

Nazi-Made 'Victory' Ruled Newsreel in N.Y.

Albany, Aug. 12.

Richard Rollins has 30 days to appeal the decision of Supreme Court Justice Bergan upholding Irwin Esmond, director of Motion Picture Division, that the Nazi-made 'Victory in the West' is a newsreel and no license is therefore required. Decision in no way changes the film's status which could be and was publicly shown.

Police and enforcement officials all along could take action if the picture incited to public disorder, the ruling observed. This is in rebuttal to the propaganda allegations of the suit, in 'the public interest.'

Will Appeal

Citizens Anti-Nazi Committee, which sponsored suit to outlaw 'Victory in West' ('Sieg im Westen'), announced in New York yesterday (Tuesday) that it will make a further appeal in the case. It also declared that it would take steps to try to prevent private as well as public showings of the film. 'Sieg' is reputed to have had many dates before German societies, in halls, etc.

Par May Pay More Than 60c Divvy On Its Common

Paramount board of directors is scheduled to hold its regular monthly meeting Aug. 28 when action on preferred and possibly common dividends may be taken. Par already has declared or paid 40c on the common stock but current earnings justify additional payments before the end of the year. If the divvy is boosted beyond 60c this year, which now seems likely, it would make the common shares more valuable than the second preferred, which is scheduled to pay 60c annually.

Despite the fact that it has not been officially admitted, Paramount may be expected to continue to make the common stock more attractive than the second preferred, thereby promoting the switch from this preferred into common. Ultimate aim of the company is understood to be, as with other companies, to have a single stock outstanding ultimately, this naturally being the common because of the heavy dividend today required per year on the two preferreds. The smaller amount paid out on the two preferreds leaves that much more available for distribution to common shareholders.

Studio Contracts

Hollywood, Aug. 12.

John Kimbrough, footballer, signed a player contract at 20th-Fox.

Barbara Slater's minor pact with Paramount okayed by Superior Court.

Walter Guy Pearce drew a new deal as head of 20th-Fox makeup department.

Chester Morris optioned for two more pictures at Columbia.

Jean Phillips handed new player ticket by Paramount.

Jean Wallace's minor contract with Paramount drew court approval.

Kaaren Verne drew player contract at Warners.

George Cleveland inked acting pact at RKO.

Dennis Morgan's option lifted by Warners.

Marion Martin handed player ticket by RKO.

James Stangler signed writer deal at 20th-Fox.

Monica Bannister, Dorothy Dearing, Bonnie Bannon and Barbara Lynn renewed as stock players at 20th-Fox.

DOUBLE-FEATURE HOMES

Femme Exhib Maintains No. 2 Apartment for Purpose of Tradeshows

Minneapolis, Aug. 12.

As an example of the added expense to which some independent exhibitors have gone in order to 'take advantage' of the consent decree and the latter's new setup, local trade circles are citing the case of a woman exhibitor in a town under 5,000 population in western Wisconsin.

So that she will be 'on the ground' to look at pictures at their trade screenings and to her buying, she has rented an apartment in Minneapolis and now maintains two homes—one in the city where her theatre is located and the one here.

This woman exhibitor spends three days a week in Minneapolis—away from her theatre—and four in her real and formerly only home.

COAST HOUSES UP ADMISH SCALE

Los Angeles, Aug. 12.

Admission prices in numerous California film houses are being upped instead of lowered, with a twofold idea in view. One is to offset the increased cost of operation occasioned by the consent decree and the other is to make some of the theatres eligible for earlier availability dates.

Tariff increases in both indie and circuit houses is regarded here as a forerunner of widespread price upping, although on a moderate scale. Exhibitors declare they have tried the idea of lower admission scales and have found that the customers switch to houses with higher prices and earlier pictures.

Columbia Picts and 2 Crescent Affiliates Win Suit Dismissals

Nashville, Aug. 12.

Federal Judge Elmer Davies Friday (8) denied motions to dismiss the Sherman anti-trust suit against Crescent Amus. Co., five affiliated exhibitors, five Crescent officials, and Universal and United Artists distributors, but granted dismissals to Columbia Pictures and Crescent affiliates, Strand Enterprises and Nu Strand Corp. Dismissal motions were denied Tony Sudekum, Crescent president; R. E. Baulch, secretary-treasurer of Crescent; Kermit C. Stengel, official in various affiliated companies and Sudekum's son-in-law; Mrs. Nettie Sudekum, wife of Tony, and Louis Rosenbaum, partner in Muscle Shoals Theatres.

Judge Davies granted a continuation of the case to Monday (18) in order to allow defense counsel to prepare their case. Crescent counsel George Armistead, Jr., asked for a four or five-week recess, but Judge Davies saw no need for such a long delay.

On Tuesday (5) Judge Davies ruled that admission of Crescent income tax returns was competent but granted defense motion to keep income tax returns secret. Davies granted this motion, and the original records were placed in evidence. Judge Davies also granted that these records would not be copied into the official transcript and would be available for examination by the trial judge or would be sent to Supreme Court in event of appeal.

Reason for secrecy over income was that publication of profits would place Crescent at disadvantage in bargaining with film distributors.

In denying Universal's motion to dismiss, Judge Davies admitted that this caused much deliberation. The point was decided on testimony given by J. D. Henry, Hickman, Ky., who started to open a theatre in Union City, Tenn., in 1939, to compete with Crescent. A one-year contract was signed which included a rider for the next two years. Henry learned from Memphis office that negotiations with Crescent were holding up his contract. Judge Davies ruled that this was prima facie evidence of conspiracy and therefore merited retention of Universal in case.

Buying Pix by Mail

Los Angeles, Aug. 12.

Mail orders requests are pouring into local film exchanges from exhibitors, caught short on 'A' product for remainder of the current season. Requests are that contracts for consent-decree productions be sent via parcel post with promises that they will be returned, signed, if the terms are anywhere within reason.

While the exchanges are not complying with the requesst, the idea is considered significant in pointing out the difficulties in selling and distribution of films under the decree. Field men predict a delivery shortage, due to the impossibility of servicing their territories in time.

Lefty Gets Sentimental About Old Vode Days, When Nobody Took Pix Seriously

By Joe Laurie, Jr.

Coolacres, Cal., Aug. 12.

Dear Joe:

It's been a pretty tough day, so after the show I took Aggie and the kid and took a moonlight ride in our jalopy. It's funny how that old man moon can make a guy sentimental. I can't figure out why a moon brings up memories and a sun don't. Why a nice warm, moonlight night can take a couple and make 'em gab about things and place that the sun can never get out of 'em. Me and Aggie got to talkin' about this and that and them and they . . .

For no reason at all names and places came up that we haven't talked about in years—we talked about the time William Fox first started at the Dewey theatre, on 14th street, when he had a tiny office in the lobby of the theatre and Norris was the booker. Everybody got the same salary, $20 for singles, $40 for doubles, $60 for trios and $80 for quartets or better. If you had more than four people in your act it was your hard luck. There was a lot of them 'Cheer-a-beer-abe' acts with 10 people in 'em gettin' $80, but garlic was cheap those days so they could live easy.

Great Acts

We talked about Ed. Keeley who was a cop and became the booker for Fox. We spoke about the old days around Boston when the gang hung around the Revere House and the Ridgewood Hotel....Jack Hale, who later was known as Jack Rose, a great nut act with plenty of talent.... Arthur Rigby, a great minstrel who, just before he died, asked for Father Leonard to give him the last rites because 'he could fireproof him better' ....Freddy Allen, then Freddy James, doing a juggling act....Jimmy Savo, also doing a juggling act....Ruth Becker, later known as Ruth Roye, who made such a terrific run at the Palace....Billy Glason, who was a song plugger and became a swell single act....Jim and Marion Harkins and their ads in back of VARIETY telling their friends good boarding houses to stop at....Walter Weems with his battered French horn; what an act and what a guy. Walter is now doing swell writing for pictures. Walter Brower, one of the really top monologists who never changed his clothes but always would wear a new pair of shoes on the stage....Kenny and Hollis, who stuck together even after all the producers tried to break 'em up; they're still together managing a couple of New England theatres. Joe Towle, Henry Hodge, Howard and North, Herb Williams—what acts and what performers. I guess there's a lot of clever kids around today, but they'll have a tough time replacing the old guys on the stage and in the hearts of the public.

Chicago Days

Me and Aggie talked about Chicago, the old Saratoga where you could do everything but smoke hop in the elevator. The Great Northern theatre, where you started to do your act at 8 a. m. The time when a lot of us vaude guys would sit around and say the pictures can't last, that they'd always have to have acts, and all that sort of talk. I guess it's the same as the people who had horses and saw the automobile for the first time. 'Just a toy for rich guys,' they'd say. Now the horse is a toy for rich guys and making a lot of poor guys poorer.

In those days me and Aggie never figured we'd end up owning a picture house in a town like Coolacres, and to tell the truth it ain't bad even with all the troubles an exhibitor has these days. If you got a sense of humor you can always get a laugh outta the natives and it's fun to listen to the film salesmen lie about their product, but you know he's lyin 'and he knows you know he's lyin' and you know he knows that you're lyin' when you tell him how bad business is—so it all evens up. They're a nice bunch of guys, especially when you don't do business with 'em.

I don't know what made me write you this kind of a letter, but as I said before the moon kinda makes a guy's thoughts wander—and it even makes a mugg romantic. It must, because I kissed Aggie good night—and she [illegible] Hope this finds you and the gang merry and cool, sez

Your pal,

Lefty.

P. S.: Laureen Kirk Guinness sez: 'The egg of today is better than the hen of tomorrow.'

Foul Play in the Dark

Hollywood, Aug. 12.

'Air Raid' hopped off yesterday (Mon.) at Paramount with Ralph Murphy directing and Robert Preston starring.

Yarn deals with a murder during a blackout but is not a war story. It is an experimental blackout in an American city in peacetime.

Pal's Puppets' Layoff

Hollywood, Aug. 12.

Following completion of his first year's commitment of cartoons for Paramount, George Pal closed his Puppetoon studio for three weeks to permit expansion of production facilities.

New schedule calls for six Technicolor shorts for Paramount next season.

ROZ LOOKS OVER PAR

Hollywood, Aug. 12.

Rosalind Russell signed for her first appearance on the Paramount lot in 'Take a Letter, Darling,' co-starring with Fred MacMurray.

Mitchell Leisen directs, starting in October.

MIRROR, DALLAS, RAZED IN A $40,000 FIRE

Dallas, Aug. 12.

The Mirror theatre has probably passed out with the mass of water-soaked ashes, all that is left of it in a spectacular downtown fire Wednesday night (6) in which two firemen were injured. The loss about $40,000. Representatives of the owner, Vice Admiral Adolphus Andrews, U.S.N., said the 28-year-old theatre probably will not be rebuilt. It was being operated by Interstate Circuit under a lease that would have expired in 1943.

For some time boxoffice receipts have dwindled to the extent that they probably could not support a new theatre. The enterprise was first known as the Jefferson, renamed the Garden and then became Pantages before it was the Mirror.

Ben Pitts' Addition

Lynchburg, Aug. 12.

Another house will be added to the Ben T. Pitt's string in Virginia and West Virginia, a 750-seater for Fredericksburg, Va.

TEND TO SELL 'EM SINGLY

Indies Advocate 'Keep Rentals Down' On First Blocks-of-5; Argue 'Measuring Stick' Fear

Columbus, Aug. 12.

Independent Theatre Owners of Ohio are advising members to use caution on initial deals for groups-of-five or less with Consent Decree companies claiming that the rentals which exhibs agree to pay for the films in the first blocks will be employed as a measuring stick by the distribs for future blocks.

By taking advantage of the fact that this year the five Decree companies are compelled to set a price against each individual picture, the ITOO is using two groups of survey cards for the benefit of all association members. The ITOO hopes to secure considerable valuable data and a cross-section view as to percentages being asked by the five distributors and what flat rental deals are being requested via this cross-checking survey. These give data on each company as well as full details according to deals made with non-Consent distribs, together with a comparison on what was asked last season. One survey card also seeks data on forcing of shorts by non-Consent companies.

By this means, the ITOO hopes to ascertain whether or not the exhibitors are being quoted prices in line with those given other exhibs, especially on high-bracket pictures.

Other Allied organizations are carrying out similar surveys so that a fairly comprehensive national compilation will be possible.

WARNERS' FULL LINE FOR '41-42 TO F.P.-CAN.

Canadian selling not being subject to the consent decree, Warner Bros. on Saturday (9) closed a deal with Famous Players-Canadian Corp. for its entire output of features shorts and trailers for 1941-42. Contract covers all of FP-C's 170 houses.

Deal marks the chain's first purchase of product from any company for the coming season and the first large-scale deal by any U. S. company with a Canadian circuit. There was some conjecture as to whether distribs subject to the consent decree in this country might not sell in blocks north of the border, but that seems to be resolved by the Warner action. Other companies are expected to follow the WB suit.

Handling negotiations for WB were Carl Leserman, assistant to sales chief Grad Sears; Roy Haines, eastern Canadian division manager, and Wolfe Cohen, Canadian district manager. J. J. Fitzgibbon, prez of FP-C, and Ban Geldsaler, film buyer, represented the circuit.

BOYER'S PILOT PICKED

Hollywood, Aug. 12.

Arthur Hornblow, Jr., draws the next Charles Boyer starrer to produce at Paramount.

Picture, still unselected, is slated for late autumn production.

OR IN SMALLER GROUPS, NOT 5'S

Not All 'Consent Decree' Majors Tradeshowed Blocks-of-5 — Furthermore, Prefer to Sell the 'Big' Ones Solo at High Brackets

SUNDRY IDEAS

Selling pictures predominantly in blocks-of-five, which was anticipated under the consent decree, has not materialized that way. Tendency is away from the maximum number permitted by the decree toward selling of pictures singly or in smaller groups than five.

With tradeshowing by Warner Bros. of three pictures yesterday (Tuesday) winding up screenings of the initial blocks, survey shows only three of the five consent companies offered five pix. And the prospects are that in the second group no distribs, or perhaps two at the most, will offer a quintet at one time.

Number of reasons are responsible for the small-size blocks, but they all boil down to one thing—it appears that it will be more profitable not to sell in maximum-size groups. If the fact that all studios do not have five pix ready for showing at one time is a reason, it's a minor one. They haven't tried too hard to.

Fear Formula Selling

For one thing, some distribution execs fear that putting out groups of uniform size will tend to formulize their sales policy, which they want to avoid. In other words, they don't want to get frozen into a rut of one picture at 40%, two at 35%, one at 30% and one at 25% just because the first block happens to be made up that way. They fear that the deal made with the buyer for the first block will tend to become a permanent one for each succeeding block.

Following this line of reasoning, distribs want to be free to sell in groups of one or two at high percentages because they feel that more high percentage pictures can be sold that way. Exhibs, it is thought, would yell murder at a 50%er and 40%er, or two 40%ers in the same block-of-five, but might not blink an eye were the pictures sold separately.

Bargain Packages

[illegible] there may be more groups of five, but they will contain mostly the slough-offs which exhibs will buy in a sort of bargain package. Distribs don't figure on worrying too much what they get for the little ones if they get high percentages for a sufficient number of the important ones. As one distribution exec pointed out: 'What difference does it make if you get 20% or 25% from a guy who does a $400 gross if you get enough of your 40%ers in the houses of the fellows who do $10,000 or $15,000?'

WB's screenings yesterday made a total of 22 consent pix shown to exhibs to date. RKO, Paramount and Fox all offered blocks-of-five. Metro offered three. Warners played cagey, but it is evident the company is making its selling completely flexible as to number. It screened 'Sergeant York' several weeks ago and announced definitely that it was available singly (50%). Then it screened three more yesterday without making any announcement about how they would be sold. Salesmen's instructions are to make the best deals possible, for one, two or three pictures. It's presumed that 'York' could be included in the deal, too.

Only two companies have announced plans for their second blocks. Fox's will consists of two pix ('Belle Starr' and 'Charlie Chan in Rio'), which will be screened Aug. 21. Metro's will be four pictures ('Married Bachelor,' 'Honky Tonk,' 'Smilin' Thru' and 'Female of the Species'), which will be screened Aug. 25 and 26. WB, as indicated in a statement by sales chief Grad Sears last week, likewise will not have five in its block. So only RKO and Par are left as possibilities for offering top-size groups.

Northwest Allied Requests Gov't Aid To Save Indies From 'Extermination' Through Increase in Product Costs

Minneapolis, Aug. 12.

Northwest Allied is engaged in another battle for lower film rentals and this time is calling upon the Government to act to bring down product costs and save the independent exhibitor from 'extermination.' In a resolution adopted at its convention here it alleged that the consent decree has operated to boost film rentals sky-high. 'It will be seemingly impossible for independent exhibitors to operate under such terms without irreparable loss,' according to the resolution.

The resolution charges the producers and distributors with 'taking advantage of the consent decree terms to extort exorbitant rentals and demands from the exhibitors all out of line with the products' merit.' Citing demands being made to exhibitors outside of Minnesota, it urges the Department of Justice 'to reconsider and rectify this situation.'

Northwest Allied leaders say the present action constitutes the opening gun in a fight to effect a complete consent decree revision.

The organization backed up its directors' decision to make a last-ditch fight in defense of the state anti-consent decree law whose constitutionality is being attacked by five decree companies and United Artists in actions seeking to restrain its en-

(Continued on page 27)

GOLDWYN (RKO) ASKS 50% FOR 'FOXES' PIC

'The Little Foxes,' Samuel Goldwyn's first for RKO release, is being sold separately by the distrib. RKO is asking 50% for it.

Film has been set for release Aug. 29, two days before consent decree becomes applicable. Thus there will be no tradeshowings required.

Liz Bergner's Comeback

Hollywood, Aug. 12.

Elisabeth Bergner returns to the Hollywood screen as co-star with Randolph Scott in 'Paris Calling,' under way at Universal with Edwin L. Marin directing.

Benjamin Glazer production has signed Gale Sondergaard for a top character role.

'VATICAN' TEST RUNS

'Story of the Vatican,' feature special turned out by the March of Time, is opening two test runs this month, one Geary, San Francisco, Aug. 15, and the Rivoli, Scranton, Aug. 23. Planned to run solo in both spots.

Picture is being distributed by RKO, and sold on 1940-41 schedule.

Long Reported Split-Up of WB-Saxe Circuit in Wisc. a Reality on Sept. 1

Milwaukee, Aug. 12.

Split-up of the Warner-Saxe circuit, long rumored, will become a reality on Sept. 1, the deal having finally been worked out this past week. Eleven theatres, originally known as the Saxe group, seven of them in Milwaukee and four in state towns, are being turned ovar to Fox Wisconsin Amus. Co., while Warner Bros. retains the balance of its as[illegible] chain plus the Cap. of [illegible] Madison, Wis.

Milwaukee houses involved are all nabes, some of them deluxers. Fox gets the Uptown, Modjeska, Garfield, Mirth, Princess, Tivoli and Parkway in this city, the Oshkosh in Oshkosh, the Jeffris and Apollo in Janesville and the Ogden in Kenosha. Warner Bros. get the National, Milwaukee, Egyptian, Granada, Juneau and Lake, in Milwaukee. The new setup gives Fox over 30 theatres in town, Warner seven, Fox 70 in Wisconsin, Warner 20 over the state.

About a year ago there were rumors of a rift in Warner-Saxe relations, but they kissed and made up, continuing operations as for a number of years past until this summer when matters reached a new crisis, with the foregoing results. The Warner-Saxe combine was set up while Tom and Jack Saxe, pioneer operators here, were still active, but both have since died. Shifts in personnel are still being worked out.

What will be done with the recently closed Riverside, the city's only vaudeville house, is still a subject of much speculating. Fox is said to have sought to operate the theatre on a percentage deal, which was turned down, while other reports are to the effect that Warner Bros. is after it, to give it a second downtown house; it now has only the Warner. Fox has three houses on the main stem—Palace, Wisconsin and Strand, with several smaller houses on side streets.

Coast Exhibs Just Won't Get Excited Over Trade Showings

Hollywood, Aug. 12.

Apathy was the prevalent feeling among exhibitors at the Paramount tradeshowing in the Ambassador theatre, with about 50 buyars in a total audience of 92 for the second day's screening or about half the size of the gathering on the first day. Poll disclosed a three-to-one sentiment against the consent decree tradeshow idea.

W. E. Shipley, operator of four houses in Pasadena and Salt Lake City, and an operator for 26 years, declared the idea is silly as far as he is concerned. He has to buy all the available product anyway, he asserted, and the tradeshows merely interfere with his business. Most of the other exhibs expressed a like opinion. They said they saw no reason for bothering about viewing the pictures because they need everything produced by the studios and have no choice in buying.

One who recommended a fair trial for the tradeshow idea was Hugh Bruen, operator of three houses in Whittier, Cal. The greatest help to the exhibs, he added, is the reviewing in the trade papers. He keeps files of VARIETY and compares them with his own opinions when watching the trades. The trade paper review, he declared, is most valuable in getting the proper appraisal on picture values and in selling films to the public.

Third showing indicated that exhibs were interested only in important pictures. 'Hold Back the Dawn' drew an attendance of 184, of whom 85 were exhibitors, nine were trade paper interviewers and the rest wives and other relatives. General idea was that the high-class films deserved a slant but the minor productions can be viewed at leisure.

SWG Reaffirms Its 'Collaboration' With All Industry Unions, Guilds

Hollywood, Aug. 12.

Continuation of the policy of 'collaboration' with other Guilds and unions in the industry was adopted Monday (11) night at a meeting of the Screen Writers Guild. Group defended its support of the striking cartoonists through membership in an Inter-talent Council which is opposed to any muscling in by Willie Bioff. The Chicago hoodlum tried to horn in on Walt Disney strike.

Members named three substitutes on the executive board and elected three permanent members. Wells [illegible]dan Gibney, John McClain for Jo. Howard Lawson, Stanley Rubin for Lester Cole. Permanent places went to Charles Brackett, Marc Connolly, Mary C. McCall, Jr. They replace Ring Lardner, Jr., resigned under orders of Medico; Dore Schary elevated to producer berth at Metro; Donald Ogden Stewart, whose extended stay cast is tantamount to resignation.

Fred Niblo, Jr., made an unsuccessful plea for withdrawal from the Inter-Talent Council and then launched into criticism of the Screen Cartoonists Guild by saying 'Communism was involved' and demanded resignation of any pinkos on SWG executive board.

Harman Severs Ties With Ising at M-G To Make Feature Cartoons

Hollywood, Aug. 12.

Hugh Harman, for years a colleague of Rudolph Ising in the making of cartoons at Metro, stepped out to form his own Hugh Harman Productions, Inc., to make feature-length cartoons. Ising is staying [illegible]

New company, with Harman as president, Robert Edmunds, v.p., and W. Earle Shafer, sec.-treas., is working on an eight-reel cartoon as its first venture. Plans call for the construction of a new plant. Meanwhile, negotiations are on with two companies for the release of the first film.

Duvivier Twice Sued On Coast for $133,800

Los Angeles, Aug. 12.

Julien Duvivier, French film director, is defendant in two damage suits filed here by Transcontinental Films, claiming a total of $133,800.

Latest action charges Duvivier with failure to carry out a contract to direct two pictures for Transcontinental, for which the plaintiff asks damages of $50,000, and a return of $9,000 alleged to be an advance payment. Other suit filed by Paul Graetz, French financier, in 1939, was assigned with all his claims and rights to Transcontinental. It amounts to $74,800.

Mono Franchise-Holders Blocking 16mm. Competish

Los Angeles, Aug. 12.

Monogram franchise-holders formed a new company, to be known as the National 16 mm. Distributors Corp., to control the release of the company's narrow gauge product.

Plan is to prevent squawks from exhibs who have been kicking about opposition from churches, schools and welfare organizations using midget versions of pictures at low prices. New organization will take 16 mm. distribution rights out of independent hands and avoid competition with regular accounts.

TRADESHOW REVIEWS

(Three more Tradeshown film reviews, for 1941-42 release, under the Consent Decree, all Warners. The others are either non-decree or 1940-41 Metro releases.)

Miniature Reviews

'International Squadron' (WB). Timely aviation drama a sturdy programmer.

'The Smiling Ghost' (WB). Usual theatrics of thrill-chill meller displayed in programmer for dual support.

'Navy Blues' (WB). Ann Sheridan, Oakie, Martha Raye, Jack Haley won't be able to salvage this navy comedy.

'The Little Foxes' (RKO). Sam Goldwyn production; Bette Davis stars and manna for the boxoffices.

'Dive Bomber' (WB). Aviation thriller headed for socko 'A' biz.

'Tillie the Toiler' (Col). Columbia launches new series of B programmers for secondary supporting slots.

'Life Begins for Andy Hardy' (M-G). Another topnotch Hardy picture; hefty b.o. for regular runs.

'King of Dodge City' (Col). Launching new western series teaming Bill Elliott and Tex Ritter; average fare.

'Ellery Queen and the Perfect Crime' (Col). Latest in series an acceptable filler for duals.

'Rags to Riches' (Rep). Romantic crime meller a mild b.o. prospect for dualling.

'Sunset in Wyoming' (Rep). Below par Gene Autry drawing-room western. Autry's name lone asset.

'Story of the Vatican (RKO). Skilfully produced documentary, authentic story of Vatican City looms as moneymaker.

'Double Cross' (PRC). Poor cops-gangster indie for limited dual traffic.

International Squadron

Hollywood, Aug. 12.

Warner Bros. release of Edmund Grainger production. Features Ronald Reagan, James Stephenson. Directed by Lewis Seiler. Screenplay by Barry Trivers and Kenneth Gamet, suggested by play by Frank Wead; camera, James Van Trees and Ted McCord; special effects, Robert Burke; editor, Frank Magee; Asst. director, Jesse Hibbs; dialog director, Harold Winston. Tradeshowed in projection room, Aug. 9, '41. Running time, 85 MINS.

Jimmy Grant..............Ronald Reagan
Jeanette..............Olympe Bradna
Squadron Leader..............James Stephenson
Lt. Rog Wilkins..............William Lundigan
Connie..............Joan Perry
Wing Commander..............Reginald Denny
'Omaha' McGrath..............Cliff Edwards
Mary..............Julie Bishop
Michele Edme..............Michael Ames
Bill Torrence..............John Ridgely
Biddle..............Charles Irwin
Chief Engineer..............Addison Richards
Saunders..............Selmer Jackson
Sir Basil Wryxton..............Holmes Herbert
Major Fresney..............Cranford Kent

Timely and topical in displaying the adventures of an American pilot, product of daredevil air circuses, who ferries a bomber to England and remains to join the air force, 'International Squadron' is a higher bracket B programmer, displaying plenty of action and drama in the air and ground sectors of the tale. Exciting tempo provides topnotch meller entertainment for audiences generally, with picture due for good number of solo bookings in the regular runs where aviation theme can be exploited to attract.

Opening with a test power dive sequence that catches immediate audience interest, story carries young pilot Ronald Reagan across the Atlantic delivering a bomber, and eventually finds him signed up with the foreign squadron of the Royal Air Force. His individualistic ideas get him into preliminary jams, but he finally succumbs to the teamwork needed to protect the lives of both his fellow flyers and himself. His impetuous actions are controlled after being responsible for the lives of two friends in the unit; and his carefree Casanova attitude is shelved for the duration—but he flys away to a hero's death on a dangerous mission to blow up a munitions dump on the French coast.

Script developed by Barry Trivers and Kenneth Gamet from Frank Weadls play flies a straight line throughout, with advantageous fast-paced direction by Lewis Seiler. Flying sequences provide some new thrills in the air, and are neatly cut to prevent overfootage.

Reagan is excellently spotted as the expert flyer who leaves a girl at every airport, and picture will elevate his audience standing. The late James Stephenson is fine as the squadron leader and mentor of Reagan in the RAF, while minor romantic interest is supplied by Olympe Bradna, a cute French girl driving an auto for the corps. William Lundigan, Joan Perry, Reginald Denny, Cliff Edwards, Michael Ames and Charles Irwin make for good support. *Walt.*

THE SMILING GHOST

Hollywood Aug. 12.

Warner Bros. release of Edmund Grainger production. Features Wayne Morris, Brenda Marshall, Alexis Smith. Directed by Lewis Seiler. Screenplay by Kenneth Gamet and Stuart Palmer, from original [illegible] Jack Kilifer; Asst. director, Art Lueker; dialog director, Hugh Cummings. Tradeshowed Aug. 12, '41. Running time, 71 MINS.

Lucky Downing..............Wayne Morris
Lil Barstow..............Brenda Marshall
Elinor B. Fairchild..............Alexis Smith
Norton..............Alan Hale
Rose Fairchild..............Lee Patrick
Paul Myron..............David Bruce
Grandmother Bentley..............Helen Westley
Clarence..............Willie Best
Great-Uncle..............Charles Halton
Cousin..............Richard Ainley
Uncle..............Roland Drew
Mr. Dinwiddie..............George Meader
Sexton..............Clem Bevans
Justic of Peace..............Arthur Aylsworth

There are few deviations from formula in this thriller-chiller B programmer that will provide adequate support of its kind in the dual supporting spots.

Usual mysterious meanderings occur in this instance in a country manor up the sound. Opening has a new twist, with engagement of Wayne Morris to come to the manse as fiance of heiress Alexis Smith. Latter is tabbed by press as girl with kiss of death, after strange deaths of three previous prospective bridegrooms. After a brush with the strange intruder, Morris decides to toss up the job, but is encouraged to fathom the mystery by reporteress Brenda Marshall. Picture then winds through the usual melodramatics of sliding panels and doors, cobwebbed cellar and a slinking stranger who is finally unmasked.

Morris is okay as the bewildered youth who is the object of the live ghost's attentions, with ample support from both Miss Marshall and Miss Smith. Willie Best, as Morris' colored assistant, provides the usual slice of scarey comedy at the strange happenings. Strong support is provided by Alan Hale, Lee Patrick, Helen Westley, David Bruce, Charles Halton and Richard Ainley.

Despite the obvious texture of the yarn, scripters Kenneth Gamet and Stuart Palmer have injected many surprises and false alarms along the way. Direction by Lewis Seiler is geared at a steady pace. *Walt.*

NAVY BLUES

(WITH SONGS)

Warner Bros. release of Jerry Wald and Jack Saper production (Hal B. Wallis, executive producer). Features Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley. Directed by Lloyd Bacon. Screenplay, Jerry Wald, Richard Macaulay, Arthur T. Horman and Sam Perrin, from story by Horman; camera, Tony Gaudio; editor, Rudi Fehr; dances, Seymour Felix; technical adviser, J. J. Gibion; songs, Arthur Schwartz, Johnny Mercer. Previewed in Projection Room, N. Y., Aug. 11, '41. Running time, 108 MINS.

Margie Jordan..............Ann Sheridan
Cake O'Hara..............Jack Oakie
Lillbelle Bolton..............Martha Raye
Powerhouse Bolton..............Jack Haley
Homer Matthews..............Herbert Anderson
'Buttons' Johnson..............Jack Carson
Tubby..............Jackie C. Gleason
'Rocky' Anderson..............Richard Lane
Mac..............William T. Orr
Jersey..............John Ridgely
Officer..............Frank Wilcox
Jonesy..............William Justice
Lucky..............Ray Cook
Captain Willard..............Selmer Jackson
'Navy Blues Sextet': Peggy Diggins, Georgia Carroll, Loraine Gettman, Marguerite Chapman, Katharine Aldridge, Claire James.

Time-tried formula has none too subtly been employed in this naval yarn backgrounded by Uncle Sam's destroyers, and 108 minutes of it are much too much. 'Navy Blues' founders on a reef of too-frequent boredom. It will need all the marquee support of its cast names, Ann Sheridan, Jack Oakie, Martha Raye and Jack Haley.

The boys are going to like Miss Sheridan. She is, often enough, in hula costume to emphasize that chassis. It's enough to stop a flotilla. And Miss Sheridan sings, too, quite pleasantly; also, she does some hog-calling, although Honolulu, the yarn's setting, would certainly be remote under ordinary circumstances from such paradoxes. But that's the story department for you.

The inevitable comedy team for a picture such as this is Jack Oakie and Jack Haley. As the gobs who've become involved in a betting tangle on a gunnery contest between the fleet, Oakie and Haley are notably handicapped by the weak gags and situations that repeatedly crop up to handicap also the others.

Then again, the direction, which is too flagrant on a number of occasions, has particularly been askew in the handling of Miss Raye, as the wife of Haley, a gob who's forever fleeing from her. Miss Raye in midriff-showing costume, the hula type, is not an attractive sight.

Warners has come up with a new featured personality in Herbert Anderson, albeit the rube character he plays, that of a sailor yearning for the time he can go back to the farm, is too much of a carbon of another Warner contract player, Eddie Albert, to retain conviction. Anderson, as the romantic interest paired with Miss Sheridan, who first dupes him in a scheme to get him to re-enlist, then falls for him, shows sufficient possibilities, however, to warrant future consideration. He's teamed with [illegible] warbling end, and has a pleasing voice.

For a comedy there are too few gags of merit, particularly those handled by Oakie and Haley. The pic has been expensively mounted, with an enhancing touch lent to the decor by the addition of a singing group called the 'Navy Blues Sextet.' Former Powers models, the sixsome is plenty easy on the eyes, but strictly production fillers.

Some of the music is fairly tuneful, but none is sock. Johnny Mercer (lyrics) and Arthur Schwartz (music) handled the composing. Outstanding are the title tune and 'You're a Natural.'

It all adds up to the story department unwittingly scuttling 'Navy Blues' before it was even launched. *Naka.*

THE LITTLE FOXES

RKO-Radio release of Samuel Goldwyn production. Stars Bette Davis; features Herbert Marshall, Teresa Wright, Richard Carlson. Directed by William Wyler. Screenplay by Lillian Hellman, with additional scenes and dialog by Dorothy Parker, Arthur Kober and Alan Campbell, from Miss Hellman's play; camera, Gregg Toland; editor, Daniel Mandell. Previewed in Projection Room, N. Y., Aug. 8, '41. Running time, 115 MINS.

Regina Giddens..............Bette Davis
Horace Giddens..............Herbert Marshall
Alexandra Giddens..............Teresa Wright
David Hewitt..............Richard Carlson
Ben Hubbard..............Charles Dingle
Oscar Hubbard..............Carl Benton Reid
Leo Hubbard..............Dan Duryea
Birdie Hubbard..............Patricia Collinge
Addie..............Jessie Grayson
Cal..............John Marriott
William Marshall..............Russell Hicks
Manders..............Lucien Littlefield

Samuel Goldwyn's 'The Little Foxes' rates among the best vehicles to come out of Hollywood in recent years—a film as great in prestige as it will be at the boxoffice.

From starring Bette Davis down the line to the bit roles portrayed by minor Negroes the acting is well nigh flawless. And standing out sharply in Lillian Hellman's searing play about rapacious people are several performers who appeared in the Broadway stage version, i.e., Patricia Collinge, Carl Benton Reid, Dan Duryea, Charles Dingle and John Marriott.

It is not an odious comparison to appraise Miss Davis in the screen version against the magnificent job Tullulah Bankhead did as the grasping shrew on the stage.

Thus, a Hollywood player is again living up to a superb stage performance, and, thanks to the latitude afforded by the camera, even surpassing it. As in several past films, Miss Davis is gambling again with a decidedly unsympathetic role, but again her great talent wins out. Though she portrays a shockingly hateful woman—mean, cold, willful and murderous—audiences will remember more the artistry of her portrayal than the wickedness of the character portrayed.

With Lillian Hellman furnishing the screenplay, plus additional dialog by Dorothy Parker, Arthur Kober and Alan Campbell, the picture hews closely to the line of the 1939 Broadway hit. The only additions are in the natural padding out of the story permitted by a screenplay. Latter also permits the [illegible] of romance between Teresa Wright, as Miss Davis' daughter, and Richard Carlson, playing a young newspaperman. This deviates somewhat from the original play, but it's done intelligently and gives the film just the right touch to allay a very sordid plot.

The story is about the Hubbard family of the deep south—as mercenary a foursome as has ever emerged from fact or fiction. Miss Davis, as a Hubbard who married the town's genteel banker, is a close parallel of Mrs. Ruth Snyder, the icy Queens blonde who assisted her lover, Judd Gray, to murder her husband with a sashweight some years ago. In this picture Miss Davis also murders her husband, played by Herbert Marshall, but with the unique weapon of disinterest. When Marshall, in the throes of a heart attack, crashes a bottle of medicine that can save his life, Miss Davis sits by and watches him do a dying swan, unheeding his pleas to rush upstairs and get him a second bottle.

That's her way of killing the man who had refused to help finance the get-rich scheme of her brothers, played by Reid and Dingle, who have inveigled a Chicago industrialist to build a cotton mill in the town they virtually control.

Miss Wright is a newcomer to the screen and is magnificent in a very difficult part as the young, naive daughter. A less-talented actress in her place could have ruined this picture. Ditto Miss Collinge, whose performance is memorable. One of her scenes in particular is a smash, when a few drinks oil her tongue and she confesses her hatred for her own son and husband. She tells why her husband married her—so that he and his brother could get control of her family's rich cotton plantation; she also confesses that she really never suffers from headaches, that merely being her husband's coverup for her private dipsomania to make her forget her unhappiness. It's a sharply etched study of mental suffering done with rare feeling.

What appears to have been careful study on Herbert Marshall's part, plus a watchful eye by director William Wyler, has entirely eliminated the very-British tinge in the actor's work. He also turns in one of his top performances in the exacting portrayal of a suffering, dying man. Other notable performances are contributed by Carlson and John Marriott, the latter repeating his stage role of colored butler.

No department concerned in the making of this film need take a back seat. The least that can be said for Wyler's direction is that the 115-minute running time doesn't appear to be even half that. On top of the smooth pace, Wyler has handled every detail with an acutely dramatic touch. There are no implausibilities in this film. On the photography side is likewise a topnotch job. Gregg Toland has repeated his masterful and unique work of 'Citizen Kane.'

Goldwyn is going to make a lot of exhibitors happy with this, the first of three pictures he's making for RKO release. *Scho.*

DIVE BOMBER

(COLOR)

Hollywood, Aug. 12.

Warner release of Robert Lord (Hal B. Wallis) production. Stars Errol Flynn, Fred MacMurray; features Ralph Bellamy, Alexis Smith, Robert Armstrong, Regis Toomey, Allen Jenkins. Directed by Michael Curtiz. Screenplay, Frank Wead, Robert Buckner, based on story by Wead; camera, Bert Glennon; Technicolor director, Natalie Kalmus; editor, George Amy; dialog director, Hugh MacMullan; ass't director, Sherry Shourds; music, Max Steiner. Previewed at WB Beverly Aug. 12, '41. Running time, 130 MINS.

Doug Lee..............Errol Flynn
Joe Blake..............Fred MacMurray
Dr. Lance Rogers..............Ralph Bellamy
Tim Griffin..............Regis Toomey
Chubby..............Herbert Anderson
Swede..............Louis Jean Heydt
John Thomas Anthony..............Craig Stevens
Art Lyons..............Robert Armstrong
Pilots..............DeWolf Hopper, Garret Craig, Charles Drake, James Anderson
'Lucky Dice'..............Allen Jenkins
Sr. Surgeon, Honolulu..............Addison Richards
Sr. Surgeon, San Diego..............Moroni Olsen
Corps Man..............Cliff Nazarro
Mrs. James..............Dennie Moore

Current public interest in U.S. Army and Navy preparedness and training programs adds substantial b.o. impetus to this timely production of a hitherto undisclosed—but very important—branch of naval air training and operation. Despite extended running time, picture carries liberal supply of spectacular air formations and maneuvers in Technicolor for maximum patriotic reaction. Warners' exploitation of this service picture should carry it through to hefty business and holdovers in keys generally.

Story stresses the importance of flight surgeons in devising medical research to keep pilots in trim, and allow latter to function at highest altitudes at maximum efficiency. It's a new slant for an aviation epic, and as instructive and informative to the layman as it is entertaining in displaying spectacular, flying formations by the naval aces. Opening at Hawaiian maneuvers, where audience is provided with takeoffs and landings of the planes from an aircraft carrier, story introduces Fred MacMurray, Regis Toomey and Louis Heydt as a buddy trio of naval flyers. Errol Flynn is the Naval doc-[illegible] power-dive, Flynn advises a spinal operation that results in death. He incurs the enmity of MacMurray and Toomey. Trio are tossed together again at U. S. Naval Station in San Diego, where Flynn enrolls for a flight surgeon course to get first-hand information on the power-dive 'blackout.' MacMurray is a flight commander, and Toomey his aide. Conflict is maintained until brushed aside for the general good of the service when Flynn becomes assistant to research medic Ralph Bellamy, and pair make important progress in stratosphere reactions of pilots and scientific devices for protection. Toomey, grounded because of medical reactions denoting pilot fatigue, resigns and joins the RAF, but crashes; MacMurray, after being a guinea pig for Flynn-Bellamy experiments in high flying technique, also suffers pilot fatigue, but goes aloft for proveup of oxygen suit before crashing.

Due to necessary inclusion of Naval air formations and maneuvers, resulting from U. S. Service cooperation, and exposition of the medical research that goes hand-in-hand with flying activities in high altitudes, picture is forced to combine both factors in its unreeling. Judicious cutting might have eliminated overfootage from incidental sequences, but with Warners' aiming this for extended runs in the keys, general release prints might be cut considerably on running time for general bookings.

MacMurray, as the flight commander, considerably overshadows Flynn in the acting line, as also does Bellamy, who, from an acting standpoint, is best in the picture. Alexis Smith and Dennie Moore are the only two femmes in the cast, getting minor treatment in footage in respective roles. It's strictly a man's cast, with Armstrong, Toomey, Jenkins and Stevens providing strong support, and Cliff Nazarro included for familiar jumbled talk routines.

Mounted in Technicolor, picture is first of service productions to get tinting treatment, and color will add materially to boxoffice generators. Flying sequences are particularly effective with eye appealing clouds and formations. Picture only briefly sketches air pilot training to eliminate repetition of previous service films, but spends plenty of time on the medical research necessary to safety of naval flyers and reasons thereto.

It's an 'A' production throughout, and with present public preparedness interest will roll up impressive b.o. returns. *Walt.*

TILLIE THE TOILER

Hollywood, Aug. 6.

Columbia release of Robert Sparks production. Features Kay Harris, William Tracy, Daphne Pollard, George Watts, Jack Arnold, Marjorie Reynolds. Directed by Sidney Salkow. Screenplay by Karen DeWolf and Francis Martin; story, Karen DeWolf; based on comic strip created by Russ Westover; camera, Henry Freulich and Phillip Tannura; editor, Gene Milford; Asst. director, Thomas Flood. Previewed at Alexander, Glendale, Aug. 5, '41. Running time, 67 MINS.

Tillie Jones..............Kay Harris
Mac..............William Tracy
Simpkins..............George Watts
Mumsy..............Daphne Pollard
Whipple..............Jack Arnold
Bubbles..............Marjorie Reynolds
Glennie..............Bennie Bartlett
Ted Williams..............Stanley Brown
George Winker..............Ernest Truex
Perry Tweedale..............Franklin Pangborn
Teacher..............Sylvia Field
Policeman..............Edward Gargan
Pop..............Harry Tyler

Based on the comic strip characters created by Russ Westover, 'Tillie the Toiler' is the first of a new series of B programmers for dual support in the general runs. Broadly sketching the comedy factors in elemental fashion, picture will slip by satisfactorily in the secondary and family houses as supporting attraction. Turned out on modest budget, picture indicates series can garner sufficient bookings to continue for a spell.

As introduction to the film series, 'Tillie' consumes plenty of footage in establishing the Westover strip characters. Tillie meets Mac while attending steno school, and the smitten bookkeeper gets her a job in the Simpkins office. Tillie makes continual mistakes to upset both the office and business, but comes through at the end to stage a style show that saves the firm from collapse.

Direction by Sidney Salkow has all of the players delivering the broadest characterizations to secure audience reaction from takes and double-takes of wildest hoke.

Columbia introduces Kay Harris as Tillie. Girl was discovered by producer Robert Sparks in the east and tabbed to studio contract for the series. Considering fact this is her first film appearance, girl gets over neatly. William Tracy carries things along in good style as Mac; George Watts is handicapped by direction that has him overplaying the boss' role. Daphne Pollard has brief appearances as Mumsy; Jack Arnold is the breezy Whipple, and Bennie Bartlett the office boy. Brief appearances are made by Ernest Truex, Franklin Pangborn and Sylvia Field. *Walt.*

Life Begins for Andy Hardy

[illegible]

Metro production and release. Features Lewis Stone, Mickey Rooney, Judy Garland, Fay Holden, Ann Rutherford, Sara Haden, Patricia Dane, Ray McDonald. Directed by George B. Seitz. Screenplay by Agnes Christine Johnston, based on characters created by Aurania Rouverol; camera, Lester White; editor, Elmo Veron. Previewed at Alexander, Glendale, Aug. 6, '41. Running time, 100 MINS.

Judge Hardy..............Lewis Stone
Andy Hardy..............Mickey Rooney
Betsy Booth..............Judy Garland
Mrs. Hardy..............Fay Holden
Polly Benedict..............Ann Rutherford
Aunt Milly..............Sara Haden
Jeanitt Hicks..............Patricia Dane
Jimmy Frobisher..............Ray McDonald

'Life Begins for Andy Hardy' projects Andy into a new life cycle—with inclusion of more seriousness and maturity in his adventures than previous issues that carried him through scholastic years. Transition in story technique to accommodate the natural aging of the youth in thought and action adds to the entertainment values of the series. Picture carries more serious tone than its predecessors, but is tightly knit, expertly directed and excellently performed, to rate it among the best of the Hardys. It's a strong b.o. attraction for widest audience reaction.

In bridging the summer vacation gap between Andy's high school graduation and preparation for college, story poses the problem of work or college for young Hardy. Understanding his son's bewilderment, the Judge consents to a month's trip to New York to take a fling in the business world. Andy goes through the mill of job-hunting, but lands one as an office boy just as his money runs out. He's the object of a romantic pitch by the glamorous and gold-digging switch-

(Continued on page 18)

EXHIBITOR PLEADS FOR DIOGENES

Executive Offices:
164 Stuart Street, Boston, Mass.
GRAPHIC THEATRES CIRCUIT
Opera House,
Millinocket, Maine, Aug. 9.

Editor, VARIETY:

I honestly believe, and know, that only accurate knowledge of every picture booked into a house is a great help to the manager—IF HE'S HONEST.

I know managers who use a review panning a pic as an alibi for tough biz, hence front offices in many cases will discourage subscriptions to VARIETY; encourage those to others less candid. But an honest manager, using honest reviews to discern between those pictures which should be leaned on and those which should get the boot into a one-day, double-feature date, can make many an extra buck for his owners. Many times also, the baddies can be swapped off for a second run on a good picture. Just yesterday, I traded (title deleted) for return of 'Western Union' (Fox)—read your reviews on both films. Latter played here single for three days last spring and I'll double it up this time on Fri.-Sat. date.

Too many, far too many, managers exploit (or try to) every picture that comes down the pike. Such practice is ridiculous. It doesn't take the stub-buyers long to figure out how any given manager operates either. Fool 'em once and they'll be wary, a second time and you can see them in your opposition house.

When a house is playing 5-6 features each week, it's stupid to try exploiting them all—not giving one a real good push. It's like Ringling Bros. giving each chimp and baboon the same attention given to Gargantua. That is the situation as I see it in a town of stationary population.

As far as the tradeshowing system is concerned I have little interest. The 'Sergeant Yorks' will always be sold alone. Pictures will undoubtedly have more star power and the producers and distribs will want more money for 'em. Exhibitors will scream murder; producers will yell that managers aren't doing enough exploitation; the latter will be given hell from the home-offices; Metro will strongly endorse singles and the Loew circuit will continue with doubles; Parent-Teacher Ass'ns will condemn 'Kitty Foyles' but won't go to see 'Cheers for Miss Bishop,' Tommy Corcoran will urge FDR for a [illegible] fill the beer glass with suds. What we all need is a little shot of Diogenes' blood.

Most Sincerely,
LESLIE EMERSON.

VARIETY

NEW YORK 154 W. 46th St. | CHICAGO 54 W. Randolph St. | HOLLYWOOD 1708 No. Vine St.

'Kiss Boys'-Ethel Waters Big $25,000 In L. A., Despite Chinese Festival; 'Ghost' High 29G, 'Geese' Fair 22G

Los Angeles, Aug. 12.

Downtown theatres felt the effects Friday and Saturday nights of film-star participation in Chinatown Festival for United China Relief, which drew around 200,000 people. Paramount is geared for the top single gross in town, with over $25,000 indicated for 'Kiss the Boys Goodbye' and Ethel Waters on the stage in combination with the Katherine Dunham dancers.

'Hold That Ghost' looks like a bigger draw than the last Abbott and Costello picture and is heading for a combined take of $29,000 at Pantages and RKO.

Heavy radio plugging on five local stations for 'Wild Geese Calling' not helping business much at Chinese and State for the Fonda-Bennett starrer. Orpheum only fair with stage show headlined by Faith Bacon. 'Fantasia,' in 28th week at Carthay Circle, showing astonishing staying power.

Estimates for This Week

Carthay Circle (F-WC) (1,615; 63-$1.10-$1.65)—'Fantasia' (RKO) (28th wk). Town's long-distance runner still in the money with profitable $4,000. Last week hit close to $4,500.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Wild Geese Calling' (20th) and 'Dressed to Kill' (20th). Fair $10,000. Last week, 'Charley's Aunt' (20th) and 'Dance Hall' (20th), big $17,500 on eight days.

Downtown (WB) (1,600; 30-44-55)—'Bad Men Missouri' (WB) (2d wk) and 'Angels Wings' (Rep) (2d wk), around $6,500, fair. Last week, $9,000, better than expected.

Four Star (UA-F-WC) (900; 30-44-55)—'Blossoms Dust' (M-G) (4th wk). Sliding to around $2,900. Last week, $3,500, fair.

Hollywood (WB) (2,756; 30-44-55)—'Bad Men Missouri' (WB) and 'Angels Wings' (Rep) (2d wk). Pointing to fair enough $6,000, after moderately profitable $8,000 on first week.

Orpheum (B'way) (2,200; 30-44-55)—'Shot in Dark' (WB) and 'Bachelor Daddy' (U) with Faith Bacon topping vaude bill. Ringing up fair $10,600. Last week, 'Too Many Blondes' (U) and 'Scattergood' (RKO) with Brenda and Cobina on stage, came up with a robust $12,000, best in a couple of months.

Pantages (Pan) (2,612; 30-44-55)—'Hold Ghost' (U) and 'Two Taxi' (Col). Clicking for topnotch $13,500. Last week, 'Tom, Dick' (RKO) (3d wk) and 'Jungle Cavalcade' (RKO), petered out with around $6,400 in the box.

Paramount (Par) (3,595; 30-44-55-75)—'Kiss Boys Goodbye' (Par) with Ethels Waters and Katherine Dunham dancers on stage, climbing to nifty $25,000. Last week, 'Shepherd Hills' (Par) (2d wk) and 'Sweetheart Campus' (Col) with Rube Wolfe on stage, wound up with around $14,000.

RKO (RKO) (2,672; 30-44-55)—'Hold Ghost' (U) and 'Prisoner on Devil's Island' (Col). Socko $15,500 in sight. Last week, 'Tom, Dick' (RKO) (3d wk) and 'Jungle Cavalcade' (RKO), mild $6,300.

State (Loew-F-WC) (2,204; 30-44-55-75)—'Wild [illegible] and 'Dressed to Kill' (20th). Getting $12,000, fair. Last week, 'Charley's Aunt' (20th) and 'Dance Hall' (20th), excellent $18,500.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Charley's Aunt' (20th) and 'Dance Hall' (20th). Will corral okay $4,700 on moveover. Last week, 'Ringside Maisie' (M-G) and 'The Big Store' (M-G), light $2,500.

Wilshire (F-WC) (2,296; 30-44-55)—'Charley's Aunt' (20th) and 'Dance Hall' (20th). Robust $7,000 indicated. Last week, 'Ringside Maisie' (M-G) and 'Big Store' (M-G), so-so $4,300.

'Store'-'Barnacle' Dual Big $18,000 in J. C.

Jersey City, Aug. 12.

'The Big Store' and 'Barnacle Bill' are bringing Loew's biggest summer business in four years. Other theatres getting only mild attendance.

Estimates for This Week

Loew's (Loew's) (3,205; 28-33-50)—'Big Store' (M-G) and 'Barnacle Bill' (M-G). If huge attendance is sustained, this dual likely to take tremendous $18,000. Last week, 'Met Bombay' (M-G) and 'Richest Man Town' (Col), swell $16,000.

Stanley (WB) (4,500; 28-33-50)—'Parson Panamint' (Par) and 'Three Sons Guns' (WB). Quiet $12,000 seems to be the best these can do. Last week, 'Bride C.O.D.' (WB) and 'Bullets O'Hara' (WB) nice $14,000.

State (Skouras) (2,150; 28-33-50)—'Reluctant Dragon' (RKO) and 'Sweetheart Campus' (Col). Bad $8,500. Last week, 'Jungle Cavalcade' (RKO) and 'Dance Hall' (20th), very poor $5,500.

Broadway Grosses

Estimated Total Gross
This Week **$277,000**
(Based on 12 theatres)
Total Gross Same Week
Last Year **$284,300**
(Based on 11 theatres)

'GHOST,' $12,000, RUNS IN CINCY

Cincinnati, Aug. 12.

Fresh product at three houses this week returning above-par takes and leveling off general biz to last week's mark, giving exhibs something to smile about in view of continued hot spell. Mercury hit 99.2 degrees Friday (6) for burg's all-time high on that date.

Current cage topper is 'Hold That Ghost' at the Palace. It's a length in front of 'Manpower' at the Albee. Keith's has 'Underground' for an alrighty.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Manpower' (WB). Okay $11,000. Last week, 'Charley's Aunt' (20th), excellent $13,500.

Capitol (RKO) (2,000; 33-40-50)—'Kiss Boys' (Par). Moveover from Palace for second week. Limp $4,000. Same last week for 'Blossoms Dust' (M-G) (2d run).

Family (RKO) (1,000; 15-26)—'Country Fair' (Rep) and 'Hit Road' (U), divided with 'Raiders Desert' (U) and 'Criminal Within' (PRC). Normal $1,600. Last week, 'Bride Crutches' (20th) and 'Was Prisoner' (Col), split with 'Sunset Wyoming' (Rep) and 'Bowery Blitzkrieg' (Mono), okay $1,900.

Grand (RKO) (1,430; 33-40-50)—'Charley's Aunt' (20th). Switched from Albee for second week. Hotcha $6,000. Last week, 'Reluctant Dragon' (RKO), fine $8,000, best here for quite a spell.

Keith's (Lisbon) (1,500; 33-40-50)—'Underground' (WB). All right $4,500. Last week, 'Ringside Maisie' (M-G), perked in last half to $4,000, fairly good.

Lyric (RKO) (1,400; 33-40-50)—'Tom, Dick' (RKO). Second change-over for third week on main front, after week's absence. Fair $3,000. Last week, 'Caught Draft' (Par) (5th wk), favorable $3,000.

Palace (RKO) (2,600; 33-40-50)—'Hold That Ghost' (U). Very good $12,000. Last week, 'Kiss Boys Goodbye' (Par), all right $10,000.

'Ghost'-'Highway' Fine 8½G, Seattle

Seattle, Aug. 12.

Main excitement this week is 'world premiere' of 'Wild Geese Calling,' Seattle being selected because this is the port to the far north—Alaska, and some of the scenes were shot on the local waterfront.

No stars here for the preem, but it's been played up in the newspapers in a big way. Ads and news stories tell the story. Radio is tieing in, too.

'Man Hunt' moves to Blue Mouse for second stanza. Orpheum is doing okay with 'Hold That Ghost.' Palomar is relying on the Major Bowes unit for a little b.o.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-50)—'Man Hunt' (20th) and 'Dance Hall' (20th) (2d wk). Moved from Paramount. Look for fair $2,200. Last week 'Blossoms in Dust' (M-G) and 'Sunny' (RKO) (2d wk), good $2,400.

Coliseum (Hamrick - Evergreen) (1,900; 21-35) — 'Woman's Face' (M-G) and 'Night in Lisbon' (Par) (2d run). Expect moderate $2,600. Last week, 'Blood and Sand' (20th) and 'Million Dollar Baby' (WB) (2d run), $3,000, big.

Fifth Avenue (Hamrick - Evergreen) (2,349; 30-40-50)—'Kiss Boys Goodbye' (Par) and 'Forced Landing' (Par). Anticipate good $6,500. Last week, 'Tom, Dick and Harry' (RKO) and 'Bride Wore Crutches' (20th), big $8,500.

Liberty (J.-vH) (1,650; 21-30-40)—'Prisoner Devil's Island' (Col) and 'Country Fair' (Rep). Anticipate fair $3,200. Last week, 'Can't Take It' (Col) and 'Thing Called Love' (Col) (revivals), slow $3,300 after fairly brisk start.

Music Box (Hamrick - Evergreen) (650; 30-40-50)—'Tom, Dick, Harry' (RKO) and 'Bride Wore Crutches' (20th) (2d wk). Shifted release from Fifth Avenue, indicating big $3,300. Last week, 'Barnacle Bill' (M-G) (3d wk) and 'Saint's Vacation' (RKO) (1st wk), $3,000, big.

Orpheum (Hamrick - Evergreen) (2,600; 30-40-50)—'Hold That Ghost' (U) and 'Highway West' (WB). Expect fine $6,500. Last week, 'Manpower' (WB) and 'San Antonio Rose' (U) (2d wk), $4,100, good.

Palomar (Sterling) (1,350; 21-40)—'Father Steps Out' (Mono) and 'Bullets for O'Hara' (WB), but Bowes '1941 Talent Prizewinners' unit on stage the main magnet. Looking to hit big $5,200. Last week, 'Puddin' Head' (Rep) and 'Passage from Hong Kong' (WB) plus vaude, $4,100, fair.

Paramount (Hamrick - Evergreen) (3,039; 30-40-50)—'Wild Geese' (20th) and 'Dressed to Kill' (20th). Eyeing fine $7,500. Last week, 'Man Hunt' (20th) and 'Dance Hall' (20th), $6,900, big.

Roosevelt (Sterling) (800; 30-40-50)—'Manpower' (WB) solo. Hot release from two weeks at Orpheum. Expect big $3,200. Last week (21-35), 'Pot o' Gold' (UA) and 'Lady from Cheyenne' (U) (2d run) $2,300, good.

Winter Garden (Sterling) (800; 16-30)—'Penny Serenade' (Col) and 'Model Wife' (U) (2d run). Expect good $2,000. Last week, 'Nice Girl' (U) and 'Back Street' (U), slow $1,900.

Gas Curfew, Vacations Slough Philly; 'Caroline' Poor $9,500, 'Mo.' $5,500

Key City Grosses

Estimated Total Gross
This Week **$1,587,200**
(Based on 28 cities, 177 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$1,483,400**
(Based on 26 cities, 168 theatres)

'GHOST,' $11,000, L'VILLE PANIC

Louisville, Aug. 12.

'Hold That Ghost' is making things plenty lively along the main stem this week and the Abbott and Costello pic is pulling in some real coin. Boys are hot as a firecracker right now.

Other houses are likewise doing alright. 'Ringside Maisie,' at Loew's State, is catching good trade, as is h.o. of 'Manpower' at Mary Anderson.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Kiss Boys' (Par) and 'Paper Bullets' (Prod. Rel.). Moved over from Rialto and going along to average $2,000. Last week, 'Tom, Dick' (RKO) and 'Saint's Vacation' (RKO) with March of Time, medium $1,800.

Kentucky (Switow) (1,200; 15-25)—'Hamilton Woman' (M-G) and 'Model Wife' (U). Pacing for fair $1,100. Last week, 'Million Dollar Baby' (WB) and 'Reaching Sun' (Par) (four days), and 'Power Dive' (Par) and 'Affectionately Yours' (WB) (three days), medium $1,200.

Loew's State (Loew's) (3,300; 15-30-40)—'Ringside Maisie' (M-G) and 'Sweetheart Campus' (Col). Pointing to a pretty good $7,500. Last week, 'Blossoms Dust' (M-G) and 'Free and Easy' (Col), fair $6,500.

Mary Anderson (Libson) 1,000; 15-30-40)—'Manpower' (WB) (2nd wk.). Indications are for fine $4,000 on h.o. Last week, resounding $7,000. May hold for third week.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Hold Ghost' (U) and 'Hit Road' (U). Should turn in $11,000, very big in this town. Last week 'Kiss Boys' (Par) and 'Paper Bullets' (Par) punchy $6,500 and moveover.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Navy Blue' (M-G) and 'Mata Hari' (M-G) (reissues). Couple of oldies and going along to fairish $3,000, or flirting with that summer average figure.

Philadelphia, Aug. 12.

Boxoffice lethargy is the rule along Philly's film sector, with some exhibs placing at least part of the blame on the gasoline station curfew, which they claim is keeping customers away from the downtown houses and sending them to the nabes to save gas for Mr. Ickes.

Best reason for stay-away-itis, however, continues to be the vacation trek, with another record-shattering weekend exodus reported. The New York Yankees, here for a four-game series, drew 110,000 during that time, adding to the deluxers' woes.

Estimates for This Week

Arcadia (Sablosky) (800; 35-48-57)—'Big Store' (M-G) (2d run). Just barely topping $2,000, poor. Last week, 'Moon Miami' (20th), fairish $2,600 for second run. Revival of 'Ruggles of Red Gag' opened today (Tues.).

Boyd (WB) (2,560; 35-46-57-86)—'Life Caroline' (RKO). Hammered by the crix. Will barely top sour $9,500. Last week, 'Kiss Boys' (Par) only slightly better with disappointing $10,500.

Earle (WB) (2,768; 35-46-57-86-75)—'Ringside Maisie' (M-G) with Frankie Masters orch and Dennis Day on stage. Not bad in view of conditions with $17,000. Last week, 'Dance Hall' (20th) with Vaughn Monroe band, fair $16,000.

Fox (WB) (2,423; 35-48-57-68)—'Charley's Aunt' (20th). Not up to par with $13,500. Last week, 'Underground' (WB), fairish $11,000 for second week.

Karlton (WB) (1,088; 35-46-57-68)—'Bride C.O.D.' (WB) (2d run) (2d wk). Holding up with okay $3,500 for this round, after satisfactory $4,500 last week.

Keith's (WB) (2,220; 35-46-57-66)—'Tom, Dick' (RKO) (2d run). Better at second run than initial try with $4,200. Last week, 'Caught Draft' (Par), not bad $3,500 for second week of second run.

Stanley (WB) (2,916; 35-46-57-66)—'Manpower' (WB) (2d wk.). Finishing deuce sesh with fair $10,000. Opener netted good $16,000.

Stanton (WB) (1,457; 35-48-57)—'Bad Men Missouri' (WB). Horse opera headed for bangup $5,500. Will probably h.o. Last week, 'Lady Cheyenne' (U), good $4,600.

'Bride'-'O'Hara' Dual Best In B'klyn With $17,000

Brooklyn, Aug. 12.

Top money is at Fabian Paramount, showing 'Bride Came C.O.D.' and 'Bullets for O'Hara.' RKO Albee strong with 'Jungle Cavalcade' and 'Dance Hall.'

Estimates for This Week

Albee (RKO) (3,274; 25-35-50)—'Jungle Cavalcade' (RKO) and 'Dance Hall' (20th). Strong $15,000. Last week 'Moon Miami' (20th) (2d wk.) and 'Highway West' (WB), quiet $12,000.

Fox (Fabian) (4,023; 25-35-50)—'Shepherd of Hills' (Par) and 'Blondie Society' (Col). Fair $13,000. Last week 'Time Rhythm' (Col) and 'Adventure Washington' (Col), nice $14,000.

Met (Loew's) (3,616; 25-35-50)—'Met Bombay' (M-G) and 'Wait for You' (M-G) (2d wk.). Neat $14,000. Last week strong $18,000.

Paramount (Fabian) (4,126; 25-35-50)—'Bride C.O.D.' (WB) and 'Bullets O'Hara' (WB). Bright $17,000. Last week 'Caught Draft' (Par) and 'Poison Pen' (Rep) (4th wk.), good $13,000.

MARXES-BEERY $15,000

'Big Store' and 'Barnacle Bill' Dual Best in Newark

Newark, Aug. 12.

Best business of the week is being done by Loew's, with 'Big Store' and 'Barnacle Bill.' 'Reluctant Dragon,' 'Accent on Love' and vaudeville give Proctor's second place.

Paramount reopened Friday (8) morning, following a three-week blackout for repairs, modernization and staff changes.

Estimates for This Week

Branford (WB) (2,800; 26-33-44-55)—'Bride C.O.D.' (WB) and 'Lone Wolf' (Col) (2d wk). Good $10,000. Last week, fine $14,500.

Paramount (Adams-Par) (2,000; 30-35-44-55)—'Shepherd Hills' (Par) and 'Puddin' Head' (Rep) (5 days). Nice $10,000 seen. House reopened Friday (8).

Proctor's (RKO) (2,400; 28-44-55)—'Dragon' (RKO) and 'Accent Love' (20th) with five vaudeville acts Mon.-Wed. evenings should take fair $13,000. Last week, 'Dance Hall' (20th), 'Girl News' (20th), and vaudeville three days, dull $11,000.

State (Loew's) 2,600; 28-33-44-55)—'Big Store' (M-G) and 'Barnacle Bill' (M-G). Neat $15,000 in view. Last week, 'Met Bombay' (M-G) and 'Richest Man Town' (Col), excellent $18,000.

NATIONAL BOXOFFICE SURVEY

Red Skelton In 'Whistling' Tuned For Money, Benny In Holdovers, 'Mr. Jordan' Big Time, 'Jekyll' Opens

Comedy prevails as the best paying boxoffice fare throughout the nation in the regular film releases. To the list of laugh getters, recently shown, including Jack Benny in 'Charley's Aunt' (20th), Abbott and Costello in 'Hold That Ghost,' Ginger Rogers in 'Tom, Dick and Harry', and the Cagney-Davis combination in 'Bride Came C.O.D.', there are two additional starters this week. They are 'Whistling in the Dark' (M-G), which promises a springboard for Red Skelton to join fast film company, and Robert Montgomery in 'Here Comes Mr. Jordan' (Col).

Of sterner texture is the duet of new season specials, Gary Cooper in 'Sergeant York' (WB), and Spencer Tracy in 'Jekyll and Hyde,' which had its first showing last night at the Astor on Broadway.

Easily fulfilling last week's prognostications that 'Charley's Aunt' was just what August ordered, reports from VARIETY's correspondents in key cities throughout the country tell of its first-run strength, justifying holdovers in nearly every spot. Film is in second weeks in New York (Roxy), San Francisco, Kansas City, Baltimore, Cincinnati, St. Louis, Milwaukee, Memphis, Denver, Providence, Washington and Omaha.

'GHOST' POTENT

Of comparable potency is 'Hold That Ghost,' something more than a wraith on exhibitors' profit sheets. It is in third week in San Francisco, opened to a record $12,000 in Providence, smash 11G in Louisville, hot $12,000 in Cincinnati, and a sweltering $10,500 in Pittsburgh. Looks as if some smart bookers are holding off on first runs until the weather settles later in the month.

Neither summer heat nor night baseball seem to make any difference to Ginger Rogers in 'Tom, Dick' (RKO). Second stanzas are big in Detroit, $15,500, and 'Frisco, 15G. Most first runs liquidated; a pushover for the subsequents.

There is a generous mixture of attractions throughout the land. Mostly in duals. Circuit houses are playing off the fading season's final releases to catch the Sept. 1 product on the upswing, if any. In addition to pictures already listed, others that are getting 'A' rating at the top of duals include 'Blossoms in the Dust' (M-G), 'Reluctant Dragon' (Disney-RKO), 'Ringside Maisie' (M-G), 'Man Hunt' (20th), 'Hamilton Woman' (UA), 'Underground' (WB), 'Time for Rhythm' (Col), 'Shepherd of the Hills' (Par), 'Manpower' (WB), 'Life With Caroline' (RKO), 'Bad Men of Missouri' (WB), 'Stars Look Down' (M-G), 'Jungle Cavalcade' (RKO) and 'Big Store' (M-G).

In lesser type, in the supporting groove, are 'Dance Hall' (20th), 'Blondie in Society' (Col), 'Wait for You' (M-G), 'Bullets for O'Hara' (WB), 'Hit Road' (U), 'Uncertain Feeling' (UA), 'Tight Shoes' (U), 'Sweetheart of Campus' (Col), 'Topper Returns' (UA), 'Dressed to Kill' (20th), 'Richest Man in Town' (Col), 'Washington Melodrama' (M-G), 'Forced Landing' (Par) and 'Reaching for the Sun' (Par).

Some sidelights. 'Time for Rhythm' (Col) clicked to $24,000 at the Fox, Detroit, indicating that some of the boys elsewhere didn't get everything that was in the cards from this film. Red Skelton's initial appearance as a featured film player in 'Whistling in the Dark' (M-G) skyrocketed to $23,000, first week, in Washington. 'Sergeant York' (WB) has moved to the Hollywood, on Broadway, after six big weeks at the Astor. Now playing to 75c to $1, continuous. 'Fantasia' (RKO) still drawing at the Broadway (N. Y.) and the Carthay Circle (L. A.).

Only two and a half weeks to Labor Day and the new product.

Andrews-Breese Orch Hypo 'Kiss' H.O. to Big $44,000 in Chi; 'Ghost' Great 18½G, 'Fog' Clear-Cut $10,000

Chicago, Aug. 12.

Two solid turns on the stage of the Chicago this week make up for the fact that the picture is a holdover. Lou Breese's orch, well established in Chicago after many weeks in the Chez Paree and on the radio, and the Andrews Sisters are hot b.o. at this time. Extra shows every day are the rule currently.

Abbott and Costello in 'Hold That Ghost' at Palace will go at least four weeks to top business. A big winner the first week, the flicker will ride through Labor Day at the present pace.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Big Store' (M-G). Not too much here, looking for maybe $5,000, poor. Last week, 'Caught Draft' (Par), finished terrific six weeks in the loop to bang up $8,500.

Chicago (B&K) (4,000; 35-55-75)—'Kiss Boys' (Par) (2nd wk) and stage show. Andrews Sisters and Lou Breese band are the real cause of the boxoffice bustle currently to brilliant $44,000. Last week, 'Kiss Boys' with Jerry Colonna and Dinah Shore, very happy $38,900.

Garrick (B&K) (900; 35-55-65-75)—'Bride C.O.D.' (WB) (3d wk). Third loop week and okay at $4,500, after snagging neat $5,900 last week.

Oriental (Iroquois) (3,200; 28-44)—'John Doe' (WB) and 'One Night Lisbon' (Par). Okay $7,000. Last week, 'In Navy' (U) and 'Blood Sand' (20th) fine $8,700.

Palace (RKO) (2,500; 33-44-66)—'Hold Ghost' (U) and 'Melody Three' (RKO) (2d wk). Second week started today (Tuesday) and the combination will go four weeks easily, having come up with smacking $18,500 on first week.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Out of Fog' (WB). Strong emotion picture getting fine evening play and looking for $10,000 for initial session. Last week, 'Big Store' (M-G) wobbled a bit in midweek, but managed to come in with okay $9,800.

State-Lake (B&K) (2,700; 28-44)—'Prisoner Devil's Island' (Col) and vaude. Good show and picture heading for $18,000, fine. Last week, 'Bad Man' (M-G), neat $18,800.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Blossoms Dust' (M-G) (3d wk). Matrons are giving this picture plenty of attention. Will garner satisfying $8,000 currently, after taking good $9,100 last week.

Woods (Essaness) (1,200; 33-44-55)—'Jungle Cavalcade' (RKO) (5th wk). Picture winds up today (Tuesday) and will take down good $5,000 after $6,000 currently. Tomorrow (Wednesday) house gets 'Underground' (WB) which Balaban & Katz and Warners couldn't get together on for loop showing.

MPLS. HEALTHY, BUT 'KISS BOYS' N.G. $5,000

Minneapolis, Aug. 12.

Business continues at its improved tempo and provides the basis for the cheerful feeling in evidence around the loop. No week passes now but that several pictures give good boxoffice accounts of themselves. Currently there's 'Manpower' and 'The Big Store' going over the boxoffice top.

Tough opposition from the roller derby at the Auditorium and extreme heat are adverse factors, but figures, for the most part, are respectable, nevertheless.

Estimates for This Week

Aster (Par-Singer) (900; 15-28)—'Bullets O'Hara' (WB) and 'Wait for You' (M-G), dual first-runs. In for five days and should hit first-rate $1,300. Last week, 'Hit Road' (U) and 'Washington Melodrama' (M-G), dual first-runs, split with 'Cyclone Horseback' (RKO) and 'Scattergood Pulls' (RKO), also dual first-runs. Satisfactory $1,900 in eight days.

Century (P-S) (1,600; 28-39-44) — 'Shepherd Hills' (Par) (2d wk). Brought here from State after good week at latter house. Looks like pretty good $3,800. Last week, 'Bride C.O.D.' (WB) (2d wk), nice $3,800 after healthy $8,000 first week at State.

Esquire (Berger) (290; 20)—'Can't Take It With You' (Col) (reissue). Satisfactory $800. Last week, 'Design Murder' (Indie) and 'Shark Woman' (Indie), dual first-runs, light $800.

Gopher (P-S) (998; 28) — 'Big Store' (M-G). Marx Brothers well spotted in this house and stretching toward big $5,000. Last week, 'Time Rhythm' (Col), $3,400, okay.

Orpheum (P-S) (2,800; 28-39-44)—'Manpower' (WB). Mixed opinion relative to film's merits, but cast name lineup a b.o. asset. Good $8,500 in prospect. Last week, 'Tom, Dick' (RKO), big $10,000 in eight days.

State (P-S) (2,300; 28-39-44)—'Kiss Boys' (Par). Mary Martin and Don Ameche don't mean so much here. Heading for light $5,000. Last week, 'Shepherd Hills' (Par), fine $8,500.

Uptown (Par) (1,300; 28-39) — 'Blood Sand' (20th). First neighborhood showing. En route to nice $3,000. Last week, 'Penny Serenade' (Col), first nabe showing, $3,500, good.

World (Par-Steffes) (350; 28-39-44)—'Tom, Dick' (RKO). Moved here from Orpheum and still clicking. Good $2,500 indicated. Last week, 'In Navy' (U) (3d wk), fine $2,300 after two hefty Orpheum weeks that yielded $15,200.

DET. MILD WITH 'KISS BOYS' 15G

Detroit, Aug. 12.

There's nothing really terrific in town this week, what with holdovers and lesser quality new pix. Fox, however, looks to be best again with a strong $15,500 on second week of 'Tom, Dick, Harry' coupled with new programmer, 'Perfect Crime.'

Other shows are about average with Michigan in line for ordinary $15,000 with a new bill, 'Kiss Boys Goodbye,' and 'Out of Fog.'

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—Run-of-mine $5,000 with 'Sweetheart of Campus' (Col) and 'Bowery Blitz' (Mono). Last week litte better, $5,500 for 'Sunny' (RKO) and 'Two in Taxi' (Col).

Fox (Fox-Michigan) (5,000; 30-40-55)—Second week of 'Tom, Dick, Harry' (RKO) with new companion piece, 'Perfect Crime' (Col), appears headed for satisfactory $15,500. Last week with 'Time for Rhythm' (Col), a very sweet $24,000. Better than expected.

Michigan (United Detroit) (4,000; 30-40-55)—'Kiss Boys' (Par), and 'Out of Fog' (WB), average $15,000, nice profit. Last week about same for 'Shepherd Hills' (Par) and 'Topper Returns' (UA).

Palms-State (United Detroit) (3,000; 30-40-55)—'Shepherd of Hills' (Par) and 'Topper' (UA) and should draw ordinary $8,000. Last week, fifth of 'Caught Draft' (Par), and 'Sea Wolf' (WB) pleasing $7,500.

'HOLD GHOST' RECORD $12,000 IN PROVIDENCE

Providence, Aug. 12.

Going to town nearly two weeks before opening with Abbott and Costello in 'Hold That Ghost,' George E. French, manager of RKO Alhee, and Bill Morton, house publicist, put on one of the strongest campaigns hereabouts in some months, and have the spot riding high, wide and handsome despite record-breaking summer heat.

Strand is doing well with 'Kiss the Boys Goodbye.' Other grosses showing effects of heat wave and a bit on the wilting side.

Estimates for This Week

Albee (RKO) (2,200; 28-39-50)—'Hold Ghost' (U) and 'Repent Leisure' (RKO). Spot s.r.o. and heading for record-breaking $12,000 and holdover. Last week, dark.

Carlton (Fay-Lowe) (1,400; 28-39-50)—'Charley's Aunt' (20th) and 'Ride Vaquero' (20th) (2d run). Lack of cooling system holding this one down for fairish $2,000. Last week, 'Million Dollar Baby' (WB) and 'Fog' (WB) (2d run), same.

Fay's (Indie) (2,000; 10-25-35)—'Kitty Foyle' (RKO) (reissue) and 'Sunset Wyoming' (Rep). With Ginger's drawing power and Autry's attraction for the youngsters, house looking toward nice $2,800. Last week, 'Murder Invitation' (Mono) and 'Tumbledown Ranch' (Mono), fair $2,000.

Majestic (Fay) (2,200; 28-39-50)—'Underground' (WB) and 'Kisses Breakfast' (WB). Not too strong on this one with fairish $6,500 in the offing. Last week, 'Charley's Aunt' (20th) and 'Ride Vaquero' (20th), nifty $10,000.

State (Loew) (3,200; 28-39-50)—'Whistling Dark' (M-G) and 'Stars Look Down' (M-G). Not much to brag about this week and rather slow $8,000. Last week, 'Ringside Maisie' (M-G) and 'Officer Lady' (Col), good $12,000.

Strand (Indie) (2,000; 28-39-50)—'Kiss Boys' (Par) and 'Puddin' Head' (Rep). Showing some strength and heading for good $7,500. Last week, 'Ruggles Red Gap' (Par) and 'Wings Dark' (Par) (reissues), slow $4,000.

First Runs on Broadway

(Subject to Change)

Week of Aug. 14

Astor—'Dr. Jekyll and Mr. Hyde' (M-G) (12).
(Reviewed in VARIETY July 23)

Broadway—'Fantasia' (Disney) (40th wk).

Capitol—'Hold That Ghost' (U) (2d wk).

Criterion—'Mata Hari' (M-G) (reissue).

Globe—'40,000 Horsemen' (Krellberg).

Hollywood—'Sergeant York' (WB) (7th wk).

Music Hall—'Here Comes Mr. Jordan' (Col) (2d wk).

Paramount—'Kiss the Boys Goodbye' (Par) (13).
(Reviewed in VARIETY June 25)

Rialto—'Mystery Ship' (Col) (18).

Roxy—'Charley's Aunt' (20th) (3d wk).

Strand—'Bad Men of Missouri' (WB) (15).
(Reviewed in VARIETY Aug. 6)

Week of Aug. 21

Astor—'Dr. Jekyll and Mr. Hyde' (M-G) (2d wk).

Broadway—'Fantasia' (Disney) (41st wk).

Capitol—'Life Begins for Andy Hardy' (M-G).
(Reviewed in Current Issue)

Hollywood—'Sergeant York' (WB) (8th wk).

Music Hall—'The Little Foxes' (RKO-Goldwyn).
(Reviewed in Current Issue)

Paramount—'Kiss the Boys Goodbye' (Par) (2d wk).

Roxy—'Wild Geese Calling' (20th) (22).
(Reviewed in VARIETY July 30)

Strand—'Bad Men of Missouri' (WB) (2d wk).

'MANPOWER' BIG $13,000, CLEVE.

Cleveland, Aug. 12.

All of the current power is centered in 'Manpower,' which is punching away for h.o. at Hipp. 'Ringside Maisie' taking a cuffing at State, as is 'Jungle Cavalcade,' rather static at Palace.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)—'Tom, Dick' (RKO). Skylarking along brightly on moveover for third week, $4,000. Last stanza's 'Bad Men Missouri' (WB) (2d wk) got $4,100.

Hipp (Warner) (3,700; 30-35-42-55)—'Manpower' (WB). Going to town. Assured of over $13,000 and h.o. Last week, 'Tom, Dick' (RKO), held up smartly in second chapter, $8,400.

Palace (RKO) (3,700; 30-35-42-55)—'Jungle Cavalcade' (RKO). Regarded as old stuff by natives, despite ballyhoo, with not more than $5,500 in the wind. Last week, 'Reluctant Dragon' (RKO), worthwhile $7,200.

State (Loew's) (3,450; 30-35-42-55)—'Ringside Maisie' (M-G). Too much of a fluff-ball for this Loew de luxer; quiet opening heralding mild $8,500. Last week, 'Kiss Boys' (Par), ordinary $9,500.

Stillman (Loew's) (1,972; 30-35-42-55)—'Kiss Boys' (Par). Moveover riding for extra good $5,500. Last week, 'Blossoms Dust' (M-G), after indifferent round at State, ran up good $5,700 here.

'Ghost,' 'Manpower' Each Good $6,500 in Memphis

Memphis, Aug. 12.

Town has couple of hits this week. 'Hold that Ghost' is socko at the Malco. Ditto the Warner's 'Manpower.'

Estimates for This Week

Warner (WB) (2,000; 10-33-44)—'Manpower' (WB). Marquee lure of three strong names overcoming lukewarm press for mebbe $6,500. Last week, 'Singapore Woman' (WB), $3,300, better than expected.

Palace (Loew) (2,200; 10-33-44)—'Charley's Aunt' (20th) (2d wk). Raves still helping this one toward $3,000, not bad at all for h.o. week. Last week, $8,200, wham.

State (Loew) (2,600; 10-33-44)—'Ringside Maisie' (M-G). Not regarded here as up to 'Maisie' standard and will do well to rate weak $2,500. Last week, 'Tom, Dick' (RKO), second week, $2,000, so-so.

Malco (Lightman) (2,800; 10-33-44)—'Hold Ghost' (U). Abbott-Costello appeal plus Andrews Sisters and Mischa Auer ring the welkin here. Breezing to good $6,500. Last week, 'Parson Panamint' (Par), four days, 'San Antonio Rose' (U), three days, $2,500, poor.

Strand (Lightman) (1,000; 10-22-33)—'Hamilton Woman' (UA) (2d run) and 'Ellery Queen' (Col), split. Should manage par $1,500. Last week, 'Caught Draft' (Par) (2d run), three days; 'Officer and Lady' (Col) two days, and 'Two Taxi' (Col), two days, $1,600, good.

'Jordan,' $90,000, 'Ghost,' $25,000, Benny's 2d, 37G, Big Winners In Keen B'way Competish; 'York' Moves

Strong newcomers and robust holdovers are making the competition keen this week on Broadway. 'Hold That Ghost,' latest Abbott-Costello comedy, is giving the Capitol new vigor with $25,000 in sight. Not as high as expected, but feeling is it is not the right house for the film. 'Here Comes Mr. Jordan,' aided by personal endorsement newspaper ad splurges, is getting a splendid $90,000 at the Music Hall, which always receives a heavy play from summer visitors. Stays a second session.

Only other newcomer of note is 'Dr. Jekyll and Mr. Hyde,' which opened yesterday (Tuesday) morning at the Astor at pop prices and continuous run. 'Sgt. York,' which wound up at this house Sunday (10) night, switched to the Hollywood Monday (11) with new pop scale and continuous run. Cleverly conceived second preem festivities were used to call attention to switchover Monday night.

Strongest holdover is 'Charley's Aunt,' at Roxy, where slick $37,000 is likely on the second stanza. Jack Benny laugh piece is holding a third week. 'Shepherd of Hills' at the Paramount with Erskine Hawkins band and Four Ink Spots, nabbed nifty $33,000 on second week ending last night (Tuesday).

Combination of 'Billy the Kid' and James Barton, Beverly Roberts and finals in Loew's N.Y. Bathing Beauty contest on stage, lifting the State up to $19,000, an improvement over recent weeks.

Estimates for This Week

Astor (Loew's) (1,012; 35-55-85-$1.10-$1.25)—'Dr. Jekyll-Mr. Hyde' (M-G). Opened yesterday (Tuesday) on continuous performance policy same scale as the Capitol. Final six days of 'York' (WB) (75-85-$1.10-$1.65-$2.20), concluding nearly six weeks Sunday (10) night, near $18,000, not far from previous gait of $19,000, fifth week.

Broadway (Disney) (1,895; 55-75-$1.10-$1.65-$2.20) — 'Fantasia' (Disney) (40th wk). Dipped slightly to $9,000 in 39th week, but reported picking up again in current session. Disney opus did $9,900 in 38th stanza.

Capitol (Loew's) (4,520; 35-55-85-$1.10-$1.25)—'Hold Ghost' (U). New Abbott-Costello comedy may hit $25,000, best here in weeks. 'Ringside Maisie' (M-G), in ahead, dismal $9,000, about worst of present summer.

Criterion (Loew's (1,862; 35-44-55-75)—'Mata Hari' (M-G) (reissue). Opens today (Wednesday) with preview, after three weeks of 'Stars Look Down' (M-G). A. J. Cronin drama reaching for $7,000 on third stanza, after $8,000 in second week.

Globe (Brandt) (1,180; 28-35-55)—'Officer and Lady' (Col). Headed for mild $4,500, or under. 'Gangs, Inc.' (PRC), in ahead, topped $5,000, with surprise windup spurt.

Hollywood (WB) (1,454; 75-$1.10-$1.65)—'York' (WB). Moved over Monday (11) morning, with special parade and preem festivities at night. Too early to tell if comparatively same pace as Astor can be maintained, but new scale may help in this jinx house. Looks like $5,000 in first two days, which is okay for seventh week on Broadway.

Palace (RKO) (1,700; 39-55-65)—'Moon Over Miami' (20th) (2d run) and 'Highway West' (WB) (1st run). First week of dual policy after two weeks of 'Reluctant Dragon' (RKO); modest $6,500. Final session of Disney picture a little under $10,000.

Paramount (Par) (3,664; 35-55-85-99)—'Kiss Boys' (Par) and Claude Thornhill band, Four Ink Spots, Jerry Colonna, others on stage. Opens today (Wednesday) after preview last night. Ink Spots are holding over after two weeks with previous stage show. 'Shepherd of Hills' (Par) and Erskine Hawkins band, others on stage (2d wk), profitable $33,000, after $46,000 in first week.

Radio City Music Hall (Rockefellers) (5,960; 44-55-85-99-$1.85)—'Here Comes Mr. Jordan' (Col) and stage show. Splendid $90,000 for opening week insures a second session. 'Tom, Dick' (RKO) plus stage show (3d wk), in ahead, profitable $73,000.

Rialto (Mayer) (750; 28-44-55)—'Ellery Queen Perfect Crime' (Col). Holding to mild summer biz pace at $5,000. 'Lady Scarface' (RKO), previous week, fair $5,400.

Roxy (20th) (5,835; 35-55-85-75-85)—'Charley's Aunt' (20th) and stage show (2d wk). Jack Benny's comedy continues as slick draw, with $37,000 for second stanza likely, after smash $57,000 on initial week. Remains over for a third session.

State (Loew's) (3,400; 28-44-55-75-90-$1.10)—'Billy Kid' (M-G) (2d run) plus James Barton, Beverly Roberts, others. Aided by finals in Bathing Beauty contest, with George Jessel, m.c., Monday (11), slick $19,000. 'Adventure Wash.' (Col) (1st run) plus Cass Daley, Larry Adler, Barry Wood, Joe Rines orch, last week, n.g. $14,600.

Strand (WB) (2,787; 35-55-85-99)—'Bride C.O.D.' (WB) and Phil Harris band on stage (3d wk). Combo of Bette Davis and James Cagney in picture, plus Harris' radio rep, keeping this one up in the money. Third session good for $20,000, after sturdy $34,000 on second week.

'GHOST' RECORD $10,500 IN PITT

Pittsburgh, Aug. 12.

No complaints—again. That's getting to be a pleasant as well as steady refrain locally. Only faintly sour note in the first-run sector is 'Kiss the Boys Goodbye,' which doesn't seem to be going anywhere at Penn. Otherwise, the joints are 'jumpin.'

Shep Fields' new band, with 'Ringside Maisie,' pounding the Stanley till for a hefty week. At the Senator, Abbott and Costello are proving again they're hotter than pistols, with 'Hold That Ghost' heading for house record until now held by 'Tobacco Road.'

Estimates for This Week

Penn (Loew's-UA) (3,300; 25-35-50)—'Kiss Boys' (Par). Not a lot the crix could hand this one, except a few palms for Mary Martin's performance and a word or two of praise for home-towner Oscar Levant. May better skimpy $10,000, but that's doubtful. Last week, 'Blossoms Dust' (M-G), swell $14,500.

Ritz (WB) (800; 25-35-50)—'Tom, Dick' (RKO) (3d wk). Brought in here after successive stanzas at Warner and Penn. Looks like around $2,500. Last week, 'Caught Draft' (Par) (4th wk) downtown for summer run record, okay $3,000.

Senator (Harris) (1,750; 25-35-50)—'Hold Ghost' (U). Headed for at least $10,500 which smashes house record. Last week, 'Dance Hall' (20th) and 'Hit Road' (U), out of running at $3,000.

Stanley (WB) (3,800; 25-40-60)—'Ringside Maisie' (M-G) and Shep Fields orch. Everybody pleasantly surprised by biz Fields' new band is doing. House heading for fine $19,000, maybe better. Last week, Paul Whiteman and 'Barnacle Bill' (M-G), excellent $21,700.

Warner (WB) (2,000; 25-35-50)—'Blossoms Dust' (M-G) (2d wk). Brought here from Penn and continuing to do all right. Should grab $8,500 here, which means third week at Ritz. Last week, 'Tom, Dick' (RKO), also h.o. from Penn, not as good at $5,300.

SKELTON-PASTOR ORCH SOCK $23,000 IN WASH.

Washington, Aug. 12.

Doldrums are only noticeable around here where there's nothing on the screen to drag 'em in. Capitol even reported a holdout yesterday (Monday) a.m. for 'Whistling in Dark,' easily the topper in a town full of Red Skelton fans he won via many vaude appearances.

Only other new item is 'Charley's Aunt,' at Palace, getting fair biz.

Estimates for This Week

Capitol (Loew) (3,434; 28-39-44-66)—'Whistling Dark' (M-G), plus Tony Pastor's orch on stage. Red Skelton's local popularity boosting it toward socko $23,000. Last week 'Ringside Maisie' (M-G), plus John Boles personal, excellent $20,000.

Columbia (Loew) (1,234; 28-44)—'Met Bombay' (M-G) (2d run). Still good, in third downtown stanza, for fine $8,000. Last week 'Moon Miami' (20th) (2d run), good $5,000.

Earle (WB) (2,216; 75-$1.10)—'Sergeant York' (WB) (2d wk.) plus vaude. Advance price scale holding it down to fair $17,500. Last week same film, far below expectations but still profitable $24,000.

Keith's (RKO) (1,830; 39-55)—'Tom, Dick' (RKO) (2d wk.). Holding up excellently for sweet $9,000 and heading for third term. Last week, excellent $13,500.

Metropolitan (WB) (1,800; 28-44)—'Bride C.O.D.' (WB) (2d run). Rushed in last week (5) and should see nice $8,300 for 10 days. Last week 'Blondie Society' (Col), lasted four days for poor $1,200.

Palace (Loew) (2,242; 28-55)—'Charley's Aunt' (20th). Fair $13,500, but may stay. Last week 'Blossoms Dust' (M-G), fell off to sad $12,000.

Frisco Full of H. O.s; 'Missouri'-'Maisie' Neat $16,500, 'Aunt' 2d Hefty $13,000

San Francisco, Aug. 12.

Mostly holdovers on the street this week, with the sole newcomers, 'Bad Men of Missouri' and 'Ringside Maisie' at the Fox, in so-so class. 'Tom, Dick and Harry,' at Gate, and 'Charley's Aunt,' at Warfield, continue to be the brighter spots in their second weeks.

Films are having plenty of competish via the 'Ice Follies'; Ingrid Bergman in 'Anna Christie' at the Curran; Minna Gombell and other film names in 'Quiet Please' at the Alcazar; four-hour free show headed by Eddie Cantor to dedicate the city's Hospitality House Saturday (9), and the Ballet Russe at the Opera House.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50) — 'Bad Men Missouri' (WB) and 'Ringside Maisie' (M-G). This pair getting equal billing as 'two top hits' and good $16,500 in sight. Last (2d) week, 'Manpower' (WB) and 'Kisses Breakfast' (WB), $9,000, fair.

Geary (Curran) (1,286; 25-40-50)—'Snow White' (RKO) (3d wk). Third h.o. pushing world preem of MOT's 'Vatican' to Friday (15). With new Mickey Mouse added, Festival will finish with around $4,000. Last week, okay $5,000.

Golden Gate (RKO) (2,850; 39-44-55)—'Tom, Dick' (RKO) and vaude (2d wk). Still topping 'Kitty Foyle' for big $15,000. First week, terrific $21,500.

Orpheum (Blumenfeld) (2,400; 35-40-50)—'Hold Ghost' (U) (3d wk) and 'Meet Chump' (U) (1st wk). Aided by a new second feature, third frame holding up for excellent $7,000. Last week, with 'San Antonio Rose' (U), splendid $9,000.

Paramount (F-WC) (2,470; 35-40-50)—'Kiss Boys' (Par) and 'Shining Victory' (WB) (2d wk). Only fair $7,500 in six days. First week, under expectations with $14,000.

St. Francis (F-WC) (1,475; 35-40-50)—'Manpower' (WB) and 'Kisses Breakfast' (WB) (moveover). Third week on street will get average $5,000, same as last week's moveover, 'Underground' WB) and 'I'll Wait' (M-G).

Warfield (F-WC) (2,850; 35-40-50)—'Charley's Aunt' (20th) and 'Dressed to Kill' (20th) (2d wk). Still going great guns for hefty $13,000. First week, socko $18,000.

'Dance Hall' (20th) and 'Tight Shoes' (U). Fair $3,800 in prospect. Last week, 'Jungle Cavalcade' (RKO) and 'Play Girl' (RKO), satisfactory $4,000.

Orpheum (Ind) 1,100; 30-40-60)—'Dictator' (UA) (8th wk). Possible $1,200, after poor $1,500 last week.

Cinema de Paris (France-Film) (600; 30-60) — 'L'Esclave Blanche' (3d wk). House nearly empty. Best hope is rock-bottom $800, with same figure for seventh week.

St. Denis (France-Film) (2,300; 30-40)—'L'Aventurier' and 'Jerome Perreau.' Heat dropping gross to low Trieze' and 'Sonnette d'Alarme,' $1,500. Last week, 'Quatre Cent' faded to $1,800.

ROCHESTER-'B'WAY LTD,' NICE $15,000 IN BALTO

Baltimore, Aug. 12.

Okay at Keith's is 'Hold That Ghost,' reaching out for sure h.o. Combo Hipp, bolstering 'Broadway Limited' with stage layout of Rochester's unit, holding a better than average gait.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-28-44) — 'Ringside Maisie' (M-G). Fairish response to this one indicating about $7,000. Last week, second of 'Blossoms Dust' (M-G), steady $7,800.

Hippodrome (Rappaport; 15-28-39-44-55-86)—'Broadway Limited' (UA). Leaning heavily on supporting stage layout of Rochester unit. Inching out an alright $15,000. Last week, 'Reluctant Dragon' (RKO) plus local 'Stardust Revue,' nice $12,900.

Keith's (Schanberger) (2,406; 15-28-39-44) — 'Hold Ghost' (U). Nice going from blowoff and aiming for strong $10,000 and sure h.o. Matching previous figures set by 'In Navy' (U). Last week, 'Shepherd Hills' (Par), second week, modest $3,900.

New (Mechanic) (1,581; 15-28-35-44) — 'Charley's Aunt' (20th) (2nd wk.). Holding in steady fashion to $5,000, after hitting off okay first round to solid $7,800.

Stanley (WB) (3,280; 15-38-39-44-55)—'Underground' (WB) (2nd wk.). Doing a bang-up job and holding in swell style at $9,000, after ringing the bell on first try with surprising $14,200.

Mont'l B.O. Cold in Heat; 'Kiss Boys' OK $5,500

Montreal, Aug. 12.

Mid-August sees small improvement in grosses locally and Loew's repeating 'Met in Bombay' for good seasonal $5,000 and 'Kiss the Boys Goodbye' should rate good $5,500.

Estimates for This Week

Palace (CT) (2,700; 30-45-62)—'Kiss Goodbye' (Par). Best prospect along the street for good $5,500. Last week, 'Bride C.O.D.' (WB), $4,000, fair.

Capitol (CT) (2,700; 30-45-62)—'Man Power' (WB) and 'First Beau' (WB). Sighting good $5,000. Last week, 'Underground' (WB) and 'Kisses Breakfast' (WB), good $5,000.

Loew's (CT) (2,800; 35-48-67)—'Met Bombay' (M-G) (2d wk). Good $5,000 in sight, after nice $8,500 last week.

Comedy Cargo In K. C.; Skelton Gets Bally, $9,000

Kansas City, Aug. 12.

Films are almost exclusively on comedy side this week, with only the Tower's westerner dissenting from the trend.

Newman is going nicely with 'Kiss the Boys Goodbye'; Lowe's Midland went all-out on newspaper spread for Red Skelton film, 'Whistling in the Dark,' and biz is favorable; Orpheum has 'Reluctant Dragon,' but not too strong at b.o. H.O. comedy stand is Esquire and Uptown, where 'Charley's Aunt' is in a second week and holding up well.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 2,043; 10-28-44)—'Charley's Aunt' (20th) (2d wk). Getting good $6,000, topping many first week takes. Last week, over $10,000, very good.

Midland (Loew's) (4,101; 10-28-44)—'Whistling Dark' (M-G) and 'Stars Look Down' (M-G). Skelton getting plugging in daily ads and results in better than average figure at over $9,000. Last week, 'Ringside Maisie' (M-G) and 'That Uncertain Feeling' (UA), fair $7,800.

Newman (Paramount) (1,900; 10-28-44)—'Kiss Boys' (Par). Had sneak preview buildup, strong ad campaign and getting good play, $10,000 fine here. Last week, 'Bride C.O.D.' (WB), in second week, brought good $8,000.

Orpheum (RKO) (1,500; 10-28-44)—'Reluctant Dragon' (RKO) and 'Sons o' Guns' (WB). Disney cartoon the draw here, but turnout is light, $5,000, fair. Last week, 'Jungle Cavalcade' (RKO) and Disney shorts, in h.o., $4,000, over expectations.

Tower (Joffee) (2,110; 10-30)—'Sunset Wyoming' (Rep) with Fred Scott, film cowboy, heading vaude. Cowboy combo doing all right and take is up slightly at $6,700. Last week, 'Dance Hall' (20th) with vaude, acceptable $8,500.

CONSOLIDATED FILM'S 6-MONTH NET, $379,118

Consolidated Film Industries, Inc., reveals $379,118 net profit for first six months ended last June 30 compared to $374,768 in corresponding period last year. This is equal to 94c per preferred share in both instances. The half-year net was made possible by a strong June quarter.

Consolidated shows $209,392 consolidated net earnings before provision for federal taxes in the three-month period ending last June 30 but $204,738 after writing off $64,854 normal federal income taxes. This compares with $195,489 in the June quarter last year. The net profit after tax writeoff is equivalent to 51c per preferred share as against 49c in 1940.

Another Indie Launched

Hollywood, Aug. 12.

New indie outfit, John Hall Productions, Inc., goes to work Sept. 1 at the Talisman studio on the first of a six-picture schedule, 'Captain of Koepenick.'

Richard Oswald is director and Paul Gordon associate producer, with Hall, financial man from New

OMAHA BEATS HEAT

'Charley's Aunt' Leads with $12,000—'Blossoms' Fair, $9,000

Omaha, Aug. 12.

'Charley's Aunt' away up on top this week despite heat at the Orpheum. 'Blossoms in Dust' at Omaha with 'Very Young Lady,' Jane Withers opus, is only fair. Brandeis has good week with 'Life with Caroline' and 'Officer and Lady.'

Estimates for This Week

Orpheum (Tristates) (3,000; 10-30-40)—'Charley's Aunt' (20th) and 'Bachelor Daddy' (U), swell $12,000 and maybe more. Last week, 'Bride C.O.D.' (WB) and 'Passage Hong Kong' (WB), good $11,500.

Brandeis (Mort Singer) (1,500; 10-25-35-40) — 'Life with Caroline' (RKO) and 'Officer Lady' (Col), nifty $8,500, far above average. Last week, 'Tom, Dick, Harry' (RKO) second week, 'Knockout' (WB) cofeature, strong $4,000.

Omaha (Tristates) (2,000; 10-30-40)—'Blossoms Dust' (M-G) and 'Very Young Lady' (20th), $9,000, better than average. Last week, 'Shepherd Hills' (Par) and 'Power Dive' (Par), an extra swell $11,000.

State (Goldberg) (900; 10-20-25)—'John Doe' (WB), 'Dreaming Loud' (RKO) split with 'Out of Fog' (WB), 'Model Wife' (U), 'Meet Boston Blackie' (Col), light $900. Last week, 'Wings' (Par), 'Blood Sand' (20th) split with 'Sis Hopkins' (Rep), 'Under Age' (Col) and 'Devil Dogs Air' (WB), fair $975.

Town (Goldberg) (1,500; 10-20-25)—'Nevada City' (Rep), 'County Fair' (Rep), 'Uncertain Feeling' (UA) triple split with 'Texas' (PRC), 'Each Dawn Die' (WB) and 'Thunder Prairie' (Col), 'Man Monster' (U), 'Horror Island' (U), okay $1,000. Last week, 'Cyclone Horseback' (RKO), 'Murder Friends' (20th), 'Great American Broadcast' (20th) triple split with 'Beyond Sacramento' (Col), 'Father and Son' and 'Shot Dark' (WB), 'Knew Answers' (Col), 'Sunny' (RKO), satisfactory $1,100.

Avenue - Military - Dundee (Goldberg) (980; 800; 300; 25)—'John Doe' (WB), 'Dreaming Loud' (RKO) split with 'Out of Fog' (WB), 'Model Wife' (U) and 'Scattergood Baines' (RKO), a light $875. Last week, 'Wings' (Par), 'Blood Sand' (20th), split with 'Sis Hopkins' (Rep), 'Under Age' (Col) and 'Devil Dogs Air' (WB) an average $975.

'Bullets'-Clyde McCoy Slick $11,500 Indpls., 'Ghost' Sturdy $9,800

Indianapolis, Aug. 12.

This week Colonel Ken Collins of the Indiana theatre again throws his hat into the ring with the reopening of his 3,100-seat deluxer setting the pace in the downtown sector with a nifty week for 'Hold That Ghost' and 'Hit the Road.' Loew's is feeling the pressure with just average biz for 'Ringside Maisie' and 'That Uncertain Feeling.'

Lyric is in the blue chips with Clyde McCoy orch on stage and 'Bullets for O'Hara' as its picture.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Reluctant Dragon' (RKO) and 'Tight Shoes' (U), okay $6,500. Last week, 'Shepherd Hills' (Par) and 'Forced Landing' (Par), good $9,500.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Hold That Ghost' (U) and 'Hit Road' (U), very good $9,800. Last week, dark, having been closed for the summer.

Loew's (Loew's) (2,400; 25-30-40)—'Ringside Maisie' (M-G) and 'That Uncertain Feeling' (Col), not-so-good $6,900. Last week, 'Blossoms Dust' (M-G) and 'Blondie Society' (Col) built to nifty $11,000.

Lyric (Lyric) (1,900; 30-40-50)—'Bullets O'Hara' (WB) and Clyde McCoy orch on stage, good $11,500. Last week, 'Kisses Breakfast' (WB) and Little Jack Little orch on stage, oke $10,500.

JACK BENNY TERRIF $4,500 IN LINCOLN

Lincoln, Neb., Aug. 12.

Jack Benny's 'Charley's Aunt' is the most popular in town this week. While the rest of the burg is wasting away from b.o. malnutrition, Stuart, only house not resorting to summer bargain prices, is standing 'em up. Take looks for best since 'Caught in Draft.'

Meanwhile, other houses are going to dogs. Real shot in the arm will come in 30 days as 5,000 Nebraska U. kids come back.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15) — 'Fugitive Valley' (Mono) and 'Missing 10 days' (Col) split with 'Boston Blackie' (Col) and 'Hands Across Rockies' (Col). Not bad $900. Last week, 'Sunset Wyoming' (Rep) and 'Behind News' (Rep) (PRC) and 'Water Front' (WB). Disappointing $800.

Lincoln (J. H. Cooper-Par) (1,503; 10-20-25) — 'Ringside Maisie' (M-G). Despite nice reviews probably won't better weakish $2,200. Last week, 'Devil Dogs' (WB). Reissue unpopularity proved by slightly sour $2,000.

Stuart (J. H. Cooper-Par) (1,884; 10-25-40)—'Charley's Aunt' (20th). Best in months headed for terrific $4,500 and possible extended time. Last week, 'Blossoms in Dust' (M-G). Drew plump $3,350.

Varsity (Noble-Federer) (1,100; 10-20-25) — 'Three Cockeyed Sailors' (UA). Probably will split with as yet unschaduled pic after five days. Take for the short haul, murderous $1,800. Last week, 'Adventure Washington' (Col) split with 'Puddin' Head' (Rep). Earned fair $2,600 for 8 days. Backlog of class product points toward housa reverting to higher scale before opening of new sister house. The State, early in September.

Abbott-Costello Rugged $18,000 In Torrid Boston; 'Aunt' Strong $17,000

Boston, Aug. 12.

'Blossoms in the Dust,' 'Hold That Ghost' and 'Charley's Aunt' are all showing extra strength despite one of the worst heat waves of the season here.

RKO Boston reopens vaude Aug. 29 for a full-week, single film policy, at 55c top, with Gypsy Rose Lee and Billy Gilbert heading the stage bill.

Estimates for This Week

Boston (RKO) (3,200; 28-39-44-55)—'Life Caroline' (RKO) and 'First Beau' (Col) (both continued from Memorial). Wilting under the heat, around $4,000. Last week, 'Tom, Dick' (RKO) (3d wk. in town) and 'Cyclone Horseback' (RKO) (1st wk.), $4,800, n.s.h.

Fenway (M&P) (1,375; 28-39-44-55)—'Manpower' (WB) and 'Kisses Breakfast' (WB) (both continued from Met). Limpid $3,500. Last week, 'Kiss Boys' (Par) and 'Shining Victory' (WB) (both continued from Met), $4,000, fair.

Keith Memorial (RKO) (2,900; 28-39-44-55)—'Hold Ghost' (U) and 'Accent Love' (20th). Drawing occasional standee biz in terrific heat. Aiming at socko $18,000. Last week, 'Life Caroline' (RKO) and 'First Beau' (Col), pleasing $14,800.

Metropolitan (M&P) (4,367; 28-39-44-55)—'Charley's Aunt' (20th) and 'Dressed Kill' (20th). Magnet for the night trade, flirting with big $17,000. Last week, 'Manpower' (WB) and 'Kisses Breakfast' (WB), $15,500, good.

Orpheum (Loew) (2,900; 28-39-44-55)—'Blossoms Dust' (M-G) and 'People Kildare' (M-G). Standing 'em up for $18,000 or better. Last week (8 days), 'Barnacle Bill' (M-G) and 'Time Rhyhtm' (Col), $19,400, socko.

Paramount (M&P) (1,797; 28-39-44-55) — 'Manpower' (WB) and 'Kisses Breakfast' (WB) (both continued from Met). Around $5,000, n.s.h. Last week, 'Kiss Boys' (Par) and 'Shining Victory' (WB), both continued run from Met, same.

State (Loew) (3,800; 28-39-44-55)—'Blossoms Dust' (M-G) and 'People Kildare' (M-G). On the strong side for around $14,000. Last week (8 days), 'Barnacle Bill' (M-G) and 'Time Rhyhtm' (Col), $15,000, very good.

Translux (Translux) (900; 15-25-44)—'Bowery Blitz' (Mono) and 'Wings Navy' (WB) (revival). Blitzed by heat. Under $2,000 expected. Last week, 'Murder Invitation' (Mono) and 'Angels Dirty Faces' (WB) (revival), $1,500.

'GHOST,' $14,000, LIVELY IN BUFF.

Buffalo, Aug. 12.

Main stem pix are riding high and handsome for the current round.

Abbott and Costello's 'Ghost' at Lafayette is town's big slameroo, teeing off to a soaring initial session. 'Charley's Aunt,' at Buffalo, another solid coin-getter, whila 'Shepherd' is gratifying item at Lakes.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Charley's Aunt' (20th) and 'Man Betrayed' (Rep). Jack Benny will see staunch $14,000. Last week 'Blossoms Dust' (M-G) and 'Dressed Kill' (20th), satisfactory $10,500.

Great Lakes (Shea) (3,000; 35-55)—'Shepherd Hills' (Par) and 'Forced Landing' (Par). Very nice $9,000. Last week 'Bride C.O.D.' (WB) and 'District Attorney' (Rep) (2d wk), acceptable $8,000.

Hipp (Shea) (2,100; 30-45)—'Blossoms Dust' (M-G) and 'Dressed Kill' (20th) (2d run). Showing stamina for around $6,000. Last week 'Stars Look Down' (M-G) and 'Puddin' Head' (Rep), weak $5,000.

Lafayette (Hayman) (3,300; 30-40)—'Hold Ghost' (U) and 'Mutiny Arctic' (U). Will crash in with riproaring $14,000. Last week 'San Antonio Rose' (U) and 'Big Boss' (Col), poor $4,000.

20th Century (Dipson) (3,000; 30-44)—'Jungle Cavalcade' (RKO) and 'Hurry Charlie' (RKO). Good enough at around $6,500. Last week 'Tom, Dick' (RKO) and 'Meet Again' (RKO) (2d wk), very nice aecond lap, over $7,000.

'Charley's Aunt' Wows Port., Ore., at $10,500

Portland, Ore., Aug. 12.

The old immortal proving its worth again, 'Charley's Aunt,' is packing the big Paramount for No. 1 spot in the burg this week. 'Barnacle Bill' is a good runnerup at the Broadway.

'In the Navy' moved to the UA for a fourth week in town, after its third at the Broadway topped second week's take.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'Barnacle Bill' (M-G) and 'Ringside Maisie' (M-G). Going over for great $7,000. Last week, 'In the Navy' (U) and 'San Antonio Rose' (U) closed a third stanza for high $5,800.

Mayfair (Parker - Evergreen) (1,500; 35-40-50) — 'Shepherd Hills' (Par) and 'Las Vegas Nights' (Par) (3d wk). Still doing okay $3,500. Second week, good $4,500, better than average at this spot.

Orpheum (Hamrick - Evergreen) (1,800; 35-40-50)—'Manpower' (WB) and 'Kisses for Breakfast' (WB). In line for nice $5,000. Last week, 'Kiss Boys Goodbye' (Par) and 'Adventure in Washington' (Col) took satisfactory $7,000.

Paramount (Hamrick - Evergreen) (3,000; 35-40-50) — 'Charley's Aunt' (20th) and 'Accent on Love' (20th). Opened to capacity and looks like smash $10,500. Last week, 'Tom, Dick & Harry' (RKO) and 'Vaquero' (20th) held only five days of second week; 12 days did strong $13,000.

United Artists (Parker) (1,000; 35-40-50)—'Cockeyed Sailors' (UA) and 'Singing Hill' (Rep). Oke $4,800. Last week, 'Underground' (WB) and 'Puddin' Head' (Rep) closed a sec-

'CHARLEY'S AUNT' SETS DENVER PACE AT 12G

Denver, Aug. 12.

'Charley's Aunt' and 'Accent on Love,' dualed, are packing Denver to big business this week. 'Fantasia' doubled its average in its third at the Aladdin, but it's going out regardless.

Estimates for This Week

Aladdin (Fox) (1,400; 55-$1-$1.50)—'Fantasia' (RKO) (3d week). Fine $7,000. Last week, 'Fantasia' (RKO) (2d week), nice $5,000.

Broadway (Fox) (1,040; 25-35-40)—'Blossoms in Dust' (M-G) and 'Navy Blue and Gold' (M-G), after a week at the Orpheum, okay $3,000. Last week 'Tom, Dick and Harry' (M-G) and 'I'll Wait for You' (M-G), after a week at the Orpheum, nice $3,000.

Denham (Cockrill) (1,750; 25-35-40)—'Kiss Boys Goodbye' (Par) (2d week). Neat $8,500; first week fine $9,200.

Denver (Fox) (2,525; 25-35-40)—'Charley's Aunt' (20th) and 'Accent on Love' (20th). Strong $12,000. Last week, 'Manpower' (WB) and 'Blondie in Society' (Col) nice $10,000.

Orpheum (RKO) (2,600; 25-35-40)—'Barnacle Bill' (M-G) and 'Ringside Maisie' (M-G). Steady $9,000. Last week, 'Blossoms in Dust' (M-G) and 'Navy Blue and Gold' (M-G) good $9,500.

Paramount (Fox) (2,200; 25-40)—'Adventure in Washington' (Col) and 'Bullets for O'Hara' (WB). Fine $6,000. Last week, 'Bad Men of Missouri' (WB) and 'Sweetheart of Campus' (Col) good $7,500.

Rialto (Fox) (878; 25-40)—'Manpower' (WB) and 'Blondie in Society' (Col), after a week at the Denver, good $2,200. Last week, 'Man Hunt' (20th) and 'Dance Hall' (20th), after a week at the Denver, good $2,000.

ROMANTIC WHATISIT

Hollywood, Aug. 12.

Anne Shirley and James Craig draw the romantic leads in 'Gwangi,' the mystery picture to be directed by Irving Reis at RKO.

Picture starts when Miss Shirley finishes 'Four Jacks and a Queen' and Craig winds up 'Valley of the

Great showmen think ahead,

which means date ahead,

which means date from

now to New Year's with

UNIVERSAL

Here are some of America's great
and dating ahead from now to

JOHN ANDERSON
Co-owner, Esquire Theatre
Denver, Colo

CHARLES H BARRON
Barron—Kansas Theatres
Pratt, Kansas

JOE BLUMENFELD
Blumenfeld Circuit—
West Coast

JOHN T COONEY
Union Sq Theatre
Pittsfield, Mass

R A CUMBERLAND
Mayfair Theatre
Colonial Beach, Va

CHRYSTAL R CUPLER
Court Theatre
Washington Pa

SAM DAVIS
Phoenicia Theatre
Phoenicia, N Y

RUSSELL LAMB
Lamb Theatre, Mt Morris, Ill
Oregon Theatre, Oregon, Ill

M A LIGHTMAN
Malco Circuit
Memphis, Tenn

C F MILLET
State Theatre
Bridgton, Mass

BOB O'DONNELL
Texas Consolidated & Interstate
Circuit—Dallas, Texas

GEORGE PITTSLEY
Washington Theatre
Bay City, Mich

CLARENCE E ROBBINS
Buzzards Bay Theatre
Buzzards Bay, Mass

W A SANDON
Sandon Theatre
Blue Earth, Minn

They're going to get their pictures,

AUG. 8

Bud ABBOTT & Lou COSTELLO
in
HOLD THAT GHOST
with Richard CARLSON • Joan DAVIS • Mischa AUER
THE ANDREWS SISTERS
TED LEWIS and His Entertainers

Screenplay by Robert Lees, Fred Rinaldo, John Grant
Original Story by Robert Lees, Fred Rinaldo
Directed by ARTHUR LUBIN
Associate Producers BERT KELLY • GLENN TRYON

SEPT. 19

JANE FRAZEE in **SING ANOTHER CHORUS**
with
Johnny DOWNS • Mischa AUER • Walter CATLETT
Sunnie O'DEA • Iris ADRIAN
and ROSARIO & ANTONIO

Screenplay by Marion Orth • Paul Gerard Smith
Brenda Weisberg • Original Story by Sam Robins
Directed by CHARLES LAMONT
Associate Producer KEN GOLDSMITH

OCT. 17

RANDOLPH SCOTT
ELIZABETH BERGNER
in
PARIS CALLING
(Tentative Title)

Produced by
Benjamin Glazer
Directed by
Edwin L. Marin

AUG. 15

FRANK LLOYD PRODUCTIONS, INC., presents
THIS WOMAN IS MINE
starring
FRANCHOT TONE • JOHN CARROLL
WALTER BRENNAN • CAROL BRUCE
NIGEL BRUCE • LEO G. CARROLL

Screenplay by Seton I. Miller, Frederick Jackson • Based on the Novel "I, James Lewis" by Gilbert Wolff Gabriel
Associate Producer Jack H. Skirball
Produced and Directed by
FRANK LLOYD
A UNIVERSAL PICTURE

SEPT. 26

Deanna DURBIN ★ Charles LAUGHTON
in **IT STARTED WITH ADAM**
A HENRY KOSTER production
with ROBERT CUMMINGS
MARGARET TALLICHET • GUY KIBBEE • WALTER CATLETT • CATHERINE DOUCET • CHARLES COLEMAN

Directed by HENRY KOSTER • Produced by JOE PASTERNAK

OCT. 24

JANE FRAZEE • THE MERRY MACS
LEON ERROL • MISCHA AUER
in **MOONLIGHT in HAWAII**
with JOHNNY DOWNS • SUNNIE O'DEA
MARIA MONTEZ

Screenplay by Morton Grant, James Gow, Erna Lazarus
Original Story by Eve Greene
Directed by CHARLES LAMONT • Associate Producer KEN GOLDSMITH

SEPT. 5

BADLANDS of DAKOTA
starring ROBERT STACK and ANN RUTHERFORD
with RICHARD DIX ★ FRANCES FARMER
BROD CRAWFORD ★ HUGH HERBERT
ANDY DEVINE ★ LON CHANEY, JR.
FUZZY KNIGHT & THE JESTERS—Dwight Latham
Walter Carlson • Guy Bonham

Directed by ALFRED E. GREEN
Associate Producer, GEORGE WAGGNER
Screenplay by Gerald Geraghty • Original Story by Harold Shumate
Additional comedy sequences by Victor McLeod

OCT. 3

BURMA CONVOY
(Tentative Title)
with
Charles Bickford • Evelyn Ankers
Keye Luke • Frank Albertson
Cecil Kellaway

Original screenplay by Stanley Rubin • Roy Chanslor
Directed by NOEL M. SMITH
Associate Producer, Marshall Grant

OCT. 31

Charles BOYER • Margaret SULLAVAN
in **APPOINTMENT for LOVE**
with
Reginald Denny • J. M. Kerrigan • Cecil Kellaway
Roman Bohnen • Mary Gordon • Charles Ray
Doris Lloyd • Ruth Terry

A BRUCE MANNING Production
Directed by WILLIAM A. SEITER
Frank Shaw, Associate Producer

SEPT. 12

Irene DUNNE ★ Robert MONTGOMERY
in **UNFINISHED BUSINESS**
with PRESTON FOSTER
Eugene Pallette • Esther Dale
Walter Catlett • June Clyde
Dick Foran • Samuel S. Hinds
Screenplay by Eugene Thackrey
Produced and Directed by
GREGORY LA CAVA

OCT. 10

HELLZAPOPPIN'
starring
OLSEN & JOHNSON
MARTHA RAYE
with JANE FRAZEE • MISCHA AUER
ROBERT PAIGE • CLARENCE KOLB
NELLA WALKER • ELISHA COOK, Jr.
KATHRYN ADAMS • CATHERINE JOHNSON • ROY HARRIS
The HI-HATTERS • SLIM & SLAM
Directed by H. C. POTTER
Associate Producer GLENN TRYON
A MAYFAIR PRODUCTION

NOV. 7

Jungle fury embodied in feminine beauty to startle and electrify your boxoffice!
CAPTIVE WILD WOMAN
featuring
The Wild Woman

showmen who are thinking ahead
New Year's with Universal . . . .

SAM FEINSTEIN, Co-owner, Esquire Theatre, Denver, Colo · L E GAINES, Grand—Rex Theatre, Fairfield, Iowa · HARRY HORGAN, Opera House, Newport, R I · EVERETT HAYS, Grand Theatre, Sullivan, Ill · ELMORE D HEINS, American-Rialto-Roanoke Theatres, Roanoke Va · A WEST JOHNSON, Heilig—Mayflower Theatres, Eugene Oregon · MAX M KORR, Earle Theatre, Allentown Pa

G N TURNER, Family Theatre, Pine City, Minn · JOHN TENDER, Tivoli Theatre, Lorain, Ohio · REX N VAN HORN, Cozy Theatre, Augusta, Ill · V C WESCHLER, Colonial Theatre, Erie, Pa · MRS C W WACHTER, Henry's Theatre, Hagerstown, Md · JACK YEO, Plaza Theatre, Burlington, Wis · HARRY ZEITZ, State—Empire Theatre, New Bedford, Mass

box office pictures, regularly!

NOV. 14

W. C. FIELDS
THE GREAT MAN
with GLORIA JEAN
LEON ERROL · Butch & Buddy
Susan Miller · Franklin Pangborn
Charles Lang · Margaret Dumont
Anne Nagel · Mona Barrie
Nell O'Day
Directed by
EDWARD CLINE

DEC. 12

The WOLF MAN
A picture and a new figure of grotesque horror that will catapult itself to land among the top imaginative masterpieces of all time.

DEC. 26

DEANNA DURBIN
in
THEY LIVED ALONE
Produced by
BRUCE MANNING
Original Story by Sonya Levien

NOV. 21

The MERRY MACS & Baby SANDY
in
MELODY LANE
The industry's tiniest starlet ..but as big as they come at the box-office!

DEC. 19

A great selling title for one of the funniest stories of the year!
MERMAID in DISTRESS
Associate Producer
VAUGHN PAUL

Better Shorts for Better Entertainment
13 TECHNICOLOR CARTOONS
Featuring Andy Panda and his Pals · Created and Produced by Walter Lantz
13 2-REEL PERSONALITY and NAME-BAND MUSICALS (Each with different title)
15 VARIETY VIEWS (Each with different title)
15 STRANGER THAN FICTION (Each with different title)
A 2-REEL SPECIAL FEATURETTE
4 SUPERIOR SERIALS
"Riders of Death Valley" · "Sea Raiders"
"Winslow of the Navy" · "The Gang Busters"
THE UNIVERSAL NEWSREEL (2 Issues Weekly)

NOV. 28

Bud ABBOTT & Lou COSTELLO
in RIDE 'EM COWBOY with
The Merry Macs · Dick Foran
Johnny Mack Brown · Anne Gwynne · Samuel S. Hinds
and Ella Fitzgerald · and
The Congaroos
Directed by ARTHUR LUBIN
Associate Producer ALEX GOTTLIEB

3 thrill laden, sweeping adventure pictures starring DICK FORAN · LEO CARRILLO · ANDY DEVINE
SEPT. 19th
THE AMERICANOS (Tentative Title)
NOV. 21st
THE SONORA KID
DEC. 26th
ZAMBEZI

3 Hoof-pounding, lead-spitting pictures starring JOHNNY MACK BROWN · FUZZY KNIGHT — NELL O'DAY
SEPT. 5th
MAN from MONTANA
OCT. 24th
The MASKED RIDER
NOV. 14th
ARIZONA CYCLONE

DEC. 5

HUGH HERBERT
in
NOBODY'S FOOL
The wise old owl whose slews of woo-woo's keeps 'em rollin' to your door!

FOLLOW GREAT SHOWMAN STRATEGY—date ahead . . . be ahead . . . with UNIVERSAL

Horne Will Not Take Top Pub-Ad Spot at 20th; Sets Up Service Org.

Hal Horne will definitely not accept the top pub-ad post at 20th-Fox, succeeding Charles E. McCarthy, should it be offered him. Meantime, the former eastern rep for Walt Disney is getting into shape the Horne Organization, which will specialize in freelance exploitation and promotion.

Outfit will handle special exploitation on Fox pix which are felt by Horne and the studio to be exploitable by nature. Contract prohibits Horne from working for any other film company, although he is free to handle any other type of industry. First pic for Fox will be 'Belle Starr' and then 'Yank in the RAF,' with nothing definite except 'How Green Was My Valley' after that.

Dick Condon, former publicity chief for Disney, who resigned from that outfit at the same time as Horne, is general manager of the new setup. Assisting him will be Kerk Burbank, formerly with Metro on the Coast; Joe Heppner, who was with Condon at Disney's and who will retain his interest in Metropolitan Photo Service; M.D. (Doc) Howe, who served in the 'Fantasia' roadshow organization, and Peggy Royhle, who will handle research.

Horne intends to add a radio and advertising copy and layout department. Offices have been taken in the General Motors Bldg., N.Y., not far from the 20th-Fox h.o.

Newsreels Going After Real Coin For Its 'Specials'

No matter what is done about other shorts in 1941-42, whether they are improved in quality or get more coin, newsreels seem certain of discarding their old role of film industry stepchild and become real box-office not only to the exhibitor but also for the distributor.

Hence, after 20 years, a distinct change in trend for newsreelers appears inevitable this coming season. Because at least two newsreels plan getting real money for news specials. It has been apparent to distributors ever since a couple of football specials last fall rolled up trim coin that there is real money in these reels when tabbed at for what they are worth. The decision to ask above-ordinary fees for all specials resulted.

Whether universally adopted or not, indications point to few newsreels overlooking this additional income. The locals or specials are made on stories having solely local interest in various communities such as Boston in certain gridiron games, Scranton in its centennial, Washington in a spring festival, etc.

In the past each newsreel has been spending upwards of $60,000 annually on these 'specials' without obtaining an additional cent in return. The distributor generally was thanked, the newsreels writing off the added expense as 'goodwill.'

Two factors, however, are making for the elimination of these specials simply as service items and for nothing above the normal newsreel fee. One is that distribs are convinced they mean real boxoffice to local theatres, and if so, the exhibitor should be willing to pay a small added rental. If the special is handled as worthwhile boxoffice by the exhib, the theatre would be able to absorb the additional sum, distributors aver.

Other factors are the economic conditions in the industry. The newsreels admit that current wage-hour regulations and other higher costs simply preclude furnishing specials as part of regular newsreel service.

Back to Menacing

Hollywood, Aug. 12.

An old hardboiled team, Ann Sheridan and Humphrey Bogart, goes into a clinch again in 'Nobody Lives Forever' at Warners.

This time Bogart's lines are more romantic than roughneck.

S.A. Bally for 'Navy Blues'

Hollywood, Aug. 12.

Warners is barnstorming, via chartered plane, former Powers Models billed as the 'Navy Blues Sextet' to bally that picture.

Take off next month for stops in key cities.

'BRING THE CHILDREN' DRIVE-IN'S BALLYHOO

Milwaukee, Aug. 12.

New angle in theatre trade promotion is being used with success by local Drive-In. Management checks daily official birth record and sends parents a neatly engraved card of congratulation with the suggestion that the little one's arrival need not keep them from attending the pictures.

Baby may be wrapped up and brought with them; if he gets restless his cries won't disturb occupants of other cars.

Graham Wins His Spurs

Hollywood, Aug. 12.

Jo Graham, dialog director at Warners for five years, moved up into a full directorship berth.

First job under the new arrangement in a film version of the Eric Ambler novel, 'Background to Danger.'

'Bed Time' Rolls

Hollywood, Aug. 12.

'Bed Time Story' is slated to roll Aug. 25 at Columbia with Loretta Young, Fredric March and Robert Benchley in the lead roles under direction of Alexander Hall.

Carole Lombard was originally scheduled for the femme lead but passed it up for a vacation with her husband, Clark Gable.

Kay Harris (Col's 'Tillie') Puts Elkhorn on Map

Elkhorn, Wis., Aug. 12.

This town of only 2,340 had a world premiere of a motion picture, Columbia's 'Tillie the Toiler,' because the title role is played by a local girl, Katherine Harris, known in Hollywood as Kay Harris. Wednesday night (6) premiere was a bargain, too, notwithstanding the personal appearance of the star, the Sprague theatre maintaining its regular 27c price schedule, which made a hit with the townspeople.

Besides the show itself, the common council invited everybody in town to a public reception in the municipal building where they met Kay Harris and had punch and cookies that didn't cost anyone a cent. There was a free band concert in the courthouse square, too. It was a big night in Elkhorn.

THEATRE MILK BARS BIG CLICK

Minneapolis, Aug. 12.

Milk bars in theatres are the newest innovation of the local Paramount circuit, supplementing the candy counters. First of the bars was installed in the circuit's new Northshore theatre, Duluth, and has proved so successful that plans already are being formulated for installations in other houses.

At the Northshore the bar is a replica of those found in many taverns and is located in the spacious lounge. Patrons may sit on stools at the bar or drink at tables. A wide variety of milk drinks and sodas are served.

Tough On the Guests

Hollywood, Aug. 12.

International complications in the Pacific caused Warners to cancel the press preview and premiere of 'Navy Blues' in Honolulu, tentatively slated for Labor Day.

Original idea was to charter a steamer for a 10-day trip with 100 guests. New spot for the premiere has not been picked.

What's Wrong With This Picture?

By Sidney Burton

John Q. Wicket, prominent Gopherstown exhibitor, is lolling in the sun before his palatial Florida beach cabana with the little woman and the little Wickets. Rings the long distance phone bringing the bad news from Wicket's manager that his resplendent Gopherstown Bijou Palace is in the red for the umpteenth consecutive week and still sinking fast.

'Well,' I got nobody to blame but myself,' chortles Wicket. 'I certainly can't blame it on to bad pictures, because my pictures are 100% better than they used to be. Maybe I better go back and put some of that old zing and showmanship into the organization — give my business a little attention before too little attention gives me the business. Come on, Mama, let's streak it for home.'

• • •

Super-Colossal's gangster epic, 'Gutter Rats,' just previewed, is a 14-carat stinkeroo. Bright and early next morning, Joe Pushem, exchange manager, telephones Ed Exhibitor.

'Sorry, Ed, that we had to load you up with that smellie. The studio tried hard but it turned out to be just another one of those things. Never mind the trade-paper ad gaga. We'll give you a reduction on this one when you play it, and on your next two pictures also—just to make up for it. See you on the first tee at two.'

• • •

Ed Exhibitor enters the crying room of the distributor's local branch exchange, his face wreathed in smiles. He greets Moe M. Down, the exchange manager:

'Well, Moe, I showed your 'Two in a Hayloft' last night. Certainly a swell picture, but you know my sourpuss public. Business was lousy—off 50%. But here's a certified check for your percentage. Yes — it's a little more than your checker's report shows because he spent the evening with my manager at the Idle Hour Bar next door. But you know me, always on the up and up—and don't I always live up to the letter of my contracts? Hey, Miss McCarthy, a glass of water for Moe, quick!'

• • •

Ima Doghe, the fetidly exotic Balkan importation (via Brooklyn) of Super-Stupendous Productions has just read the working script of 'Moon Over Mia-ma' handed her by S-S's ace director, Ivor Guerrilla.

'Joe, you're a honeypot,' she coos. 'Why this part is right up my alley. Of course, it's the 10th picture in which I've played a tart—but it's okay because I'm not typed. And besides doesn't everyone love a trollop —or is it that it just seems that way? Well, anyhow, please see if you can't find me something else next time—if I last that long. Okay, Joe, pass the jug, will you?'

• • •

Biff Boyden, Terrific Pictures' latest find, is in conference with Gus, his agent, on the day following the release of Terrific's 'The Lameroo' in which Biff has been acclaimed by the reviewers. Gus breaks the news that he has just signed Biff for a role opposite Gloria Glendenning in Terrific's new saga 'Cheese Soufle' at double the old salary. Biff, his Scotch and his Soda are speaking:

'That's swell, Gus, but tell 'em the double salary stuff is out. I'll work for the same old $150 or not at all. It's four times as much as I made tending that gas pump where you found me—and, boy, am I grateful. And listen, old man, I know my success is due entirely to you so don't worry about your 10%. From now on you're in for a 15% cut on everything. I've written the studio to deduct it weekly and send it to you direct. And just as an additional token of my appreciation here's a little diamond and platinum watch as a present from me to you. Don't mention it, pal. Come on, let's go over to Gloria's. Maybe she's got a friend!'

Murphy's Buffalo Spot, MacDonald Rejoins Par; Other Exchange Briefs

Buffalo, Aug. 12.

Robert Murphy, booker of the Dipson circuit, has taken over management of the 20th Century, Dipson downtown first-run deluxer, succeeding Richard Kemper.

MacDonald Rejoins Par

San Francisco, Aug. 12.

Ronald MacDonald added to Paramount sales staff to handle Nevada and Sacramento Valley, first step in augmenting sales personnel here to handle selling under the blocks-of-five. MacDonald, previously with Paramount, comes over from Advertising Accessories.

Jerry Collins, for past five years a booker in the same exchange, has gone over to Fox-West Coast's booking staff.

Redmond's Sioux City Spot

Sioux City, Aug. 12.

John Redmond is new manager of the Orpheum, succeeding Herman Levy, who has become manager of Ralph Goldberg's eight theatres in Omaha. Redmond, recently with RKO, comes here from Los Angeles. RKO is pooled with Mort Singer circuit which operates the Orpheum.

Liberman to WB, Chi

Chicago, Aug. 12.

Frank Liberman brought in from Warner Bros.' homeoffice press book staff to join the midwest WB press gang under Monroe Rubinger. Irving Yergin continues as general assistant to Rubinger here.

Par, Newark, Reopens

Newark, Aug. 12.

The Paramount reopened Friday (8) morning, following its closing over a three-week period for repairs, modernization and staff changes.

Improvements included reconditioned cooling system, new seats, better lighting and stream-lined decorations. The theatre now has an entirely new service staff, which numbers 25 men, a new cleaning crew and a new superintendent.

Minimum admission prices have been raised slightly, the 28 and 33c charges tilted to 30 and 35c. Opening day, according to manager Ben Griefer, brought an attendance that was 50% above normal. The Par is under joint ownership of A. A. Adams and Paramount Pictures.

Harry Goldsmith is Broad theatre's new assistant manager. He was formerly chief of service at Skouras' Academy of Music, N.Y.

Big Tax Due

Minneapolis, Aug. 12.

Because of non-payment of ground rental and taxes, receivers for the $2,000,000 4,000-seat Minnesota theatre have been served notice of ground lease cancellation by owners of 100 of the 235 feet frontage. The cancellation necessitates the tearing down of that portion of the theatre, including the stage, occupying the ground in question. However, the bankruptcy receivers have eight months from the time of the filing of the notice, July 31, to make good the arrears and reinstate the lease.

Taxes of approximately $33,800 for 1939 and of half that amount for 1940, now overdue, are in default. One quarter of the current year's ground rent is past due.

Madison House Changes Hands

Madison, Wis., Aug. 12.

The Capitol Investment Corp., whose headquarters are in Milwaukee, last week took over the operation of the Capitol theatre here.

The lease on this picture house had been held for the past three years by the Mendota Amusement Corp., subsidiary of the Saxe Amusement Corp. of Milwaukee.

A. C. House Leased

Atlantic City, Aug. 12.

M. E. Blatt, leading department store merchant here, has leased his picture theatre on main stem to group headed by Seymour Vorziner, Oliver Unger and Louis Levine.

Theatre, formerly the Embassy, has been dark since last winter. It will be known as the Empress.

Rackin Joins Metzger

Los Angeles, Aug. 12.

Harry Rackin became general manager of the Lou Metzger Theatrical Enterprises after five years as president of Exhibitor Service, Inc. His work will be devoted largely to booking films for the Metzger houses in San Diego and Pasadena.

Rock Dickson, former vice president, succeeds Rackin as head of Exhibitor Service.

Brauer Joins U, Toledo

Cleveland, Aug. 12.

Eddie Brauer, resigned from Metro sales staff after 14 years with company, joined Universal here last week in Toledo territory.

Ezella, owned by J. H. Achen, having its seating capacity doubled to 1,400 seats as result of purchase of adjoining two-story building bought by the Ezella Amus. Co. Rear wall of the new building to be torn out and remodeled to become part of the theatre.

Ray Allison Recovered

Pittsburgh, Aug. 12.

Circuit exhibitor Ray Allison returned to his home in Cresson, Pa., in considerably improved health. On sick list for some time, confined to a hospital in Florida for most of winter and spring.

Charlie Lynch, who joined the Harry Hendel interests as manager of the New Granada theatre short time ago, resigned.

New theatre in Mahoningtown, Pa., to replace old Crescent, ready for opening Labor Day. Crescent was destroyed by fire early in May. New spot, being built by Louis Perretta at a cost of $25,000, will seat 400.

Briefies: Lou Hannas celebrated 14th wedding anniversary last week . . . Earl Beckwith, manager of Pearl in Youngwood, Pa., had his appendix separated . . . George Lefko, former RKO branch manager here and more recently with U sales force in Los Angeles, around recently.

New Texas House

Atlanta, Texas, Aug. 12.

The new State, a 1,000-seater, was opened here by B. R. McClendon, general manager of the Tri-States Theatre Circuit, operators of some 10 units in Texas, Arkansas and Louisiana.

New house is managed by Pete Junell.

R. J. Cooper to Build

Kirbyville, Texas, Aug. 5.

R. J. Cooper plans a new 800-seater here, construction to start as soon as final plans are approved.

Cooper states that the new house will be across the street from his Palace here.

Managerial Changes

Denver, Aug. 12.

Manager changes in Black Hills Amus. Co. houses: Arthur Traylor resigns at Sturgis, S. D., Majestic, succeeded by Ted Jastaroff, formerly at the Rex, Rapid City, S. D. Melvin J. Olson takes Rex post.

George Hodge, manager of Gothic, Denver, joins the U. S. army. Examined at 2:30 was on way to Ft. Bliss, Texas, that night. A. G. Edwards moves into the manager job.

James P. Clark in Politics

Philadelphia, Aug. 12.

James P. Clark, president of Horlachers, Inc., former Chief Barker of the Variety Club, Tent 13, and president of Clark Film Distributors, Inc., last week chosen chairman of the Democratic City Committee, succeeding John B. Kelly, recently appointed National Director of Civilian Health by the President.

M. E. Blatt, department store operator in Atlantic City, has acquired the Empress in that city. The house, long closed, being renovated extensively.

John Rose, uptown exhibitor, is taking over the Strand, Bethlehem, Pa.

Dave Segall new operator of the Band Box, Middleburg, Pa.

Moe Verbin, film ad display manager of the Philly Record, vacationing in Hollywood.

Larry Doherty, former Stanley Warner accountant, now stationed at Fort Eustis, Va.

Hal Seidenberg, Earle manager, and Harold (Buzz) Davis, program director of WDAS, vacationing in Canada.

Cartoonists' Holiday

Hollywood, Aug. 12.

Everybody gets a recess for 17 days at the Leon Schlesinger cartoon factory beginning Aug. 18, following the completion of 42 shorts for Warners release.

Extensive alterations will be made at the Sunset Blvd. studio before the employees return to work Sept. 2.

Loew Meets Aug. 20

Regular monthly meeting of Loew's, Inc., directors, scheduled for last Wednesday (6), was postponed until Aug. 20 because of lack of quorum.

Action of common dividend or preferred likely will come before this August meeting.

GALLOPING FOOTAGE

Hollywood, Aug. 12.

'The Sonora Kid,' second of a series of seven wild westerns, goes into work at Universal tomorrow (Wed.) with Dick Foran, Leo Carrillo and Andy Devine in the lead roles.

Ben Pivar production is directed by William Nigh.

Mighty AS THE OCEAN'S ROAR!
Sweeping out of storm-torn seas comes a magnificent screen thrill... to rank with the greatest romantic adventures of film or fiction!
Frank Lloyd's
"This Woman Is Mine"
starring
FRANCHOT TONE ★ JOHN CARROLL
WALTER BRENNAN ★ CAROL BRUCE
NIGEL BRUCE ★ LEO G. CARROLL
Produced and Directed by
FRANK LLOYD
Associate Producer
JACK H. SKIRBALL
FRANK LLOYD PRODUCTIONS INC
CAROL BRUCE
Broadway's overnight sensation!
Now the screen's new fascination!
National Release August 15
A UNIVERSAL PICTURE

Life Begins for Andy Hardy

(Continued from page 8)

board girl, but is saved from serious complications through slick work by Judy Garland. He also befriends an impecunious young hoofer who quickly dies of a heart attack, and is buried by funds secured as loan on Andy's car. After a brief dip into the metropolitan business world, Andy returns home with a clearer conception of life and prepares for college entrance.

In keeping with his growing-up, Mickey Rooney assumes a more serious manner in presentation of the Andy character, without the various degrees of mugging that characterized earlier issues. With Mickey bucking the world in the city, members of the Hardy family have less to do, but provide standard characterizations. Lewis Stone's preachment to Mickey on infidelity and the relations of a man and woman is most adroitly presented.

Judy Garland, the New York girl friend (on her third appearance of importance in the series), clicks solidly in getting Mickey out of romantic trouble with the charmer, Patricia Dane. Latter is not only a looker but displays plenty of ability that stamps her as a candidate for featured buildup. Although only briefly seen, newcomer young Ray McDonald also catches attention with a good performance that rates studio attention for future assignments.

Picture is filled with good and substantial homily situations, as characterized in the series, and carries plenty of highlight comedy situations for comedy entertainment. Script provided by Agnes Christine Johnston is an example of compact writing to catch maximum audience interest. Direction by George B. Seitz is keyed at a high level, while camera work by Lester White is consistently good. *Walt.*

KING OF DODGE CITY

(WITH SONGS)

Hollywood, Aug. 6.

Columbia release of Leon Barsha production. Stars Bill Elliott and Tex Ritter. Directed by Lambert Hillyer. Original screenplay by Gerald Geragbty; camera, Benjamin Kline; editor, Jerome Thome; Asst. director, Milton Carter. Previewed in projection room, Aug. 5, '41. Running time, 63 MINS.

Wild Bill Hickok....................Bill Elliott
Tex Rawlings....................Tex Ritter
Janice Blair....................Judith Linden
Cannonball....................Dub Taylor
Morgan King....................Guy Usher
Judge Lynch....................Rick Anderson
Jeff Carruthers....................Kenneth Harlan
Reynolds....................Pierce Lyden
Carney....................Francis Walker
Stephen Kimball....................Harrison Greene
Martin....................Jack Rockwell

This is the first of a new series of westerns in which Columbia intends to team Bill Elliott and Tex Ritter, latter recently completing a Monogram ticket. In endeavoring to split footage and importance of the two westerners equally, scripter Gerald Geraghty hit a stone wall—and Ritter suffers by comparison in the acting line against the better performance of Elliott. Picture is an average shoots-and-saddles actioner that will find booking spots with the juvenile trade.

Story details the heroics of both Elliott and Ritter in cleaning up a Kansas town shortly after the state was admitted to the Union; with each working separately and obviously coming in conflict until the final reel. Elliott essays the characterization of young Wild Bill [illegible] ficials to clean up a political and outlaw ring in Abilene. Ritter is a cowpoke who wanders into town, and stays to function as sheriff. Bank manipulations by the political boss are finally uncovered by Elliott to set up a pitched gun battle for the necessary climax.

Interest suffers from attempt to split hero functions equally between the two westerners, and indications are that studio will have to revise formula for teaming Elliott and Ritter whereby either one or the other will have to take secondary importance. Ritter sings three cowboy songs in his usual style.

Lambert Hillyer's direction maintains a good tempo for an action western. *Walt.*

Ellery Queen and the Perfect Crime

Columbia production and release. Stars Ralph Bellamy, Margaret Lindsay; features Charley Grapewin, Spring Byington, H. B. Warner, James Burke. Directed by James Hogan. Story by Ellery Queen (Manfred Lee and Frederic Danny); screenplay, Eric Taylor; camera, James S. Brown, Jr.; music, Lee Zahler; editor, Dwight Caldwell. At Rialto, N. Y., Aug. 9, '41. Running time, 67 MINS.

Ellery Queen....................Ralph Bellamy
Nikki Porter....................Margaret Lindsay
Inspector Queen....................Charley Grapewin
Carlotta Emerson....................Spring Byington
Ray Jardin....................H. B. Warner
Sergeant Velie....................James Burke
John Mathews....................Douglas Dumbrille
Walter Mathews....................John Beal
Marian Jardin....................Linda Hayes
Anthony Rhodes....................Sidney Blackmar
Henry....................Walter Kingsford
Lee....................Honorable Wu
Prouty....................Charles Lane

'Ellery Queen and the Perfect Crime,' latest in Columbia's whodunit series about the fiction sleuth, is an acceptable program item for the rurals, with a number of obvious flaws. It's an unpretentious effort, obviously involving a modest budget; but shrewdly scripted and, with certain exceptions, skillfully made. With the help of Ellery Queen name via books and radio, plus a fairly strong cast, it should provide sufficient b.o. draw for the supporting position on dual bills.

Story is about a ruthless utilities promoter who ruins the father of his son's fiancee and who is subsequently murdered. With police suspicion on the son and the fiancee's father, dilettante-detective Ellery Queen, with dubious assistance from his secretary Nikki Porter, unravel the actual crime and uncover the real killer. Script has the amusing little touches characteristic of all Manfred Lee-Frederic Dannay yarns, but unlike some of their better contrivances, it unfairly puts suspicion on innocent characters.

James Hogan's direction is second-rate. Although there is ample opportunity to create suspense through the comedy touches, that isn't achieved. There is languid pace, little sinister atmosphere and a rather tame climax, although the script seems to offer excellent chance. There are also such clumsy bits as showing a printed sign on the screen and then taking time to have one of the characters read it aloud. That's either bad direction or bad editing—probably both.

There's little chance for much acting in the picture. Ralph Bellamy is acceptable as Ellery and Margaret Lindsay is sufficiently convincing as the efficient Nikki. Charley Grapewin is properly (and justifiably) crusty as Inspector Queen, while H. B. Warner, Spring Byington, James Burke, Douglas Dumbrille, Sidney Blackmer and Walter Kingsford are believable in supporting parts. Linda Hayes is pretty, but has a paltry part as the love interest. As the son, John Beal is sincere as always, and he gives as skillful a performance as the straight part allows. But for some reason best known to the studio, he's not given even featured billing.

Incidentally, the picture's title is strictly courtesy. The crime isn't even nearly perfect. Another incidental: the sound system at the Rialto, N. Y., was turned much too low for nearly half the picture at the show caught Saturday (9). *Hobe.*

RAGS TO RICHES

Republic release of Joseph Kane production. Features Alan Baxter, Mary Carlisle. Directed by Joseph Kane. Original screenplay, James Webb; camera, William Nobles; supervising editor, Murray Seldeen; editor, Ernest Nims; music, Cy Feuer. Reviewed in projection room, N. Y., Aug. 7, '41. Running time, 57 MINS.

Jimmy Rogers....................Alan Baxter
Carol....................Mary Carlisle
Abbott....................Jerome Cowan
Bickford....................Michael Morris
Slip Conlan....................Ralf Harolde
Professor Del Rio....................Paul Porcasi
Glenda....................Suzanne Kaaren
Ace....................Eddie Acuff
Maria....................Rosina Galli
Prosecutor....................Charles Trowbridge
Julia....................Daisy Lee Mothershed
Belle Cassidy....................Joan Blair
Bert Cassidy....................Frances Sayles

A romantic action meller aimed for the duals, 'Rags to Riches' is a filler at best. It's lightweight entertainment and lacks name strength, so will get meagre boxoffice returns.

Yarn deals with a young cab driver who is framed and jailed as a participant in a fur robbery. His girl, a would-be opera singer, remains loyal to him, despite the machinations of a slick talent agent and undercover head of the fur-stealing ring. When the hero is finally pa[illegible] trucking outfit and, when two fur-stealing gangs carry on a feud, he helps the cops collar both outfits, including the wolf who's been on the make for his girl.

It's an implausible concoction, with moderate action, but weak characterizations, transparent situations and tepid climax. Except for the opening shot and about a half-dozen other bits, the direction and photography are commonplace. Alan Baxter as the driver-hero and most of the others play in that tight-lipped, icy monotone typical of crime-meller performances. Mary Carlisle is attractively direct as the singer-heroine. She's handicapped by the part, however, not only because it doesn't offer much scope, but also because it calls for her to be a concert singer, which she obviously isn't. For all it means to the story, she might just as well have been a pop vocalist—and she would have been believable as that.

Jerome Cowan is acceptable as the sinister agent-gang chief and Eddie Acuff handles a mild comedy part satisfactorily. Suzanne Kaaren is a looker, but doesn't get a chance to show acting ability. Paul Porcasi and Rosina Galli are likable in character bits. *Hobe.*

Levey's L.A. Newsreeler

San Francisco, Aug. 12.

Ellis Levey closed a deal here Monday (11) for the Arcade theatre, Los Angeles, whereby the house will be operated as part of the Telenews setup, when it opens Aug. 22. Will have a KHJ-Don Lee tieup.

Levey is the Coast rep for Telenews, operating the San Francisco and Oakland theatres.

SUNSET IN WYOMING

(WITH SONGS)

Republic release and production. Stars Gene Autry; features Smiley Burnette. Directed by William Morgan. Screenplay by Ivan Goff, Ann Morrison Chapin; camera, Reggie Lanning; editor, Tony Martinelli; music, Raoul Kraushaar. Reviewed at Colonial, Lincoln, Neb., Aug. 5, '41, dual. Running time, 65 MINS.

Cast: Gene Autry, Smiley Burnette, George Cleveland, Maris Wrixon, Robert Kent, Sarah Edwards, Monte Blue, Dick Elliott, John Dilson, Stanley Blystone.

Gene Autry is treading on dangerous ground. Last couple of times out the popular western-singing star has found himself completely out of his element in such locales as drawing rooms and showboats.

In 'Sunset in Wyoming' Autry again strays from the ranch and becomes entangled in country club swimming pools and high-powered station wagons. Film will probably draw well because of Autry's marquee magnetism, but a few more with him astride a plush seat instead of a saddle will decimate the ranks of his faithful.

Plot is especially weak, resorting to some peculiarly unfunny comedy, aimed apparently at the juve clientele. Ranchers are enraged because lumber tycoon George Cleveland's outfit is stripping the mountainside of timber, which makes the valley a pushover for floods.

When they strap on their sixguns and start after the camp foreman, Autry intervenes and suggests peaceful settlement. He's delegated to call on Cleveland and work out an answer.

Cleveland reveals he has little to do with the company; it's all in the hands of smart aleck Robert Kent. Cleveland dislikes Kent and wants to keep his grand-daughter, Maris Wrixon from marrying him. He sics Autry on Kent, hoping to show latter up and at same time accomplish Autry's mission. In the process, Autry, in a smooth, late model convertible, rather than aboard his pony, creases fenders with Miss Wrixon's car, pushes her into a swimming pool at a swank country club, and hosts a party where everybody wears tails, including Smiley Burnette, Autry's perennial sidekick, who's drafted as a butler. That's the kind of a 'western' it is.

Climax is a flood in the valley while the Cleveland crew is on an inspection trip there, the near-death of the old man, and the 'discovery' of Kent by Miss Wrixon.

Autry warbles two numbers, neither of which is up to previous standard. In all, it's pretty far-fetched film fare and Autry's name is its single asset. *Art.*

Story of the Vatican

RKO release of Richard de Rochemont production. Narration and script by Rt. Rev. Monsignor Fulton J. Sheen. Directed by Jean Pages; camera, Marcel Rebiere. Previewed in Projection Room, N. Y., Aug. 8, '41. Running time, 52 MINS.

While newsreels have taken pictures at different intervals and March of Time, under whose auspices this was put together, had its own two-reel subject on the Vatican, this is the first complete feature filmed inside the Vatican City. As a feature, M. of T. originally made it available in Spanish. Present compact film emerged from this. Monsignor Fulton J. Sheen, now at Catholic University, agreed to handle the narration and was given full leeway by the producers in preparing his own script. Result is a production of obvious appeal, and one certain [illegible]

'Story of the Vatican' is a documentary feature, but patently more than that because of its concise presentation about the capital of the Catholic church. Also because this initial story on the self-governing State of the Vatican City gives a film closeup of the city most widely known to the Christian world, it affords opportunity of a visit there to millions unable to make the pilgrimage. While there are an estimated 330,000,000 Catholics in the world today, the film is of 'almost equal import to all religious sects. This provides obvious potentialities for most exhibitors. Sold simply as a straight-forward, authentic picture of the Vatican City, with stress on Monsignor Sheen's description, it should find a ready-made audience.

Fact that the usual M. of T. style is lacking, but has been replaced by Msgr. Sheen's genuine word description, helps vastly on this film. Story refers to ascendancy of Eugenio Cardinal Pacelli to the throne of St. Peter as Pius XII at one of the darkest periods in world's history. How latter, as Papal secretary of state under Pius XI, saw more of the world than any man who had ever succeeded to the Papacy, was familiar with nations and their people, and earned respect of Europe's shrewdest statesmen for his diplomatic insight, backgrounds the main presentation on the Vatican City. Also his trip to the U. S. and how he nearly became Professor of Canon Law at Catholic U links the story to American audiences.

In bringing the Vatican City story home, how radio plays its part via the shortwave equipment donated by the late Guglielmo Marconi and the manner in which the Pontiff has prayed to bring an end to the most destructive war in history, are cited in the film. The Osservatore Romano, semi-official newspaper of the Vatican, is pointed to as the sole newspaper in all Italy daring to tell the truth. Also the necessity of relying on diplomacy by the Vatican in bringing peace also is related. Thirty-eight nations maintain representatives at the Holy See, with Myron C. Taylor, special emissary of President Roosevelt, representing the U. S.

All principal points of interest in the Vatican State are developed, from the ordinary employes up to skilled artisans and different guard groups. It has its own postoffice, fire department, own industrial plants needed to maintain the regulation over the 1,000 population.

Both in production effort and in Monsignor Sheen's narration, the picture sustains interest by reciting the commonplace and then shifting readily into a new phase of the document. Thus the interest in the postoffice is whetted by explaining how new stamp issues are snapped up and how all Vatican mail is not subject to wartime censorship or seizure by agents of the Fascist government. The housecleaning problem leads into the famed 15 acres of Vatican gardens. Summary of different guards, including the famed Swiss Guard, is dovetailed into the great Vatican Library which requires seven miles of shelving three stories high.

Camera work is superb, while Richard de Rochemont has edited and produced with dignity.

But it is the clever manner of presentation coupled with Msgr. Sheen's able narrative that makes this an outstanding subject of its sort. *Wear.*

DOUBLE CROSS

Producers Releasing Corp. release of John G. Bachmann production. Features Kane Richmond, Pauline Moore, Wynne Gibson, John Miljan. Directed by Albert Kelley. Screenplay by Milton Raison, Ron Ferguson, from original by John A. Albert; camera, Arthur Martinelli. At New York, N. Y., week Aug. 7, '41, dualed. Running time: 64 MINS.

Jim....................Kane Richmond
Ellen....................Pauline Moore
Fay....................Wynne Gibson
Nick....................John Miljan
Steve....................Richard Beach
Mrs. Murray....................Mary Gordon
Capt. Murray....................Robert Homans
Mayor....................William Halligan
Cookie....................Frank C. Moran
Miggs....................Heinie Conklin
Nurse....................Daisy Ford
Police Commissioner....................Edward Keane
Sergeant Tucker....................Walter Shumway
Sergeant Rand....................Ted Wray
Camera shop proprietor....................Jimmie Fox
Protective Agency Mgr....................Harry Harvey

This indie, limited budget effort is a far cry from the best effort turned out by PRC. Chief trouble is a rambling, badly conceived and feebly projected plot, and tepid direction. Presence of John Miljan and Wynne Gibson, vets of many gangster vehicles, fails to overcome these difficulties. Net result for the exhib: a poor picture even at modest rentals and one that'll struggle to make the grade on dual combos.

Film starts out as if going places. A goshawful death-bed scene sends the cop-son of a police captain off to revenge the uncalled-for killing of a fellow officer at a gambling-joint cabaret. Operator of said joint then tries to bump off the police captain, after visiting the mayor and telling him how to run the town. Old artifice of getting kicked off the force to get in with the gangster chief and his mob is stupidly done here. There's the usual showdown, with the avenging copper forced to drive a truck filled with gangsters armed [illegible] his dad, about to become police commish. He knocks out his mobster guard and tips off the police by means of a radio broadcasting outfit he's rigged up on the truck. Gang is killed by rescuing police, who riddle the truck with sub-machine gun bullets. The mobster chief strangles his gunmoll to death in between gestures. It's the sort of story that can draw laughs in the wrong places—and does.

Kane Richmond manages to make his impossible role seem half-way real, but Pauline Moore, as his sweetheart, is not so successful. Her acting and that of many in the support is reminiscent of Little Theatre thespic endeavors. Wynne Gibson, the gangster's sweetie, and John Miljan, the mobster, don't have much chance with the lines handed her. Miljan is fairly effectual, but succumbs to tired direction. *Wear.*

Al Toque de Clarin

('At the Sound of the Bugle')
(ARGENTINE-MADE)

Buenos Aires, Aug. 1.

Argentina Sono Film production and release in Spanish. Starring Buono-Striano and featuring Pepita Munoz, Jose A. Paonessa, Iris Portillo, Mary Parets, Oscar Soldati. Story by Florencio Chiarello and Francisco Bolla. Directed by Orestes Caviglia. Reviewed at the Monumental, Buenos Aires. Running time, 70 MINS.

(In Spanish)

Modestly made, and with emphasis on the radio stars Buono and Striano, 'Al Toque de Clarin' is likely to prove an excellent grosser, especially in Argentina, because it goes after the laughs and succeeds in getting them. The story, adapted from a French play by Florencio Chiarello and Francisco Bolla, is used mainly as a frame on which to hang the gags of the comics, who are roughly comparable to Abbott and Costello. In fact, more than a little coincidence can be spotted in the handling by Orestes Caviglia and the manner in which personalities are emphasized.

Story deals with a retired army captain of eccentric habits who runs his farm as he used to run his rookies. A Senor Canuto arrives at the establishment and everybody thinks he's the heir to a great fortune. Therefore he's allowed to make love to the captain's sister. At the same time she carries on a romance with an employee who is, in fact, the real heir. Series of complications put off the discovery until the last moment, and the humor, while extremely local, is good. Mannerisms and devices popularized on the radio are constantly employed, and since the comics command a large audience on the air the film should carry.

Aware that what he was selling was gags, not scenery, director Caviglia has set most of his story against inexpensive backgrounds. There are indications that the film was quickly made to meet a release date. Photography is fair and supporting cast adequate, considering the job assigned. *Ray.*

El Tesoro de la Isla Maciel

('The Treasure of Maciel Island')
(ARGENTINE-MADE)

Buenos Aires, Aug. 1.

Lumiton Films production and release. Stars Luis Arata, Severo Fernandez, Alberto Bello, Silvana Roth, Juan Mangiante, Alfredo Jordan, Maria Armand, Gerardo Rodriguez, Jimmy Hart, Cayetano Biondi, Fernando Campos. Written and directed by Manuel Romero. Reviewed at the Monumental theatre, Buenos Aires. Running time: 73 MINS.

Majority of Argentine film directors would avoid making one like 'El Tesoro de la Isla Maciel' ('The Treasure of Maciel Island'), considering it beneath their dignity. Manuel Romero, who is one of the top local meggers, is more interested in b.o. than art, and the result is a comedy which, while it swings low in spots, keeps the customers in belly laughs from the start. It is a pic that is likely to be a big grosser throughout Latin-America and especially in interior cities, where they like the humor a bit rough.

Farce note is so predominant in the dialog as well as in the caricaturing of the characters and the artificiality of the plot that it's best to forget logic altogether. Most of the customers do and result is effective. Story tells about a pensioned sea captain in the doldrums because he has nothing to do. To distract him his son and pals get him hepped up about a supposed treasure on an island in the Rio de la Plata near Buenos Aires. The complications which follow almost ruin him and the twist comes when he discovers oil on the site and makes enough to buy himself another ship and go back to sea.

Although based on a stage play of several years back, 'El Tesoro' shows no signs of its footlight birth, being handled by Romero with plenty of movement, sometimes hindered by excessive dialog rattled off at high speed.

While much of this gets across with localites, it will make it more difficult outside the country. Romero refuses to let a side love affair between Silvana Roth and Alfredo Jordan interfere with the plot—another novelty—and the rest of the cast handles itself well. Luis Arata, a top local comic, falls into the habit of theatrical excesses which are clearly the result of stage experience. Special mention due Severo Fernandez for excellent characterization.

Photography and sound good. *Ray.*

TITLE CHANGES

Hollywood, Aug. 12.

'Medico Hits the Trail' retitled 'Prairie Stranger' at Columbia.

'Flight Surgeon' at 20th-Fox drew new handle, 'Vicki and Her Eagles.'

'The Female of the Species' retagged 'All Woman' at Metro.

'Here Is a Man,' nee 'The Devil and Daniel Webster,' became 'All That Money Can Buy' at RKO.

Metro switched from 'The New York Story' to 'Unholy Partners.'

'The Dutch Show Mystery' at Columbia now 'Ellery Queen and the Murder Ring.'

'Sing a Song of Homicide' became 'The Morning After' at Paramount.

Columbia shifted from 'The Lone Wolf's Double Cross' to 'Secrets of the Lone Wolf.'

'It Started With Adam' release tag on 'Almost An Angel' at Universal.

Republic's 'Ice-Capades of 1942' reverted to its original title, 'Ice-Capades.'

'Iceland Patrol' is new tag on 'Across the Atlantic' at Warners.

Paramount switched from 'Her Jungle Mate' to 'Malaya.'

Columbia's 'The Lone Wolf Goes High Hat' became 'The Lone Wolf in Scotland Yard.'

'Lawless Plainsmen' is release handle on 'The Medico and the Outlaw' at Columbia.

Hey Jack! your profits are showing!

3RD RECORD-WRECKING WEEK AT NEW YORK'S ROXY! (Seen by 160,356 persons in first ten days!)

AND HOLDOVERS OR MOVEOVERS IN

KANSAS CITY!

SAN FRANCISCO!

BALTIMORE!

CINCINNATI!

ST. LOUIS!

MILWAUKEE!

MEMPHIS!

DENVER!

PROVIDENCE!

20th CENTURY FOX

"Charley's Aunt" holdover champ!

Despite Blitzes, Show Biz in England Very Healthy; Provincial Towns Boom

London, July 25.

English provincial towns, with few exceptions are the real El Dorado for show biz. Biggest surprise are towns like Liverpool, Bristol and Coventry, which have been blitzed on many occasions, yet still do very good trade. Manchester still ranks as the top provincial spot and, despite on occasional blitz, is doing pre-war trade.

The Palace, Manchester, has replaced the Opera House, once the tryout spot for all C. B. Cochran shows, for big musicals. With a really prior-to-London production it can do as high as $12,000. Opera House caters to straight plays for an average of $6,000. Surprise about Manchester is that it has no vaudeville house, nearest being the Ardwick Empire (Stoll's), now renamed Hippodrome. Runs cheap revues, mostly, to $2,000 weekly average. However, the Paramount, ace picture house, now owned by Oscar Deutsch, plays an occasional stage attraction, generally a name band.

Glasgow, Birmingham (often bombed), Leeds, Newcastle, Sunderland, and Edinburgh are over prewar biz at least 20%. This, despite some of these towns having smaller populations due to evacuation. Bristol can rank among the outstanders, as it has been blitzed ever so often, yet trade is easily 30% above prewar for cinemas, and even higher for vaudeville.

Big Blackpool Biz

Blackpool, always entertainment conscious, especially in the summer, is now doing an all year round trade to 40% above normal, mostly attributed to big percentage of evacuees. 'Hullabaloo,' first George Black revue at the Winter Garden, is said to be doing best biz there in years. Understood takings exceeding $20,000 per week, which is higher than Victoria Palace, and pretty close to Palladium's intake.

Outstanders South of England are Reading, Cambridge and Oxford, also primarily due to evacuee patronage; while spots such as Watford and Kingston, practically adjacent to London, are also doing surprisingly heavy grosses.

North of England, comprising such towns as Blackburn, Bolton, Morecambe, Barnsley, Doncaster, Darlington, Middlesboro, Rochdale (famous as birthplace of Gracie Fields), Dudley and Wigan, spot which has as many music hall jokes about it as mothers-in-law, have upped their intakes from 60 to 80%, and in some cases even higher.

Ireland is thriving, with picture biz 20% up. Very little vaude there, as acts are not permitted to cross over. Have to rely on local talent.

Nearly two years of this shindig has changed very little the likes and dislikes of the picture going public. Biggest favorites are still Charles Chaplin, Deanna Durbin, Spencer Tracy, Mickey Rooney, James Cagney, William Powell and Judy Garland, Errol Flynn, Katharine Hepburn (definitely back in favor after her performance in 'Philadelphia Story'), Robert Donat, Vivien Leigh, Laurence Olivier, James Stewart, Marlene Dietrich, Tyrone Power and Bob Hope. Jack Benny is deemed too subtle and Carole Lombard too sophisticated even for the smart bunch.

Not all anti-Nazi pictures are unpopular. Metro's 'Escape' has been one of the best money-spinners of the season.

Of the English film names, George Formby comes top, with the others (Are there any others?) nowhere. Lucan and McShane, comparative newcomers, from vaudeville, are coming along with their 'Mother Reilly' series.

Vaude names up north, which have very little significance nearer London, are Harry Korris, Frank Randle, Dave Morris, Norman Evans, Albert Modley, Roy Barbour, Reg Bolton and Sherry Bros. In the case of Korris, his radio feature, 'Happidrome,' is widening his popularity.

Type of revue now rampant, particularly in the hick towns, is generally one with plenty of femmes, with a stripper always an attraction.

Yank Tags Popular

With American friendliness towards the Mother country, quite a few road shows bear Yankee monnikers, such as 'Hello America,' 'Broadway to Blighty.' These are all money spinners. Now that Russia has joined with England, looks like there may be a sudden rush on Russian titles.

Mex Authors Request Spain Pact Cancellation

Mexico City, Aug. 12.

Asserting that the pact is a dud for Mexican dramatists, composers and others within its sphere, the National Authors Union has asked the permanent congressional committee to ask President Manuel Avila Camacho to cancel the agreement made some time ago for reciprocal collection of royalties on such works between Mexico and Spain.

The union asserts that while royalties due the Spaniards are collected and remitted punctually, there is great difficulties in getting settlements from Spain for fees on Mexican dramas, songs, music and other compositions. And the union resents being called a Communistic outfit by the Spaniards.

The President is expected to act in this case before the end of August.

N. Z. NIXES PLEA BY BRITISH ON FROZEN COIN

Auckland, N. Z., Aug. 12.

New Zealand's Finance Minister Walter Nash has refused the plea made by British film interests operating in New Zealand that they be permitted to transmit directly to London all revenue collected from distributing their pictures in that country. British picture companies presently have about 50% of their film rental coin frozen by the New Zealand government.

Most concerned in getting additional revenue remitted to London are Associated Talking Pictures, Associated British and General Film Distributors. These companies aver that funds are urgently needed in England in order to maintain production there.

At present there is no freezing of rental coin of British distributors operating in Australia. Britishers say also that films produced in England by Americans should be granted an unfreezing adict here providing the coin is remitted to England.

2 American Films Banned in Mexico

Mexico City, Aug. 12.

Exhibition in Mexico of two American pictures, 'Man of Conquest' (Rep) and 'The Oregon Trail,' is forbidden by the federal film supervision and censoring department, which claims they have sections derogatory to this country.

Recommendation has been made that the producers withdraw these films from world exhibition.

UA Distributing 2 French Pix in Latin-Amer. Market

United Artists completed a deal last week whereby it will distribute 'Pepe Le Moko' and 'Un Carnet de Bal,' two French-made features, in part of the Latin-American market. In announcing the deal, Walter Gould, UA foreign chief, explained that foreign releasing rights to 'Pepe Le Moko' were obtained from Walter Wanger, who based his 'Algiers' on the original French film. Company will distribute the film in Argentina, Uruguay, Paraguay, Ecuador and several Central American countries, including Mexico.

'Carnet de Bal' goes to Costa Rica, Guatemala, Panama, San Salvador, Nicaragua and Honduras on the distrib pact.

SPAIN, ARGENTINE IN ACCORD ON ROYALTIES

Buenos Aires, Aug. 5.

Apparently with the blessing of General Franco's Spanish Falangist government, agreement has just been signed between the Sociedad General de Autores de Espana and the Sociedad General de Autores de la Argentina whereby a flat 10% royalty will be paid for theatre works of one country shown in the other.

System up to now has been hit or miss. Understood the Spanish government wanted the rate held down in order to have as many plays by its authors shown here as possible, idea being to encourage Spain's 'blood ties' with her 'colonies' in S. A. In addition to the royalty fees, agreement also calls for value of one orchestra seat for every performance of a Spanish play given here to be turned over to the Spanish authors mutual aid fund, and vice versa.

MRS. F.D.R. ON GIRL SCOUTS

'Western Hemisphere Encampment' To Be Broadcast Aug. 18

Springfield, Mass., Aug. 12.

Jerry Lansing, new program director at WMAS, local CBS outlet, is busy lining up a broadcast by Mrs. Eleanor Roosevelt for 4:45 on Aug. 18 as part of the 'Western Hemisphere Encampment' of the Girl Scouts, being held this week at the Springfield Girl Scout camp, Bonnie Brae, at East Otis.

Program will be carried by full Columbia network and short-waved to Latin-America by WCAB.

In London Studios

London, July 26.

Paul Soskin has shelved his intended 'Soldiers of Fleet Street,' which was to have starred David Niven. Producer will now make a propaganda subject, 'Fate Knocking at the Door.' Anthony Asquith will direct.

Twentieth's 'The Young Mr. Pitt,' starring Robert Donat, is ready to go. It will be actor's first since 'The Citadel' under his Metro contract.

Hugh Findlay has resigned berth with Ministry of Information in order to handle publicity for newly formed Leslie Howard Productions.

Pall of Defeat Hangs Heavily Over North Africa Nite Life; Mostly Joints

By JOSEPH D. RAVOTTO

Tangier, July 10.

A VARIETY correspondent who recently passed through Lisbon and visited its hotspots complained that as far as its night life was concerned 'I shoulda stood in bed.' If the scribe had gone south to North Africa to ogle its nocturnal haunts instead of scramming north to the more dangerous task of covering bomb-harried London, he would certainly have concluded that 'I shoulda never left New York.'

North Africa, since it never had much night life to begin with—according to U. S. standards—there are two strikes on any scribe before he attempts to sit down to his typewriter to tell about it. If the god of night life only gave cursory attention to the northern half of the 'Dark' Continent when he created the Pleasure World, the war just about completed the job.

Pall of Defeat

Although you can eat and drink almost as well as you ever did before, the pall of defeat thickly hangs over French Africa's night life. Withal, the morale is good and most everyone is pulling for a British triumph. Almost as large a number think it's possible, with odds shortening as American aid to the Cockneys becomes more effective.

Tangier wasn't such a bad place for fun seekers before the war. The war put a big crimp on this nocturnal activity, but some of the fun persisted. When the Spaniards figured out that Tangier needed a little of the new order and stepped in to put a virtual end to the international regime, things sagged still more and now it's sublimely dull.

The few nightclubs here look moth-eaten. The hostesses, or 'filles de joie'—or any term for them one prefers—are also affected by the atmosphere. The comeon look they give you wouldn't stir the slightest urge in an inveterate rake. The 'liveliest' place in town, if the expression can be used, is Freddy's, the next best is the Florida. Music in both just gets by—and that's being generous. The girls don't.

There's no legit, variety and little music, and even the cafes don't rate more than a phono. The refugees' favorite hangout is the Cafe de Paris. The bar of the Minzah Hotel is the gathering place for the international set, which includes diplomats, agents, high-powered salesmen, spies and whatnots with their girl friends.

When one gets to Rabat, the administrative capital of Morocco, he finds the atmosphere a bit more normal, with several bars, plenty of cinemas, but like the rest of French North Africa there's that certain hangdog look about it.

Casablanca Like Paris

Casablanca must come up to European standards with plenty of zest and movement. Now the tempo has quieted down, with everything chugging along at a snail's pace except cinemas, cafes and restaurants, which are doing a landoffice business. Cafe life is so much like that of Paris that some of the hangers on in the Latin Quartar and Montparnassa section in Paris are here gracing cafe terraces with their familiar sloppy appearances.

For the boys who go in for a different kind of fun, there's the world-famous Bouz Bir, which is quite original as restricted quarters go.

It's a city complete in itself. It is branched off into two large sections, one for the Moslem girls, the other for the Jewish native girls.

In Marrakesh there's another district much along the same lines of that in Casa, only it's smaller.

Casa's up-to-date in gyp joints. There's one little bar where they can shake two bottles of champagne out of you in nine minutes flat. A respected member of the Diplomatic Corps volunteered to show the VARIETY mugg about town and took me to his spot. No sooner had we crossed the sacred portals than the girls asked 'how about a drink,' or its French equivalent. 'How about a drink' in French equivalent meant a bottle of champagne at 200 francs. Looking like easy pickings we were invited to throw dice. The girls made the rules as they went along and the third throw is a mystery to this day. The worst of it was that it wasn't champagne at all. Only cheap sparkling wine under a Veuve

Marrakesh

What Paris is to the whites, Marrakesh is to the North Africas—it's the pleasure city of this western Empire of Islam. Here flock the wild, primitive Berbers from the nearby Atlas mountains, the nomad tribes from the Sahara, the traders and farmers from the surrounding regions.

If you go to Place Djemaa El Fna, the town's main square, you will witness one of the most curious side shows in the world. During the day, while the sun is beating down, it's practically deserted, but once evening has set in, the entertainers come out and the hardworking natives settle down for a little fun.

Here, rubbing shoulders, you will see snake charmers, story tellers, dancers, fortune tellers, fire eaters, comedians, singers and others entertaining these natives, who have forgotten the task of gaining a livelihood for a few moments.' There's nothing lacking in the way of food, either.

However, the fun is not centered on this square after dinner. You can visit the small cafe cabaret with its belly dancers. You order a mint tea or coffee and watch the show. Soldiers and sailors make up the greater part of the audience. The entertainers are Moors and Jews and they accompany their belly dance with Arab and Hebrew songs.

Algiers, the modern metropolis of North Africa, is the nearest North African approach to any French city outside of France itself. It is truly the Paris of the Mediterranean, and in normal times must be the fun capital of this part of the world.

TROUBLE LOOMS FOR ARGENTINE PIX IN MEX

Buenos Aires, Aug. 5.

More than a hint of trouble ahead for Argentine films in Mexico—now one of the biggest 'foreign' markets for the Spanish languagers—unless the government here cuts down on current taxes now being slapped on all Mex imports.

La Asociacion de Productores Cinematograficos de Mexico (Association of Mexican Film Producers) has Jorge Velez, actor and producer, assigned here to get Argentine authorities to lower customs duties on Mexican picts, to encourage more publicity for Mex films by 'a friendly basis of collaboration' and finally to insist in putting on the heat.

Mexicans have shown comparatively few films here during the past year while the number of Argentine-mades shown in Mexico has been increasing steadily. Noted that while the Argentines get a play just under Hollywood A's in Mexico, the Mexican films exhibited here are usually pushed back into grade C houses, rate little press attention and are not strong b.o. draws.

Understood Valez will try to get what cooperation he can unofficially, but is prepared to ask for official pressure in case gab doesn't work. Most Argentine producers seem unconcerned so far, difficulty being that they sell Mex rights outright and don't much care what happens to their picts once outside the cream territory of Argentina, Uruguay and Chile.

Argentine industry considers itself leader of the Spanish field, topping both Madrid and Mexico City in production, quantity and quality and currently, because of the war, generally rating just below Hollywood.

B'way Legit Gets B. A. Spotlight

Argentine Capital's Press Increasingly Carrying Main Stem News

Buenos Aires, Aug. 5.

Terrific upbeat of interest in the Broadway theatre has become noticeable in the press of this No. 1 capital of South America during the current season, and some observers take it as an indication that many Latins would actually like to see some of the plays they've been reading about.

Both dailies and magazines devoted to the stage are carrying plenty of stuff from New York in increasing quantities. Used to be that Hollywood chatter was the only U. S. entertainment news available in the Latin press.

Noteworthy that the Broadway material represents digging for news by the papers and mags. Hollywood publicity is fed them by the ream; Broadway data must be culled from Manhattan publications. Prensa, top A.M.-er in Buenos Aires, is now using almost a full column twice weekly. Others give similar coverage.

Manhattan praise agents ought to include S. A. sheets on their release lists, according to suggestion here.

London in Wartime

London, July 15.

Proceeds from premiera of Walt Disney's 'Fantasia' will be given to the Red Cross Fund. Cartoon opens at the New Gallery.

First casualty under the new clothes rationing laws caused postponement of new Ambassador Revue, until sufficient coupons had been lined up.

George Formby heads a talent lineup playing the West End in a special Sunday performance to raise funds for tanks.

Gracie Fields began her concert tour at her home town, Rochdale, within a few days of arriving from Lisbon. Money devoted to war charities.

Frank Starr's Show

Montreal, Aug. 12.

'What's Happening Tonight' review of evening's events and entertainment, is now on CFCF every night. Frank Starr, local sports announcer, is miking. Sponsor is Dow Brewery.

Starr has been off the air since Chris Ellis left the Molson newscast with which he was associated as sports announcer, some months ago.

Mexican Exchange Workers Again Defer Strike Against Eight U. S. Film Firms; Now Set for Sept. 2

Mexico City, Aug. 12.

A truce, confidently counted upon in picture and government circles to eventually settle tha difficulties between the eight major American companias doing business in Mexico and their help, has again averted the strike the National Cinematographic Workers' union hed called for Aug. 13. That movement hes been postponed until Sept. 2. This marks the second postponement in a week.

The efforts of Javier Rojo Gomez, regent of the Federal District, which includes this city, in arranging e get-together of the distributors and their help obtained the strike postponement. Rojo Gòmez also erranged confabs that started yesterday (Monday) es a further move toward conciliation. The latter has been highly praised for action he is teking in this conflict, which has thrown a scare into Mexico's 958 active exhibitors.

Rojo Gomez's work indicates that the Federal government desires to head off this strike, a trouble that has prompted reports that the distributors will withdraw from Mexico, as they have already been dealt too meny headaches from labor.

No Strike Talk

There is not going to be a strike of film exchange workers in Mexico, according to word received by American picture company foreign managers this week. It's understood in N. Y. that the Mexican government used pressure to make the unions retreat from their original stand on wage tilts as a gesture of Pan-American good-neighborliness.

A. L. Pratchett, Paramount's manager in Mexico and Central America, acting as American film business observer on the situation, is expected in N. Y. sometime this week. It is reported that he will bring with him tha proposed new terms for settling tha union demands or a formula for settlement.

BRITISH EXHIBS AGAIN RAISE QUOTA QUESTION

London, July 29.

As hinted soma time back, quota obligation is not to be allowed to rest. Exhibs have been stung into aclion by unexpected release by Board of Trade of figures indicating percentage of British product screened during year ended Sept. 30 last totaled 24.1%. Obligatory quota for the perlod in question was only 15%. Release of these figures can be [illegible] as move by [illegible] to spike exhibitor guns.

Trade is to make immediate representations to Board of Trade for a reduction in the current quota, now raised to 17½% for exhibs. Latter point out that the 24% figure applies to a period when the air blitz had not made its presence felt; nor was there the existent shortage of British product and studios had not felt the pinch of finance and manpower.

Basil Dean, in New Post, Irks Pix Distribs

London, July 29.

Recent appointment of Basil Dean as a sort of ambassador from the service departments in entertainment matters, tends to become irksome to the trade in some cases. Erstwhile theatrical manager is reported as seeking to make his own deals with film renters—this after the latter body have fought strenuously to have it on record that they negotiate direct with the Ministry concerned. Renters have no objection to Dean in the picture except it disturbs routine management.

Matter came to light in opening of negotiations for supply of screenfare to the Royal Air Force—same being opened by Dean via an intimation he would 'arrange' the meeting.

'Fantasia' Latin Dates

'Fantasia' will open in several foreign countries this month and early in September. It will play roadshow runs at the Embassy, Sydnay, end Savoy, Melbourne, Australia, starting Aug. 15. Picture goes into the Cine Pathe, Rio da Janeiro, Aug. 23, and to the Cine Rosario, Sao Paulo, Aug. 26.

Disney feature is slated to start in Buenos Aires, Sept. 9. The Mexico preem is scheduled for Sept. 15 at the Iris theatre, Mexico City.

See U. S. Films Getting Million In Jap Rentals

Despita the joint freezing of their respectiva credits both in this country and in Japan, indications are that all eight major U. S. distributors will receive their share of approximately $1,000,000 in Japanese rentals, held by means of notes in the Yokahoma Specia Bank, San Francisco. Because the amount is in American dollars and is in escrow in the name of individual companies, foreign department officials in N.Y. are confident that the initial payment, due late in September, will be made.

The coin represents the film rental revenue collected by American distributors over a period of about 18 months from distribution in Japan prior to 1939. By agreeing to the three-year note deal late in 1938, American distribs were able to secure an agreement from the Japanese government which allowed a certain number of new features into Japan for distribution each year. No portion of the loan total includes revenues of U. S. distributors in Japan during 1939-40-41.

'Wanted Wings' Flutters In B. A. to $4,000

Buenos Aires, Aug. 5.

Lack of any new picts with star appeal and holdovers in several downtown houses let the cobweb spinners get a head start on the ticket windows here this week. Only feature was the surprisingly good draw of 'Lady Vanishes,' English-[illegible] here. It clicked nicely to an estimated $15,000 in pesos at the Broadway.

Other estimates, all given in pesos currently at 26c U.S. (4.19 to the U.S. dollar) follow:

Ambassador (Lautaret and Cavalo) (1,400; $2.50, $2, $1.50)—'Great Lie' (WB.). pretty good $20,000 for a second week. First week, $30,000.

Ideal (Lococo) (1,046; $3, $2.50)—'I Wanted Wings' (Par). Surprisingly weak $17,000 attributed to the fact that stars are little known here and defense theme is n.s.h. for Latin America.

Rex (Lautaret, Cavalo and Cordero) (3,305; $2, $1.50)—'Men of Boys Town' (M-G). Okay second week (five days) for $16,000. First week drew an estimated $35,000.

Normandie (Lococo) (1,420; $2, $1.50)—'Kitty Foyle' (RKO). Excellent $15,000 for the second week of this second run.

Monumental (Coll and Di Fiore) (1,330; $2, $1.50)—'Yo Quiero Morir Contigo' ('I Want to Die With You') (Pampa-Argentine-made). Satisfactory $12,000.

Opera (Lococo) (2,500, $2, $1.50)—'Second Chorus' (Par); $22,000, pretty good.

Broadway (Lautaret and Cavalo) (1,863; $2, $1.50)—'Lady Vanishes' (Handled in S.A. by Distribudora Panamericana); $15,000.

Suipacha (Lococo) (950; $2, $1.50)—'Little Men' (RKO). Very weak $6,000. Purely U.S. interest and lack of names put this on the skids for here.

'Grapes' Gets Press OK, B.O. Nix in Hungary

Budapest, July 17.

Preceded by great expectations, 'Grapes of Wrath' (20th), despite excellent press notices and good word-of mouth rep among the intelligentsia, had a limited run in both first-run theatres where it was presented.

With all due appreciation, especially of Jane Darwell's performance in the part of Ma Joad, universal verdict was 'too dismal for Magyar audiences.'

Kinematograph Society Nixes Nixing of Duals To Save Raw Stock

London, July 29.

Meeting last week (22) of Kinematograph Renters Society definitely quashed idea of eliminating dual bills, an idea advanced as most plausible means of meeting Government's request for economy in film stock. Instead, new zones are likely to be created, in particular to the London releasing area, for e saving of from 15% to 17%.

Idea, too, has gained ground that nixing of title footage would result in saving several thousand feet of film. Sam Eckman, Jr., however, pointed out that credits are a contractual matter and any elimination must receive a Hollywood okay or clarification. Metro exec also went on record that the censor certificate affixed to all films is a major waste which can easily be cut. Certificate takes about 15 feet of film and has an obligatory screening only in some areas.

Recommendations are to be taken up with Board of Trade.

Quent Reynolds' Rib Of Goebbels as Short

London, July 29.

Ministry of Information has arranged to make a short around Quentin Reynold's recent ribbing of Nazi publicist Goebbels. Film will be titled 'Dear Doctor,' phrase Reynolds used in opening his broadcast. Ian Dalrymple is to produce for MOI.

Quentin Reynolds had several weeks of vaudeville personals offered him here at 300 pounds, but decided he had better query Prime Minister Winston Churchill on whether or not to accept it.

The P.M. apparently cued him to the contrary.

Maidment Quits Col.

London, July 29.

George Maidment resigned his secretaryship of Columbia early last week and will be replaced by H. H. Bramwell and F. G. Hill, operating jointly.

Maidment's bow-out came as e surprise and no statement la issued. He'd been with Col. since its incep-[illegible]

WB's Buy Into Maxwell Theatres Officially Announced in London; Control Remains In British Hands

London, Aug. 12.

It's been officially announced here that a contract for the sale to Warner Bros. of 2,000,000 ordinary (common)shares of Associated British Cinemas, Ltd. (John Maxwell) has been signatured. Board of Tradé has no objection to completion of the transaction, which involves a substantial contribution of dollar exchange by Warners to the Government treasury. The deal has been in the unconfirmed stage for some weeks.

Control remains in British hands. Proposals will be made to the Board of Corporation regarding the nomination of representative directors by the widow of John Maxwell and Warner Bros., and these arrangements will be submitted to shareholders for confirmation at the next annual general meeting.

The transaction appeared in danger of bogging down completely during the past fortnight.

Largely in U. S. Dollars

It's understood that the new offer called for the payment of a bigger proportion in American dollars than originally suggested. Last reported sum for the purchase of around 49% interest in Associated British was nearly $4,000,000. Max Milder, Warners' managing director in Great Britain, returned to London recently after important huddles with top executives of the company in N. Y. and Hollywood.

A report is that arrangements already have been made for installing the Warner system of operating theatre circuits. It is also understood that Milder conferred with Joseph Bernhard, Warner Theatres circuit chief, while in the U. S. and is keeping in touch with him on the entire setup.

While unconfirmed thus far, it is stated that the deal, when perfected, likely will include frozen funds of WB in Britain. Heretofore, the Board of Trade has rejected requests of U. S. film companies to employ frozen funds for such purposes. Either that, or a partial unfreezing of certain funds of American distribs here appears in prospect.

Durbin Diet

London, July 29.

Leicester Square theatre, now reopened after extensiva damage by bombs, will introduce a special week of Deanna Durbin features. It's planned to show ona each day, six subjects in all, teeing off with 'Three Smart Girls.'

Deanne Durbin was biogrephied over the radio by BBC not many weeks back. Resultant flow of mail may have influenced Universal distribs here to cash in on the star's fans.

Over 100 London Theatres Closed By Bombings, Etc.

London, July 29.

Recent report from London branch of Cinematographers Exhibitors Assn., indicates number of theatre closings in tha area to be over 100. Bombings, and business conditions through evacuation, are stated to account for greatest portion of these. It does include some houses which have not renewed their subscription to the Assn.

Prior to war, membership was 650.

'Hamilton' Wow In Havana at $6,600

Havana, Aug. 3.

Hugo del Carril's personal appearance continued to wow them at the Nacional theatre to the tune of $4,000 last week, but 'That Hamilton Woman' at the America did record b.o., ringing the bell at $6,600, a new summer high.

In general other grosses upped a little.

Other Estimates for Week of July 27

Fausto 'Penny Serenade' (Col, repeat) $1,400, poor.

Encanto—'They Dare Not Love' and 'The Face Behind the Mask' (Col), $1,200, way off.

Radio-Cine—'The Santa Fe Trail' (WB, repeat), $2,000, fair.

America—'That Hamilton Women' (UA), $6,600, big.

Nacional—Continued appearence of Hugo del Carril, Argentina's singing idol, $4,000, tops.

Payret—Local vaudeville, $1,800, [illegible]

KASTNER QUITS UA AS EUROPEAN MGR.

Lacy W. Kastner, European manager for United Artists, handed in his resignation last week. His work will be handled in the future from the N. Y. office, since the bulk of the larger European market has been taken over by Hitler.

Kastner arrived in the U.S. about two montha ago. He left over the weekend for the Coast, where he [illegible] in about 18 months. He la undecided about future plans. Kastner had been with UA about 13 years.

Company'a foreign business in Great Britain is handled jointly by George Archibald and Teddy Carr. Latter is still in the U.S., but plans returning to London the latter part of this month.

Hungarians Must Play 33% Home Pictures

Budapest, July 17.

Government order, just issued, decrees that until further notice at least 33% of program presented at all motion picture theatres of Hungary must consist of locally-made Hungarian-speaking product. This applies to full-length features only. Since showing of official Hungarian newsreel is compulsory anyhow, newsreels and educationals are not involved.

Compulsory ratio of home product previously was 20%, and in the past year, 25%.

Dublin OK's 'Divorce'

Dublin, Aug. 12.

'I Want a Divorce,' Paramount's comedy feature, which was orginally banned by authorities here because of the theme, has been passed by the censors after the title had been changed to 'Tragedy of Divorce.'

Orginal ban was made because of the picture's exposition of divorce.

Dave Rose Cites Prod. Difficulties In England; Sees Quota Modifications

David Rosa, Paramount's managing director for Britain, intimated before leaving for England Saturday (9) that the British quota law on pictures might have to be modified to fit war-time conditions. Such modification would be made for the next British quota years, which starts next April 1.

Rose was tha foremost advocate of altering the current quota law to a monetary basis rather than the previous one based strictly on footage.

Instance of how difficult it is to produce on the British Isles was cited by Rose regarding 'Hatter's Castle,' latest Paramount feature being produced in England. It was scheduled to be finished in seven weeks, and will take at least 12 weeks, with finishing dale now set for Aug. 15.

Film will cost around $400,000, also considerably over Par's original budget. Cast includes Emlyn Williams, Robert Newton, Deborah Kerr and James Mason, last being a British legit player who was described by Rose as being a fine prospect.

Par will start on 'Admirable Crichton' just as soon as Rose returns to London. Anthony Asquith will direct, but Rose admitted he wes unable to get the British actors in Hollywood he wanted for the picture.

Greatest problem confronting American producers attempting to comply with the British film quota law is in securing suitable stars to enhance the boxoffice possibilities of the films, Rose said. This is essential if the producer is to break even or maybe show a profit. Scarcity of players and technicians to go around presently is forcing each American company to produce only ona feature at a time.

Rose said that about 90% of the films shown in Britain's theatres today are supplied by American distributors. Fact that business in British cinemas is the best in years was easily accounted for by the Paramount manager. He pointed to more money in circulation on the British Isles than normally, with this making plenty of coin available for amusements since everything else is rationed.

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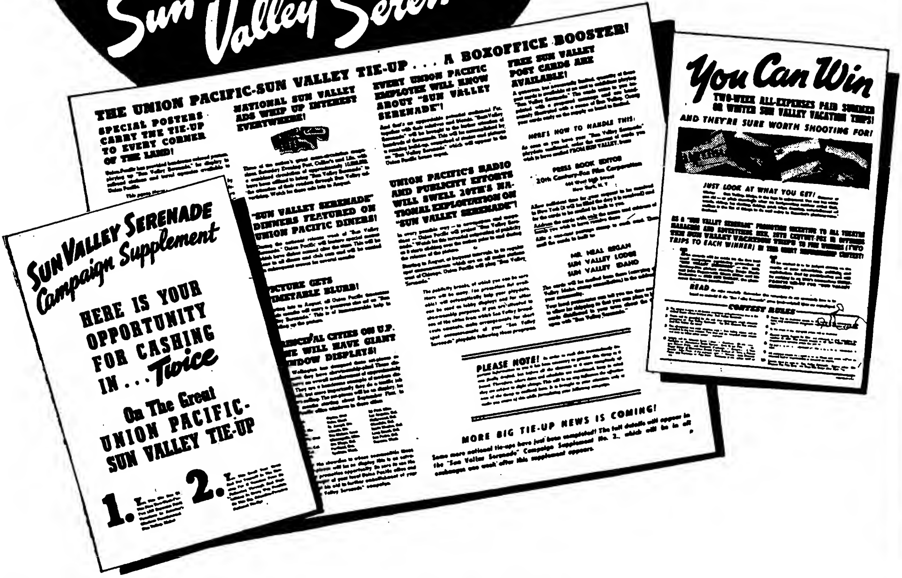

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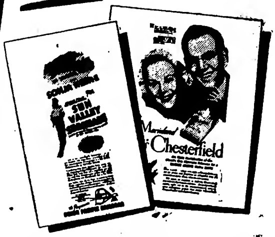


As we go to press, word arrives of other great co-op ads, tie-ups, box-office boosters . . . now being consummated!

MUSIC HALL, N. Y.

Russell Markert production, settings by Nat Karson, costumes, Willa Van, executed by H. Rogge, lighting by Eugene Braun; Richard Leibert at organ; Erno Rapee, Frank Nowicki, Jules Silver conducting 'William Tell' overture; 'A Summer Medley' presentation, dances by Florence Rogge, with Paul Haakon, Muriel Gray, Nicholas Daks, Louise Fornaca, Johnny Woods, Rockettes, Duci de Kerekjarto, Selma Kaye, Mario Berini, Glee Club; 'Here Comes Mr. Jordan' (Col) reviewed in VARIETY, *July 30, '41, and March of Time.*

The Music Hall has a happy blend of stage and screen, not the least of which is the 'Mr. Jordan' feature (Col) and March of Time's new subject on Hitler. But the stage portion is particularly worthy.

Apart from the 'William Tell' overture, which is the 'Sweet Adeline' of symphonic entr'actes, the 'Summer Medley' is appropriately seasonal and varied. Imaginately staged and decored by Markert and Karson, Paul Haakon's Harlequin to Muriel Gray's Columbine, with Nick Daks as Pierrot and Louise Fornaca, backed by the corps de ballet, discloses some plain and fancy terping. It's a beautifully executed ballet, of great credit to all. Haakon, Daks and the two femmes are finished pirouetters indeed.

Johnny Woods' mike and pix impressions, now standard and seen around in the other Broadway presentation houses, clicks, as do the Rockettes, per usual. However, they're spotted this week in midriff, as a stage-break, prior to the Romany conceit, which constitutes the fourth portion. Duci de Kerekjarto, standard violinist, is appropriately torchy with his wailing 'Gypsy Echoes' although he would probably be a bit of a wow were it announced that he recorded 'Intermezzo' under the nom-de-Decca of Albert Kerry. However, his 'Dark Eyes,' 'Two Guitars,' 'Play Gypsy, Dance Gypsy' and kindred stuff registers against a traditional openwagon setting. A recalcitrant waterfalls to right somehow didn't function too well opening night, but in toto Karson has provided a highlight scenic background. Selma Kaye and Mario Berini sing the principal vocals backed by the Glee Club (Irving Landau, director), et al.

Abel.

STATE-LAKE, CHI

Chicago, Aug. 9.
Cass Daley, Morgan and Randell, Senator Murphy, Rajah Raboid, Consolo and Melba, Dorothy Hild Ballet (12), Walter Davidson House Orch (12); 'I Was a Prisoner on Devil's Island' (Col).

Just straight vaudeville, but good standard acts make this week's bill a winner.

Preceding the regular stage show, mind reader Rajah Raboid does a 20 minute stint of answering questions from the audience while blindfolded. Okay as these turns go, Raboid gets good reaction and is a pretty fair showman. A midnite spiritualistic seance is planned for his closing night, Thursday (14), and all buyers of tickets in advance are offered private consultations with Raboid following each show.

Opening the regular stage show, Dorothy Hild Ballet (12) is on for a fast jazz number, which discloses the gals to be cute, shapely and good hoofers. An offstage announcement brings on Morgan and Randell, monocled hand-balancing team, who work in a slow casual British manner that is surefire. Tricks are good, display strength and control.

Senator Murphy is back again with his familiar line of political chatter which is made to order for this family house. Murphy has brought his talk up to date and succeeds in gathering plenty of laughs.

Ballroom dancing of Consolo and Melba is suave, distinctive and well received.

Holding down the next-to-closing spot, Cass Daley gives out with her usual exhibition of funny faces and body contortions, selling her comedy songs solidly. Gal is a swell performer and knows how to sell material. She had to beg off.

Dorothy Hild Ballet closes the show with a novel routine, wherein the gals dance with male dummies. Clever and entertaining.

Biz good second show Saturday (9). *Loop.*

STEEL PIER, A. C.

(MUSIC HALL)

Atlantic City, Aug. 10.
Abbott and Costello, Gil and Bernice Maison, Catherine Harris, The Ghezzis (2), Gae Foster Ballet (16), Ben Yost Singers (8), Dick Dana, Pinkie Lee, Bobby Morris, Ryan and Benson, Walter Morton; Music Hall Orch.

Bud Abbott and Lou Costello return to Steel Pier, one of the originating locales for their present act, to receive outstanding ovation. A huge crowd overflowed the Music Hall, at show caught Sunday (10), and applauded, whistled, and cheered appearance of the comedians.

It took a little time for the team to get started, but then, at this catching, audience laughed before points of gags were reached. Customers clamored for more, but act was shortened, as nine shows were skedded for day (Sunday), record for season.

Preceding A-C ghost sequence, Gae Foster girls appear in effective number in keeping with theme of revue, 'The Ghost Rides High.' Gals appear as skeletons, with lights darkened.

Catherine Harris does some snappy taps on her toes. Her rhythmics on one foot bring excellent response and encores with trucking routine done entirely on her toes.

Gil and Bernice Maison, with monkey and dogs, put over amusing number. Larger dog brings laughs by disobeying master's commands. Tiny dogs walk on front paws and balance themselves on Maison's hand. Antics of monkey also good for plenty of laughs.

Paul and Nino Ghezzi do one of the best hand-balancing acts seen in these parts and audience's response was almost continuous at this catching.

The Ben Yosters warble 'We're Riding High' and score heavily with theme songs of various bands, letting audience identify them. Gae Foster girls okay in second number, which is lively and tuneful, and wear attractive blue and white costumes with blue plumed bonnets.

Dick Dana emcees and straights for comedy bits featuring Pinkie Lee, Ryan and Benson and Bobby Morris.

Harry James' orch in Marine ballroom; three films, aerialists and circus, water sports, Gautier & Co., Sharkey the seal, Children's Theatre, Hawaiian and Alex Bartha's orchs among other attractions on pier. *Carter.*

TOWER, K. C.

Kansas City, Aug. 9.
Fred Scott, Lloyd and Willis, Jack Holst and Milady, Lionel Kaye with Kathleen, Lester Harding, Herb Six Orch, Bud, Bert and Glo; 'Sunset in Wyoming' (Rep).

Show is in the usual vein, some better spots, some less impressive, and a barely average 44 minutes in all. There is a semblance of a name in Fred Scott, who was booked by manager Barney Joffee between his film chores. Possibly Scott's name will mean a bit more a year from now, as his work in films thus far hasn't been handled by a national distributing organization. A new setup with Monogram will likely get his celluloid into more spots, with a resultant improvement in marquee strength, but at this date there is little in the name.

After a medley of service songs by the Herb Six band, stage is turned to Lloyd and Willis in a terp turn. Three routines are ordinary except for the twirling ability of the gal. Theme begun by the band is followed by Lester Harding, who runs his baritone over 'Till Reveille' in acceptable manner. Acrobatic niche is filled by Jack Holst, former (1932) Olympic performer. Work of tossing himself between turning bars and twirling around them is first rate, but act lacks presentation and has light pitch despite nice looking femme partner. In the amateur contests Joffee discovered a condensed floor show offered by three kiddies, Bert, Bud and Glo. Two boys furnish strong accompaniment for the girls singing and dancing. Strictly cute.

Toward closing show has a better moment or two, one provided by Lionel Kaye. Works a clever patter around his mediocre magic tricks, and gets across line of chuckles with aid of his partner, Kathleen, as foil. One stunt of pulling fully loaded glass of beer or milk from his trousers pocket rings the bell.

Scott gets the closing stanza, and while billed as the singing buckaroo from Hollywood and dressed as screen cowboy, he confines his bit to three tunes. His singing rates better than the usual screen six-gun toter and has an outdoor twang to it. Medley of range songs, 'San Antonio Rose' and 'Love Song of Renaldo,' all get across nicely. Act could be more rounded with a possible line or two of chatter, especially since Scott is a newcomer to the vaude patrons and not without personality. For future vaude his singing will serve as a basis of an act, but will have to be garnished. *Quin.*

Kayoes Bicyclers

Hollywood, Aug. 12.

Fox-West Coast is saving $700 weekly by abolishing film bicyclers. Theatre chain eliminated the practice when taggers started to organize.

Circuit had been getting along on 12 to 14 prints for up to 25 houses. Exchangemen squawked but to no avail.

STATE, N. Y.

James Barton, Beverly Roberts, Duval, Six Willys, Eddie Rio & Bros., Ruby Zwerling's house orch; 'Billy the Kid' (M-G).

James Barton is reminding those who remember the Palace of what vaudeville ain't today. How rarely theatrical virtuosity is viewed in the modern showplaces and how vivid this regular absence is made to seem by an occasional sample. Of course there never were many virtuosi of vaudeville at any one time. But at the Palace in the big days they were plentiful compared to now. Including—don't forget—all those from the British music halls who now don't come over (1) because there's a war and (2) because unless they also play night clubs there isn't enough work over here to come for.

It's still quite a sight to see a guy like Barton work. Song stylist, dance stylist, character actor and comedian, the man still can bring an audience up to the verge of cheers. It was instructive, too, at the State to hear persons who were seeing him for the first time suddenly express amazement as his talents unfolded. The hoofing session after the hot song and the Irish drunk affair was the clincher.

Another reminder from Barton is how to build a single situation, or plot thread, into a full, rounded comedy routine piling up the giggles and holding an audience in enraptured grins. Not much of this kind of trouping is seen around today, either. (It would be good to see Will Fyffe again!) The progressive intoxication of the story-spinning Irishman and the comic vagaries of his mentality is a joyous episode.

Barton came where he was expected—next to closing. The bill opens with Duval, a debonair maker of illusions with smoke and flags who works with easy ingratiation. He clicks.

Eddie Rio and Bros. prove a mild deucer, using mechanical rather than inspired comedy devices. Their first hoofing bit is entirely standard unison work without originality and sets a slow pace. They do better later, but the material and routining needs freshening up throughout. Talk is pretty blah especially. The comedy routine with the prop horses gets laughs, but in view of the United States government's wish to improve Latin-American relations it seems a gratuitous affront even in fun to call themselves Mexican bandits, when they could easily be something else. Reference is without value to the act. Hasn't the booking office heard about Pan-Americanism yet?

Beverly Roberts' material is not stereotyped. Neither, at moments, is it surefire vaudeville. But on the whole the lady is a trouper who works hard, displays lots of aplomb and works with what used to be called authority. One song celebrates the night-prowling Latins as lovers, with an implicit slur on Yankees as good workers, but bum wrestlers. Nevertheless, America itself is lyrically hailed in her finale, which has a travel bureau angle on seeing America at last (not first) and finding it pretty nifty.

The Six Willys, closing the show, are, like many a show-closer, solidly talent every second. Not content with some extraordinary group juggling and club-throwing, the various members do flip-flops, ladder balancing, and assorted gymnastics in a mass exhibition of sheer versatility which, group-wise, is the match of the versatility just unfolded by Barton. *Land.*

PROCTOR'S, NEWARK

Newark, Aug. 11.
O'Connor Family (3), Peg Leg Bates, Robberts and Weis, Maxine Bros. & Robbie (3), Evelyn Wilson; 'Reluctant Dragon' (RKO) and 'Accent on Love' (20th).

Proctor's current show, with a neat balance of singing, hoofing and novelties, stands above par in both quality and length. The five acts, spotlighted Monday, Tuesday and Wednesday evenings of this week, cover 65 minutes.

Patsy O'Connor, former child feature of 'Panama Hattie,' does some time singing and got a terrific hand. Socko audience response came after Patsy's rendition of 'Let's Be Buddies,' which she did in 'Hattie.' Girl has the cooperation of her grown-up brothers Donald and Jack. Donald sings, Jack jokes, but neither helps sis very much. Act is too long, and could be improved by having brothers spoof less and Patsy vocal more.

Peg Leg Bates, one-legged colored dancer, got show's biggest hand opening night. Bates has speed, versatility and pep, putting his artificial leg to plenty of intricate use. His one fault is his excess verbal emphasis on his physical condition, too little on his real business, which is dancing.

Ballroom dancing is kidded by Roberts and Weiss, male and female. There's no rough stuff here, but much hoofing that is not only comic but also clever. Act slumps at end when partners imitate an American and Englishman dancing the boogie-woogie.

The Maxine Brothers and their partner Bobbie, a small white dog, are okay during the act's early moments. But they haven't enough material to keep things going at an enjoyable clip.

Least clicky of Proctor's acts is that of Evelyn Wilson. Miss Wilson sings popular songs fairly well, but not unusually so. She begins with straight singing. That's all right. But she turns sour when she imitates a female drunk and a singer of comic operetta. These aren't funny.

House was crowded opening night, Monday (11). *Jaff.*

Majestic, San Antonio

San Antonio, Aug. 9.
Abe Lyman Orch (16), 3 Sailors, Stapletons (2), Ben Yost's Varsity 6, Rose Blane, Billy Sherman, Ernest Hauser House Band; 'Ringside Maisie' (M-G).

Interstate theatres throughout Texas are observing the 35th anniversary of Karl Hoblitzelle, its prez, as a Texas amusement pioneer. This is the first of two big stage shows lined up to tour the circuit.

This week finds Abe Lyman orch highlighting a fast 70-minute show that has the audience asking for more. Layout opens with Ernest Hauser's house band in the pit playing 'The Star Spangled Banner.' To the theme of 'California Here I Come' curtains part for Lyman's outfit. Band continues to feature a special arrangement of 'Melancholy Baby,' highlighting the voice of Billy Sherman and boys of the band as a glee club.

Ben Yost's Varsity Six are heard effectively in Victor Herbert songs and a college medley.

Wally and Vernon Stapleton turn in a neat tap turn aided by clowning for a nice reception.

Highlights are Rose Blane and Sherman. Miss Blane has a boogie woogie style and had to beg off when caught. She has a nice personality and is made to order for the rug-cutters. On the sentimental side is Sherman, heard in a pleasing rendition of 'Dolores' and 'Beguine.'

Chief funmakers are The Three Sailors with their knockabout. Slightly corny and climax with a rope-skipping bit which had the audience applauding. It was announced that the boys had to curtail their routine due to the fact that one of the members was injured returning to San Antonio from an army camp where the entire company had gone to entertain the soldiers Friday (8).

'Sing a Song with Lyman' is a novelty audience sing contest introduced here by the orchestra.

Show is closed with an Irving Berlin medley. Excellent lighting effects are used throughout, with the violin section effect on 'Russian Lullaby' taking top honors.

Supper show caught opening day had a full house. *Andy.*

EARLE, PHILLY

Philadelphia, Aug. 8.
Frankie Masters Orch with Phyllis Myles, Buddy Shiffman, Lane and Ward, Arnaut Bros., Dennis Day; 'Ringside Maisie' (M-G).

There's a little more strength to the stage layout this week, thanks to the appearance of Dennis Day, Jack Benny's bashful tenor. The guy could put a little more oomph into his chore, however, if he would get some of that material that the writers of the Jello show whip up for the Sunday night stint. While he's singing, Day is very good, but his in-between gags would be better left unsaid.

Day's tunes are well adapted to his voice and his shyness—he seems almost frightened—helps keep up the illusion of a helpless kid that he's built up over the ether. He's introduced by a recording of Jack Benny offstage. When caught he sang 'Amapola'—in English and Spanish—'My Sister and I,' 'Reverie' and an Irish ballad, 'The Only One for Me.'

The Arnaut Bros., last seen here on Jack Lynch's Walton Roof, are plenty entertaining with their standard turn including some dextrous fiddling and their comic finale in which they imitate birds. It's novel and always amusing. They got a terrific hand.

Lane and Ward hold down the No. 1 slot with adroit terping and acrobatics.

Frankie Masters' orchestra has a neat but not spectacular way of presentation. Like many of the bands recently gandered here, the Masters outfit needs a few novelties to make it a topnotch stage click. Masters, however, has a pleasant personality.

After teeing off with 'Aurora,' he brings on his femme vocalist, blonde Phyllis Myles, who registers well with her deep-voiced rendition of 'Blue Champagne' and 'Green Eyes.' Also spotlighted by the band is Buddy Shiffman, who proves to be an excellent craftsman on his clarinet soloing of 'Long Long Ago' and other tunes.

House well-filled when reviewed Friday afternoon. *Shal.*

HAMID'S PIER, A. C.

(HIPPODROME)

Atlantic City, Aug. 10.
Belle Baker, Uncle Don, Ray Mayer and Edith Evans, Four Dowling Girls, Dave Seed and Lillian White, Marten Brothers and Fayne; 'Rags to Riches' (Rep).

Belle Baker is the show at Hamid's Pier this week. Despite the strongest competition on the rival (Steel) pier, with p. a. of Abbott and Costello, Hamid's drew largest crowd of season at show caught Sunday night (10).

Miss Baker first sings 'Argentina' and follows with mirthprovoking 'Professor Iz.' Then swings her audience from chuckles to solemnity with her dramatic interpretation of 'The Last Time I Saw Paris.' At this catching audience responded with hand clapping, whistling and cheers. La Baker encored with medley of her old songs, 'Alabamy Bound,' 'I'll Be Loving You,' 'Ten Baby Fingers,' 'All of Me,' and 'Blue Skies' to take three bows, and came back with brief comedy yarn. Crowd still asked for more and Miss Baker generously responded again with novelty song number, after which she begged off.

Ray Mayer, in tengallon hat, and Edith Evans please in comedy song and patter. Mayer m.c.s for entire show. Miss Evans' warbling of 'Thank the Man Upstairs,' goes over well. They're a vet team, he more recently having been in pix.

Uncle Don, of the children's radio program, received welcome from the family customers. Radio spieler's appearance was for this one day only.

The Four Dowling Girls have a neat turn, including acrobatics and roller skating. Dave Seed, diminutive comedian, with Lillian White in daffy antics, is good for laffs and Marten Brothers and Fayne have nice routine in modern dance number.

Mal Hallett's orch in Ballroom of the States; Bishop's Marionets; Terrell Jacobs' Circus; wild animal show, Princess Yvonne, and fun house are among other attractions on pier for 75c. admission. *Carter.*

LYRIC, INDPLS.

Indianapolis, Aug. 8.
Clyde McCoy Orch (12), Bennett Sisters (4), Freddy Stewart, Bob Nelson, Rigoletto Bros. and Aimee Sisters, Keaton and Arnfield, Sylvia and Clemence; 'Bullets for O'Hara' (WB).

Once more Clyde McCoy tucks his trumpet under his upper lip and totes it into the Lyric for his annual seven-day stay. The natives of this part of the state are loyal, and once they've met a band leader and liked his wares they turn out on subsequent appearances to bid him welcome, as with McCoy.

McCoy keeps the band working during the 60 minutes and has with him three time-proven vaude acts to lend variety to his modern tempos. After the 'Sugar Blues' intro, McCoy handles the vocal on a boogie tune called 'Tear It Down' and continues in the same groove as Bob Nelson gets a spot at the ivories on 'Little Rock Get Away.' The Bennett Sisters, who are on stage throughout, come down front to beat it out on 'Ragtime Cowboy Joe' and 'You Made Me Love You,' following with a unison tap dance which is strictly amateurish in execution.

Later, McCoy trumpets 'Basin Street Blues.' Freddy Stewart, band vocalist, follows with 'Berkeley Square' and 'Hush of the Night.' Stewart struggles with a falsetto rendition and makes agonizing faces while he squeezes out the notes. He's new and may smooth out later. At present the water is too deep.

Stewart joins the Bennett Sisters to make it a fiyesome on 'Daddy.' McCoy then gives the full treatment of 'Sugar Blues,' encoring with 'When Day Is Done.' For the final curtain, the entire company goes through a comedy version of the 'Conga.' It's a weak closeout.

Sylvia and Clemence are the first of the added acts to appear. They're old-timers at this house but still click plenty with their mayhem done to music, indulging in comedy dances and knockabout acro. The Rigoletto Brothers apparently have everything in their act but a trained dog. They open with magic tricks, work in some acrobatics, have some comedy gags, and appear as a dual version of the old one-man street band. With them are the Aimee Sisters, who appear briefly in a military dance.

Keaton and Armfield are another of vaude's perennial boy and girl plots, the wisecracking, nifty dresser and the deadpan girl. It's been good for laughs for years and it still gets the chuckles this week. New angle is changeover of femme from a scarey-puss to glamour babe while doing a strip tease and changing makeup on stage.

Those who take their stage shows weekly will be pleased with this bill currently at the Lyric, while those who can take it or leave it alone won't be pulled in by the urgent recommendation of any witnesses who have seen it.

Biz fair at third show Friday (8), opening day. *Kiley.*

STANLEY, PITT

Pittsburgh, Aug. 8.

Shep Fields Orch (14), Gil Lamb, Lathrop and Lee, Dorothy Allen, Pat Foy; 'Ringside Maisie' (M-G).

Nothing ventured, nothing gained —and so Shep Fields is venturing considerably on his new and revolutionary (in the band world, anyway) setup. There's nary a ripple in his new rhythms, and in its place is muted music, both swing and sweet, provided by nine reeds and the conventional rhythm section. It's completely listenable melody-making but there's just the slightest note of monotony that creeps into it around the three-quarters mark of his current show.

That, however, may not be a basic fault. Reason could possibly be in Fields' routining since he doesn't start mixing 'em up soon enough. Emphasis almost all the way through is on sweet and it isn't until pretty late that Fields sets out to prove that his woodwind outfit can also appeal to the jitterbugs with some sho-'nuf swing. Band might do well, for stage work anyway, to inject that demonstration earlier and alternate more frequently. For a large dose of sweet played almost exclusively with reeds can in time get to sound slightly like chamber music.

No doubt that ex-rippling rhythm maestro has corraled a flock of expert tooters for his new experiment. They do everything but make those saxes and clarinets talk, doubling on oboes and flutes as well, but there's still a certain body missing in this kind of music. A hot trumpet lick and a slithery trombone tone can sound mighty good at times. For the first 10 minutes, what Fields is dishing up now sounds great, then it begins to sound too much the same. Arrangements might be made more pointed in order to get a little more color into the tones, and the rhythm section could possibly be featured oftener to alternate the emphasis.

Fields is doing a good public relations job on the stage with his current setup, explaining to the audience exactly what he's trying to do and making the spiel very gracious, not to mention convincing. Audience reaction today (Friday) was good at the getaway and got better as the day progressed. Band is carrying two vocalists, Dorothy Allen and Pat Foy. Gal's a looker, with plenty of s.a. and voice to match, and Foy has a corking set of pipes but needs to relax. Sings with a dead pan that doesn't match what he's selling and could be terrific with a personality-polish. Even as he was, opening day mob couldn't get enough of him.

Stanley show has two acts in addition to Fields. Gil Lamb, going from here to St. Louis Muny opera for 'Red Mill' and late of Al Jolson's 'Hold On to Your Hats,' tore the house apart with his loose-limbed tomfoolery. Still doing the mouth organ howl with Tommy Sanford, using the swallowing routines for a finish, but he also has some new stuff since last year and his impression, while seated, of a jitterbug watching the stage show at the Par (N. Y.) theatre is one of the funniest pieces of business on record. Lamb has the puss and the legs to make it a great routine and he cleans up with it. More than just a clean-up; in fact, it's a panic. Other turn is dance team of Lathrop and Lee, formerly Lathrop Bros. and Virginia Lee, but down to just one man and a girl now. They're both crack hoofers, doing the smart, sophisticated steps they used to do as a trio, and the duet registering almost as solid'y, although not quite, as the former threesome. *Cohen.*

ORPHEUM, L. A.

Los Angeles, Aug. 6.

Faith Bacon, Wally Guterman and All American Girl Orch (15), Marian Manners, Elizabeth Talbot Martin, Carlos Romero line (10), Ross Sisters (3), Peggy Ryan, Mickey Anderson; 'A Shot in the Dark' (WB) and 'Bachelor Daddy' (U).

With nothing more promising than a title, 'Sweater Girls on Parade,' and fan dancer Faith Bacon for the marquee, Sherrill Cohen has come up with a pretty solid variety show. Peggy Ryan, from cast of 'Meet the People,' serves up one of the tastiest tap routines gandered here in many months. She's an adept terper with some intricate twirling ideas that attain flash proportions. Elizabeth Talbot Martin, another 'Meet the People' alumna, in a satirical turn, tops the show with novelty takeoffs on Eleanor Roosevelt, Katharine Hepburn, Greta Garbo and Aimee Semple McPherson. Miss Martin, who also m.c.s, has wisely restricted herself to four impersonations, always using the same material, a doggerel recitation entitled 'Where Has My Little Dog Gone.' The McPherson rendition is possibly the zaniest and a panic with the audience.

Faith Bacon shares honors with Misses Ryan and Martin in lending substance to the presentation. Miss Bacon scores nicely with her standard fan routine, giving plenty of gam display which should attract a hefty stag audience before the week is out. Aside from the strip effect, She also registers on smooth, rhythmic performance value.

Wally Guterman's girl orch provides adequate musical support with one of the orchestrations a standout. Mickey Anderson, from the band, essays a comedy song and dance routine which is not too forte, while Marian Manners, a stately warbler, manages rather well with a couple of numbers.

Ross Sisters, a trio of double-jointed acrobats, uncork a couple of back-bending stunts that are paralyzers. The handkerchief tricks, as performed by these girls, are tops in that category and drew big dividends in applause. The Carlos Romero hoofing line is mostly for flash purposes with a fan ensemble near the close rather spectacular. Biz in orchestra on opening afternoon near capacity. *Mori.*

OLYMPIA, MIAMI

Miami, Aug. 9.

Yola Galli, Raymond Wilbert, Ross and Bennett, Floyd Christy and Bill Brown, Mirth and Mack, Harry Reser House Orch; 'Sunny' (RKO).

All cheers and no jeers for his neatly packaged, well-balanced bill. It's socky summer entertainment, and acts rate plus plaudits for ability to rouse stubholders from lethargy induced by the cinematic wake.

Yola Galli, late of the N. Y. Rainbow Room, is tabbed as a Latin chanteuse. She must have arrived via Scandinavia. With her Amazonian chassis and blonde locks she's a typical Nordic. Appearance notwithstanding, her pipes are definitely attuned to south-of-the-border soloing. Miss Galli has plenty of appeal, and her selections are smartly compiled. Arrangements and presentation rate plenty of bows.

Floyd Christy and Bill Brown are right in the same groove. Zanies score a homer with their slapstick acro routine. Pair are aces at biz of getting tangled up in their tricks, splicing their lifts and holds with some guffaw gags. Had to beg off.

Wacky antics of Ross and Bennett are also good for a giggle. Miss Bennett, who sounds like Bonnie Baker, gets in quota of telling shots in cross-fire patter, and is easy on the optics. Ross holds up his end as the straight man and displays some talented terps. He can eliminate the vocal ad libs though. They're not for this world.

In the deuce spot are Mirth and Mack, highstepping hoofers, whose legology is secondary to their mimicry. Pair's impression of Groucho and Harpo Marx is best ever caught here. So letter perfect it's almost unbelievable. Had house rocking.

Raymond Wilbert is a smooth juggler, but aside from fact that he does utilize continuous line of chatter to bridge the dull spots in his hoopspinning routines, he's standard. *Leslie.*

CHICAGO, CHI

Chicago, Aug. 8.

Andrews Sisters, Joe and Jane McKenna, Betty Bruce, Lou Breese Orch (16); 'Kiss the Boys Goodbye' (Par).

Here is a bang-up bill from start to finish, with plenty of name strength to bolster the b.o. Andrews Sisters are always a big draw here and the Lou Breese band also enjoys a big local following. Coupled on the same bill, they should bring a fine money week.

Betty Bruce, tall and shapely tapster, is impressive. Has nifty technic, plenty of class and ability to score well. A routine which she announces as from the musical 'Keep Off the Grass' is her best presentation and k.o. for any stage.

Familiar knockabout turn, standard for many years, is that of Joe and Jane McKenna. They've altered their turn very little in years, and there is no need to do so because their comedy adagio work is extremely funny no matter the number of repetitions.

Each time the Andrews Sisters make an appearance the boxoffice receipts get bigger, the reception louder and the customer acclaim more sockeroo. Solidly show-wise, trio remains tops in the femme vocal group field. They were little short of sensational with these customers.

The Breese orch has won and deserves a solid place in the hearts of the Chicago mob. It's established in town by stage and radio showings and serves a brand of music that's a delight at all times. Band does a particularly outstanding job playing this show.

And on its own the orchestra has a lineup that's highly satisfactory, and this audience kept asking for more. Aggregation does choral work, swings it out hot, delivers some good hokum clowning, and there are some standout specialties, such as Barry Warren as vocalist and Skip Morr on the trombone. Breese himself continues to make a fine stage appearance as m.c.

Business strong at the supper show Friday (8). *Gold.*

EMBASSY, N. Y.

(NEWSREELS)

Interesting insight into how Russia has been able to keep the German army at bay is obtained here this week from a Russian-made newsreel which carries the Paramount imprint. This reelage, which is astutely edited and given an enthusiastic narrative via its soundtrack, draws much plaudits from the audience and proves by far the most exciting event in the hour's runoff.

The Russian reel shows the Soviet's tanks and fighting planes in action along the front; Stalin and the British Ambassador, Sir Stafford Cripps, signaturing an agreement for British supplies; Ukraine peasants rushing to guerilla positions; demolished Nazi planes and Nazi prisoners, and Russian women in industry and at home. The exposition of guerilla tactics is especially absorbing. The equipment for this non-uniformed contingent is limited to revolvers and hand grenades. Also of revealing import is the episode in which peasants, reacting to a warning bell, rapidly proceed to move their horses, cows and other stock to the rear.

The Dutch East Indies, which currently rate as the No. 2 center of attention for world eyes, receives pictorial and commentary attention from Metro. Two clips picture the harbor of Singapore under destroyer patrol and the military preparation going on along the Malay peninsula and parts north. Metro is likewise the source of a somewhat dated incident from the conquering of Syria by the Free French and the British. An Allied troop is filmed taking possession of what is described as an abandoned fort.

Vichy enters the week's clip tableau with a saddening touch. The scene, taken by Paramount, is that of Petain greeting Frenchmen returning from German prison camps. Some of these soldiers are in tears. Another report from the European front is Universal's snapshot of Winston Churchill and Harry L. Hopkins looking over American-built planes. Universal also reflects the Far East tension with a recital of the liner Tatu Maru putting into San Francisco with a cargo of $2,000,000 worth of raw silk after lying outside the port for several days.

Paramount and Universal join in treating with humor the threatened shortage of silk stockings, while Paramount alone exnatiates on still another pressing domestic problem resulting from the war, the attempt to conserve gasoline. *Odec*

Heavy Wampum

Continued from page 3

inals than any other plant in town, buying but eight originals, 13 novels, six legiters and five mag stories. Columbia, on the other hand, has made no book purchases, laying in, instead, 15 originals, three plays and four short stories from magazines.

Warners has snaffled five originals, five plays, six novels and one short story. Universal purchased 13 originals, one novel and one short story and Republic has invested in 11 original yarns, one legiter, one novel and one magazine piece.

Writers in these parts have begun to be at their typewriters at a rollicking pace after the two most recent purchases of originals brought their co-authors rather sizeable sums. War themes, besides incurring the displeasure of Congress and providing an excuse for isolationists like Senator Wheeler of Montana to leap on the industry, haven't been too popular with film patrons.

Several Latin-American countries allow Nazi propaganda pix to be screened in their theatres while turning thumbs-down on American films that depict Hitler as an international murderer.

Nevertheless, the makers of books, plays and short stories, do continue to concentrate on productions with war backgrounds and the studios are hard put to find enough material.

Axis Wanted

Continued from page 3

velt's important recent fireside chat to the Nippon News and that other newsreels have been supplying material to Italy. In this connection, it was reported this week that the FBI is checking on these so-called leaks of American picture material into Axis countries.

All five newsreels have ducked using Nazi government warfront material, no matter how well photographed or edited, because of its obvious propaganda content. Nazis still want $75 per shipment, paid in U. S. dollars, for this propaganda newsreel material, but the real payoff as concerns American newsreels is that the German agents claim the right to editorialize the clips, with U. S. newsreels not permitted to alter the original material.

Army Shows Brodie

Continued from page 1

dispensing the $500,000 handed it by the USO.

Neither the Army nor the CC, observers vehemently declare, has exhibited the large-scale, long-range vision needed to adequately provide entertainment for a military organization that now numbers 1,506,500 men. Program has been carried out on a drop-in-the-bucket scale, as evidenced by the Citizens Committee's current coverage of almost 200 Army posts, camps and stations in the United States with four slim vaude troupes.

Blame Morale Branch

Fault is said to begin with the Morale Branch, headed by Brig. General James Ulio, and work back to the General Staff and from there to Congress. Latter has appropriated virtually nothing for morale work, although it undoubtedly would, were the representations of Gen. Ulio to his superiors and they in turn to Congress loud and continuous enough. Army itself, however, has never attempted to get the entertainment program out of its two-bit rut.

'The program hasn't bogged down,' one observer remarked. 'It just never got started.'

Apologists for the brass-hats who are so busy spending billions for tanks and guns that they can't get the coin to sharpen up the most vital point in their fighting machine, the soldier himself, explain that the Morale Branch is 'still feeling its way.' Answer to that one, by those in the know, is that a year after passage of the Conscription Act is no time for anyone to 'still be feeling his way.'

Only soldiers fortunate in the way of entertainment are those in camps within easy distance of New York and Hollywood, where public-spirited citizens and groups have got together shows. But pity the lads in Arkansas or Oregon or Texas.

Sossaman and Rankin OK

Much has been left to camp morale officers; and where there's a good one the boys have been lucky, otherwise it is too bad. Some of the M.O.s, such as Major George A. Sossaman at Fort Benning, Ga., and Capt. A. H. Rankin at Camp Upton, L. I., have displayed unusual initiative and ingenuity and provided almost a continuous round of after-hours fun for the troops in their charge. Others, unfitted by either temperament or training for morale duty, have taken the easy way.

Number of the commanding officers at Army camps have also displayed a lack of appreciation for the necessity of entertainment, as evidenced by the experiences of the CC shows. This has been particularly true in the Third Corps Area, extending south from central Pennsylvania. Some of the commandants and morale officers were not only non-cooperative, but downright antagonistic. They caused all sorts of booking headaches by cancelling shows on the least provocation and, in some cases, found it impossible to interrupt the camp routine to provide the dozen or so soldiers needed to set up the stages on the trucks carrying the shows.

On the other hand, the majority of camp commanders and M.O.'s have been highly appreciative of the meager entertainment the CC has provided. They have sent their best mechanics 200 miles to repair or tow in the seemingly constantly breaking-down trucks and turned out every facility in camp for the performers.

Competent observers feel that the CC is erring in nursing its $500,000 instead of going out and financing hundreds of shows, then yelling for more money to put on hundreds more. It's an unfortunate position, however, with jealousies existing between it and the USO over who's to get the publicity for the shows. Its press agent was canned last week allegedly for not turning in enough clippings. Internal staff dissensions have also hurt it, with a reputedly mile-a-minute turnover of employes.

Vinton Freedley, who got the mobile shows under way early in June, resigned July 1 as chairman of the entertainment division because his attention was needed on a new musical he's producing this fall. There's been a continuous search since then by exec director Lawrence Phillips for a successor to Freedley, but none has been found. John Golden has been mentioned, but won't take it inasmuch as he is already giving much time to getting service men ducats.

After considerable delay, CC last week started John Carter, Met Opera warbler, on a solo tour of eastern camps for two weeks. He's paying his own expenses and has gone to considerably more trouble than most performers would in order to get the CC and Army to arrange the bookings. Unless volunteers are anxious and persistent, or a name just too big to duck, it's said they apparently get the brush. CC has also entered an agreement with the National Theatre Conference by which it will finance an NTC man in each corps area to act as an adviser on amateur theatrical entertainment.

Criticism of the morale program of the Army—or lack of a morale program—is that whatever is not provided by donated funds is virtually self-financed. Only coin morale officers have to spend, and a good part of that must go for athletic equipment, is an allotment they get from the post exchange funds. This represents profits from sales to soldiers of cigarets, candy, stationery, etc.

Marchin' Music

Unlike European soldiers, America's army is self-conscious and refuses to sing as it marches. Morale Branch, as a result, is experimenting in providing the troops with harmonicas and ocarinas and it is said to be proving rather successful.

Not only do the instruments give the boys the spare-time pursuit of learning to play them, but the soldiers seem to enjoy tooting as they march. It takes some of the strain out of long hikes.

Experiment has been on a small scale as yet, with three grosses of the blowpipes shipped to a southern camp about three weeks ago by the USO-financed Citizens Committee at the request of the War Department.

Soviet-Nazi War

Continued from page 3

contacted. Attempts were made to reach them by telephone or otherwise, but they were reported 'out of town,' although they previously regarded clearing up the Equity charges as an 'official' order of business. Dies has been little in the press since he ran fourth in a campaign to elect a new senator from Texas.

Equity is still intent on adopting a measure barring Reds, Nazis and Fascists from being officers or employees. A new committee for that purpose was named last week, when it was revealed that the original committee was dissolved some time ago. Reason was that the chairman and others were among those who resigned from council, disgruntled over the election.

New committee on the anti-radical matter consists of E. John Kennedy, John Alexander and Roy Roberts. There is no time limit for their report on the proposed resolution. Original version was defeated because, in the form presented, it might have opened the way to discrimination.

'10 P. M. Theatre'

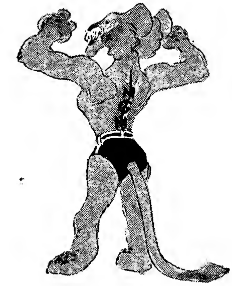
Continued from page 1

of leisurely dining leaves the reserved loges of Radio City Music Hall as perhaps the only place to go after a late dinner.

Theatre will be a revue house, not a cabaret, sans food, but with a large bar for service, a la the Metropolitan opera house. Incidentally, the 44th St. theatre, downstairs, inducts a six-week opera season of its own Oct. 14, under sponsorship of Mrs. Lytle Hull (ex-Mrs. Vincent Astor), which is when Fischer plans opening atop the roof.

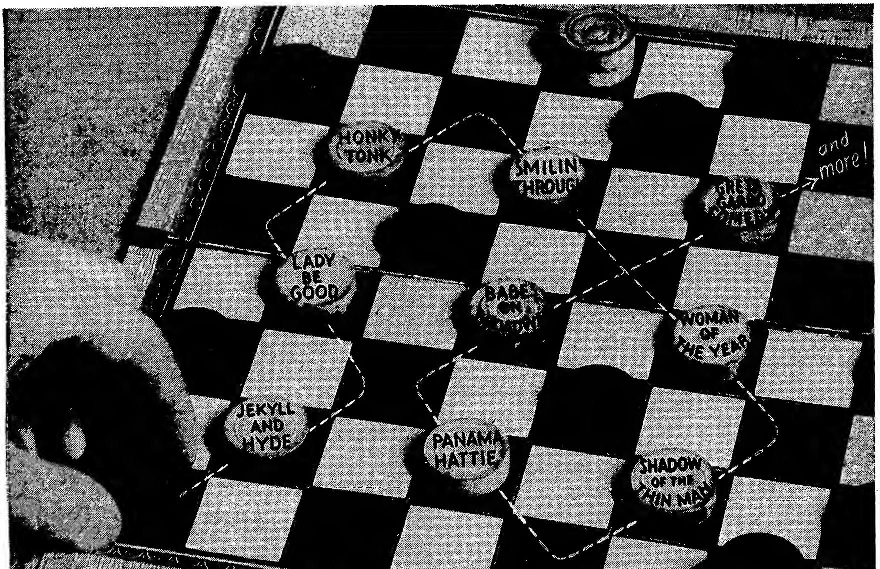
Feature of the new policy will be easy, Pullman-type chairs, with a pedestal for drinks, coffee and cigarets. Costliest item of the Bayes Roof's facelift will be those special chairs, costing around $80 each, and necessitating a $20,000 investment. Coffee, cigarets and one cigar-per-customer will be gratis; shows in two parts; bar service at intermission and after the second act of the revue, when, also, the customers will dance on the stage, akin to Fischer's policies in the past at his French Casino and International Casino ventures in N. Y.

12,000 VOTES FOR M-G-M!



THE BACKBONE OF FILM BUSINESS!

Leo is the sweetheart of the industry — 12,000 exhibitors say so.
That's a lot of accounts and Leo's so proud!
It's a new high for M-G-M and the industry.
Those 12,000 will be back again next year because
Strong ties hold Leo and his customers together.
The mechanics of distribution may change —
But not Leo!
He represents something beyond a contract.
A spirit of good-will that seeks to make business a pleasure
And a mutually profitable enterprise.
Our current season ends in a blaze of glory:
"Life Begins for Andy Hardy" a summer sensation!
(Mickey Rooney and Judy Garland together again!)
"When Ladies Meet" a hot-weather life-saver!
(Imagine 4 big stars in one show—Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall)
And now look. Yes, Leo is your all-year-'round sweetheart.



YOUR MOVE!

Just a few of M-G-M's 1941-42 prizes. Here's a list of pictures completed or in production.

"DR. JEKYLL & MR. HYDE"—*Spencer Tracy, Ingrid Bergman, Lana Turner*; "LADY BE GOOD"—*Eleanor Powell, Ann Sothern, Robert Young*; "DOWN IN SAN DIEGO"—*Bonita Granville, Ray McDonald, Dan Dailey, Jr., Leo Gorcey*; "HONKY TONK"—*Clark Gable, Lana Turner, Claire Trevor*; "MARRIED BACHELOR"—*Robert Young, Ruth Hussey, Felix Bressart*; "SMILIN' THROUGH"—*Jeanette MacDonald, Brian Aherne, Gene Raymond*; "FEMALE OF THE SPECIES"—*Rosalind Russell, Don Ameche, Kay Francis*; "WOMAN OF THE YEAR"—*Spencer Tracy, Katharine Hepburn*; "THE CHOCOLATE SOLDIER"—*Nelson Eddy, Rise Stevens*; "UNHOLY PARTNERS"—*Edward G. Robinson, Laraine Day, Edward Arnold*; "BABES ON BROADWAY"—*Mickey Rooney, Judy Garland*; "TARZAN'S SECRET TREASURE"—*Johnny Weissmuller, Maureen O'Sullivan, Philip Dorn*; "GRETA GARBO COMEDY"—*Greta Garbo, Melvyn Douglas, Constance Bennett*; "KATHLEEN"—*Shirley Temple*; "I'LL TAKE MANILA"—*Eleanor Powell*; "JOHNNY EAGER"—*Robert Taylor, Lana Turner*; "PANAMA HATTIE"—*Ann Sothern, Red Skelton*; "SHADOW OF THE THIN MAN"—*William Powell, Myrna Loy.*

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in VARIETY and the running time of prints are included.)

Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY's review and running time.

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WEEK OF RELEASE—7/4/41			
Prisoner on Devil's Island (Col) 7/30	D	70	D. Woods-S. Ellers
Barnacle Bill (M-G) 7/2	CD	90	W. Beery-V. Weidler
Murder by Invitation (Mono) 7/30	D	67	W. Ford-M. Marsh
Caught in the Draft (Par) 5/28	C	82	B. Hope-D. Lamour
Tom, Dick and Harry (RKO) 7/16	C	85	G. Rogers-G. Murphy
Moon Over Miami (20th) 6/18	MU	92	D. Ameche-B. Grable
Bachelor Daddy (U) 7/2	C	61	Baby Sandy-E. E. Horton
Kisses for Breakfast (WB) 7/23	C	81	D. Morgan-J. Wyatt
WEEK OF RELEASE—7/11/41			
Two in a Taxi (Col)	D	62	A. Louise-R. Hayden
Navy Blue and Gold (M-G) (reissue)	D	95	R. Young-J. Stewart
Father Steps Out (Mono)	D		F. Albertson-L. Grey
Forced Landing (Par) 7/9	M	63	R. Arlen-E. Gabor
They Meet Again (RKO)	D		J. Hersholt-D. Lovett
Gangs of Sonora (R[illegible]) 7/16	W	56	3 Mesquiteers
Mountain Moonligh[illegible])	CD		Weaver Bros. Elviry
Accent on Love (2[illegible]	D	61	G. Montgomery-O. Massen
Hello, Sucker (U)	C	60	H. Herbert-T. Brown
Bride Came C.O.D. (WB) 7/2	CD	94	B. Davis-J. Cagney
WEEK OF RELEASE—7/18/41			
Blondie in Society (Col) 7/2	C	77	P. Singleton-A. Lake
Son of Davy Crockett (Col) 7/9	W	59	B. Elliott-I. Meredith
Stars Look Down (M-G) 1/3/40	D	104	M. Redgrave-M. Lockwood
Arizona Bound (Mono)	W		B. Jones-T. McCoy
Shepherd of the Hills (Par) 6/18	D	98	J. Wayne-B. Field
Hurricane Smith (Rep)	D		R. Middleton-J. Wyatt
Sunset in Wyoming (Rep) 8/13	W	65	G. Autry-S. Burnette
Dance Hall (20th) 7/23	D	73	C. Romero-C. Landis
Raiders of the Desert (U)	W	60	R. Arlen-A. Devine
Rawhide Rangers (U)	W		J. M. Brown
Bullets for O'Hara (WB) 6/30	D	50	J. Perry-R. Pryor
WEEK OF RELEASE—7/25/41			
The Officer and the Lady (Col) 7/16	D	59	R. Hudson-R. Pryor
Blossoms in the Dust (M-G) 6/25	D	98	G. Garson-W. Pidgeon
The Deadly Game (Mono)	D		J. Lang-C. Farrell
Hurry, Charlie, Hurry (RKO) 7/9	C	65	L. Erroll-K. Howell
Citadel of Crime (Rep)	M		R. Armstrong-L. Hayes
Bad Men of Missouri (WB) 6/16	D	75	J. Wyman-D. Morgan
WEEK OF RELEASE—8/1/41			
Thunder Over the Prairie (Col) 7/30	W	59	C. Starrett-E. O'Hearn
Ringside Maisie (M-G) 7/30	C	95	A. Sothern-G. Murphy
Bowery Blitzkrieg (Mono)	D		W. Hull-L. Gorcey
Fugitive Valley (Mono)	W		R. Corrigan-M. Terhune
Kiss the Boys Goodbye (Par) 6/25	CD	83	M. Martin-D. Ameche
My Life With Caroline (RKO) 7/16	C	79	R. Colman-A. Lee
Rags to Riches (Rep) 8/13	M	57	A. Baxter-M. Carlisle
Charley's Aunt (20th) 7/23	C	80	Jack Benny
Cracked Nuts (U)	C		M. Auer-U. Merkel
Three Sons o' Guns (WB)	CD		W. Morris-T. Brown
WEEK OF RELEASE—8/8/41			
Tillie the Toiler (Col) 8/13	C	67	K. Harris-W. Tracy
Whistling in the Dark (M-G) 8/6	D	76	C. Veidt-A. Rutherford
Dynamite Canyon (Mono)	W		T. Keene-E. Finley
Wide Open Town (Par) 7/30	W	77	W. Boyd-R. Hayden
Six Gun Gold (RKO)	W		T. Holt-L. White
Dressed to Kill (20th) 7/23	M	75	L. Nolan-M. B. Hughes
Hold That Ghost (U) 7/30	C	85	Abbott-Costello
New Wine (UA) 7/30	MU	82	I. Massey-B. Barnes
Manpower (WB) 7/9	D	103	E. Robinson-M. Dietrich
WEEK OF RELEASE—8/15/41			
Ellery Queen and Perfect Crime (Col)	M	68	R. Bellamy-M. Lindsay
King of Dodge City (Col) 8/13	W	63	B. Elliot-T. Ritter
Life Begins for Andy Hardy (M-G) 8/13	C	100	M. Rooney-A. Rutherford
Ice-Capades (Rep)	C		J. Ellison-D. Lewis
Wild Geese Calling (20th) 7/30	D	78	H. Fonda-J. Bennett
This Woman Is Mine (U)	D		F. Tone-C. Bruce
WEEK OF RELEASE—8/22/41			
Here Comes Mr. Jordan (Col) 7/30	C	93	R. Montgomery-R. Johnson
Dr. Kildare's Wedding Day (M-G)	D		L. Ayres-L. Day
World Premiere (Par)	C		J. Barrymore-F. Farmer
Scattergood Meets Broadway (RKO)	CD		Guy Kibbee
Under Fiesta Stars (Rep)	W		Gene Autry
Bad Men of Deadwood (Rep)	W		Roy Rogers
Private Nurse (20th) 7/30	M	60	J. Harwell-B. Joyce
A Dangerous Game (U) 3/5	M	69	A. Devine-R. Arlen
Highway West (WB) 8/6	D	62	B. Marshall-A. Kennedy
WEEK OF RELEASE—8/29/41			
Our Wife (Col)	C		M. Douglas-R. Hussey
When Ladies Meet (M-G)	C		J. Crawford-R. Taylor
Saddle Mountain Roundup (Mono)	W		Range Busters
Aloma of the South Seas (Par)	RD		D. Lamour-J. Hall
Doctors Don't Tell (Rep)	D		J. Beal-F. Rice
Sun Valley Serenade (20th) 7/23	CD	86	S. Henie-G. Miller
Lydia (UA)	RD		M. Oberon-A. Marshal
Major Barbara (UA) 5/7	D	115	W. Hiller-R. Morley
Dive Bomber (WB)	D		E. Flynn-F. MacMurray
WEEK OF RELEASE—9/5/41			
Mystery Ship (Col)	D		P. Kelly-L. Lane
Citizen Kane (RKO) 4/16	D	120	O. Welles-J. Cotton
Charley Chan in Rio (20th)	D		S. Toler-M. B. Hughes
Badlands of Dakota (U)	W		R. Dix-F. Farmer
Man from Montana (U)	W		J. M. Brown
WEEK OF RELEASE—9/12/41			
Gentleman from Dixie (Mono)	D		J. LaRue-M. Marsh
Parachute Battalion (RKO)	D		R. Preston-N. Kelly
A Yank in the R.A.F. (20th)	D		T. Power-B. Grable
Unfinished Business (U)	RD		I. Dunne-R. Montgomery

Col. Piling Up Reserve

Hollywood, Aug. 12.

Columbia is five up on its 1941-42 production program and is aiming to pile up a reserve of 10 pictures during the summer shooting.

Completed for 1941-42 are 'The Men in Her Life,' 'Ladies in Retirement,' 'You Belong to Me,' 'Three Girls About Town' and 'Go West Young Lady.'

Rep's 2d Quarter Sked

J. R. Grainger, Republic sales topper, announced eight features, as many westerns, and one serial for production in the second quarter of 1941-42 season, at the initial session of the two-day eastern regional sales confab in N.Y. yesterday (Tuesday).

Midwest-Southern regional will be held in Chicago Aug. 14-15.

Allied States' Philly Convensh, Sept. 16-18

Philadelphia, Aug. 12.

Allied States Association will hold its 12th annual national convention at the Benjamin Franklin hotel Sept. 16-18. Topics listed for discussion on the agenda include: 1. Merchandising of pictures. 2. Stimulating waning boxoffice. 3. More effective tradeshowings, advice on consent decree and arbitration provisions, etc. 4. Relation of motion picture theatre and defense program.

The national convention committee includes: Sidney E. Samuelson, chairman; David E. Milgram, treasurer; H. A. Cole, national president; A. F. Myers, general counsel, and Martin G. Smith, national treasurer. Chairman of committees: Morris Wax, attendance; Harry Perelman, decorators; Charles L. Stiefel and Michael Felt, display; David E. Milgram, entertainment; David Segal, gifts and prices; David Barrist, honored guests; Fred A. Beedle, program; Cecil Felt, public relations; Joseph Conway, publicity; Jack H. Greenberg and Harry Fried, reception; E. B. Gregory, registration, and Melvin Koff, year book.

IATSE and Ops Unions' Exec Meeting in A. C. Very Hush-Hush Confab

Atlantic City, Aug. 12.

Reporters were shooed away at the executive committee meeting of International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada held here from last Monday (4) until Saturday (9) at Ritz Carlton. Whereabouts of George E. Browne, International president, who is under $50,000 bail on federal charges of labor racketeering, was kept secret. Meetings were delayed several days, awaiting Browne's arrival.

When asked if the legal difficulties of their leader, as well as that of his west coast representative, Willie Bioff, has been discussed, Richard Walsh, of New York, vice-president, said, 'No, let the lawyers worry about that.'

It was reported here that U. S. Attorney M. F. Correa was looking for both Browne and Bioff, in connection with disappearance of a witness.

Nathanson B. R.

Continued from page 5

together in bargaining and that the deal may have cooled so far as Capra is concerned. Selznick's entry into UA is only a matter of time.

Meantime, Kelly last week issued figures for the first 28 weeks of 1941 showing it to be one of the most successful periods in the history of the company, despite the succession of sales and administrative difficulties and changes. World-wide sales amounted to $3,600,000 over the corresponding period of 1940. That covered sales in the U. S., Canada, Latin America and other foreign countries.

Kelly predicted one of the most successful years the company has ever experienced if earnings hold up to the pace of the first six months. In that period, however, were included the heaviest part of the income from Chaplin's 'The Great Dictator,' which exceeded the take of all previous Chaplin pix.

William F. Rodgers, Metro sales manager, removed all doubt last week about his accepting the proffered presidency of UA. In a statement issued Wednesday (6), he declared: 'I feel greatly honored by the invitation extended to me by the United Artists Corp., through its owners, to head their organization. However, I am under contract to Loew's, Inc., and could not even consider the proposal without my company's full approval. This the company felt it could not grant. I remain with Metro-Goldwyn-Mayer with whom I have been so happily associated for many years.'

Alexis at the Bridge

Hollywood, Aug. 12.

Warners assigned Alexis Smith, former m[illegible]'el, as the romantic interest opposite Lloyd Nolan in 'Bridges Built at Night,' starting tomorrow (Wednesday).

Eddie Sutherland directs from script by Maurice Hanline and Jesse Lasky, Jr.

Growing Moves Among H.O. Film Workers for Unionization of Staffs

Organization of office workers in New York headquarters of the major companies, which has been going on under cover for the past six months, is gradually breaking into the open as one after another of the unions seeks contracts with employers. Units are all unaffiliated with other labor organizations but cooperate with each other and other motion picture company employe groups through the Screen Guild Council.

Latest to make its existence known is the Columbia Office Workers Guild. Organization, started about two months ago, now claims a majority of the 300 persons it maintains are eligible at the Col h.o. It will shortly seek to begin contract negotiations, which is expected to result in a National Labor Relataions Board election, at the request of the company, to determine if the Guild is the proper collective bargaining unit.

Office Workers Guild at Warner Bros. has already had an NLRB hearing and is awaiting results so that date can be set for election. Guild, at the hearings claimed 900 eligible workers, while WB, by breaking down its subsidiary companies, asserted only 600 were qualified for the unit.

Universal has the oldest office workers' union, started about two years ago. It is affiliated with the American Federation of Labor, which negotiated a contract for it with the Company. Pact expires shortly, which is expected to precipitate a battle, as many of the employes want to break away from the AFL. They claim that the latter was brought in by U on a deal and does not democratically represent U employes, who want to do their own contract negotiating.

Organization at Metro is still clothed in secrecy, although a goodly portion of the help is said to belong. Activity at Paramount has just started, while nothing but talk has occurred yet at the other home offices.

N. W. Allied

Continued from page 7

forcement and to have it declared invalid. A substantial war fund was pledged to permit the retaining of three lawyers, including two state senators, to aid the state attorney general in his defense.

'In view of the exorbitant percentage and price demands being made for the first decree groups-of-five, we think more than ever of this state law which we put through the state legislature,' declared president E. L. Peaslee. 'The demands are from two to four percentage pictures, including a 50%er in each group and a 50% increase for flat rental films

'Of course, even if the companies have to sell under the state law they still could demand percentage for 19 out of the entire season's block of 40, for example There'd be the psychology factor against that, however, and we'd have a better chance for bargaining.'

Peaslee said it was hardly conceivable that any exhibitors would go for such 'crazy deals, and, yet, he continued, L. E. Goldhammer, RKO district manager, had offered to show him 11 contracts. However, it was stated, Goldhammer had told another Northwest Allied officer that his salesmen had turned in 40 contracts in the first few days of selling in North and South Dakota and western Wisconsin.

Columbia and Universal salesmen were charged by Secretary Strom with trying to make exhibitors believe that consent companies would not sell in Minnesota and that, in order to protect themselves, they must buy all available product. By scaring the exhibitors thusly, it was claimed, the salesman put over deals 'entirely out of line.'

Able legal talent has advised the organization that there is a better than 50-50 chance that the Minnesota anti-consent decree law, invalidating the decree's groups-of-five sales plan and requiring companies to sell their entire season's product, subject to a minimum 20% cancellation privilege, will be declared constitutional, the convention was told.

This is particularly so in view of the decision in the New York ASCAP case which caused the distributors, for the first time in the industry's history, to bring suits of this type in the state, instead of federal, court, Secretary Strom said.

Asked about the prospects for 1941-42 selling, which has been suspended by the decree companies in Minnesota since the bill became a law more than three months ago, Strom explained that if the temporary injunction now being sought is granted the companies would sell immediately under the decree.

'Our opinion is that if the injunction is denied, and we feel certain it will be, the companies immediately will go to the federal court in New York and ask for a release from the decree which, we are certain, will be granted,' said Strom. 'Some believe that the companies do not even need such a release. All this would take about 30 days, we estimate, and would be followed at once by selling.

'We feel confident that the companies will not carry out their threat to lay off selling in Minnesota this year if they lose their first round—the motion for a temporary injunction. The Minnesota Amus. Co. circuit (Paramount) has only one franchise and soon will need product. The companies are not going to close up that chain. And our lawyers tell us the distributors couldn't sell Minnesota Amus. Co. and refuse to make deals with independent exhibitors.'

President Peaslee said the one thing 'in our favor' is that Minnesota Amus. Co. is in the same boat as we and 'they're not going to put it out of business.'

It was decided to seek a law in the next state legislature designed to curb 16 mm. film competition which, it was declared, is becoming increasingly serious.

A resolution was adopted asking amendment of the war tax bill so as not to classify special tickets for adolescents from 12 to 18 years old as 'reduced adult admissions' requiring the latter's full 10% admission tax. The body also went on record to continue wholehearted support and cooperation for the present administration.

SPG May Dicker Solo Or En Masse With Pix Cos.; Now Polling How

Advertising-publicity directors and attorneys for major companies had a second huddle at the Hays office in New York yesterday (Tuesday) on whether to take on negotiations with the Screen Publicists Guild singly or en masse. It is understood that Warner Bros. is holding out for bargaining by individual companies, while the seven other majors are attempting to convince it that joint negotiations would be preferable. Guild itself is non-committal on its preference, but is understood to favor joint action as guaranteeing that the bargaining will be both speedier and more equitable.

SPG submitted its contractual demands to the companies several weeks ago, following its victory in a National Labor Relations poll to determine the bargaining agent for h.o. publicists.

NLRB Certifies SPG in N. Y.

Washington, Aug. 12.

NLRB has certified Screen Publicists Guild as collective bargaining agent of advertising copywriters, publicity men and associated groups employed in state of New York for 20th-Fox, Paramount, Columbia, United Artists, RKO, Universal, Warner Bros. and Loew's.

Studio Technicians' Strike Deadline 24th

Hollywood, Aug. 12.

Strike vote by Local 683 of the Studio Laboratory Technicians is deadlined for Aug. 24. Membership adopted a motion for a vote on the walkout before that date if, at the discretion of the negotiating committee, it is held advisable.

Notification by studio heads that a committee of three major studio managers is being appointed to discuss contract revisions is branded by the unionists as another stall. Membership is demanding immediate action.

Moved from the Astor to the larger Hollywood on Monday.

Reason: more seats, more biz.

Result: Hollywood's first two days gross bigger than any two days at the Astor... and *that* was a sellout!

GARY COOPER
"SERGEANT YORK"
WALTER BRENNAN • JOAN LESLIE
GEORGE TOBIAS • STANLEY RIDGES
A HOWARD HAWKS PRODUCTION
Original Screen Play by Abem Finkel & Harry Chandlee and Howard Koch & John Huston
Based Upon the Diary of Sergeant York
Produced by JESSE L. LASKY and HAL B. WALLIS
Music by Max Steiner
A Warner Bros.-First National Picture

Warners' Dough Boy!

Rodgers' Side in L'Affaire Lebedoff

Metro Sales Manager Cites 'Variety' Story But NW Allied Backs Up Local Indie

Minneapolis, Aug. 12.

Sol G. Lebedoff, Northwest Allied treasurer and film problems' committee chairman, stands accused by W. F. Rodgers, Metro sales' manager, of being a publicity-seeker and a prevaricator 'who has misquoted him before.' Charges are contained in a letter from Rodgers to president E. L. Peaslee of Northwest Allied, made public at the organization's convention here. Rodgers wrote in reply to a communication asking for his version of an 'incident' in Chicago reported to the body by Lebedoff who accused the Metro sales' manager of discourtesy and an affront. Before giving out to the trade press and members a directors' resolution severely censuring Rodgers and condemning his attitude, the board wanted him to have a chance to be heard, he was told.

In Chicago on private business, Lebedoff had alleged that, learning Rodgers also was there, he called the latter by telephone, asking to see him to exchange greetings and discuss trade problems. Rodgers replied he didn't want to see him or have anything to do with him and didn't desire him as a friend, according to Lebedoff. A short time before Lebedoff, in a statement to the trade press, had attacked Rodgers for advocating more percentage pictures and the Northwest Allied officer attributed his rebuff to this, asserting 'Rodgers can't take it.'

Not Discourteous

After Fred Strom, executive secretary, read to the convention the Rodgers' letter denying that he had been discourteous to Lebedoff and had said M-G would not sell pictures in Minnesota, Lebedoff declared from the floor that the episode had occurred as he originally reported it and he challenged Rodgers' truthfulness.

In the discussion that followed, there was opposition to the organization taking any action in the matter, it being pointed out that Lebedoff had acted as an individual instead of as a representative of Northwest Allied. The resolution censuring Rodgers was dropped, but the board of governors was directed to write to the sales' manager that Northwest Allied 'hitherto, or now, never has had occasion to disbelieve Mr. Lebedoff.'

Lebedoff said this manner of disposing of the proposition satisfied him and he considered it 'a vote of confidence.'

However, Lebedoff was not reelected Minneapolis governor by the local group, Harold Field being chosen in his place. And it is understood that during the group's meeting, behind closed doors, there was considerable criticism of Lebedoff 'for antagonizing Rodgers' and because of alleged 'lack of tact and diplomacy.'

The Minneapolis group's action removes Lebedoff from the organization's board of directors and some of the boys are saying it's a slap at him for his run-in with Rodgers. How it will affect Lebedoff in buying M-G product—if he decides to buy it—for his two local neighborhood houses is a matter of speculation with the boys.

Lebedoff has two neighborhood houses here. President Peaslee, who owns theatres in Stillwater, Minn., commenting on the incident from the floor, said that he had seen Lebedoff film contracts and that Lebedoff could not possibly have had any personal grievances with Rodgers or M-G-M or any selfish axes to grind. The Lebedoff contracts were so favorable, Peaslee pointed out, there was no reason for Lebedoff to 'stick his neck out' and that his only purpose must have been to try to serve the organization. He complimented and praised Lebedoff for the latter's 'hard, untiring and unselfish efforts in independent exhibitors' behalf.'

K-A-O NET PROFIT 50% UNDER 6 MONTHS IN '40

Net profit of Keith-Albee-Orpheum Corp. and subsidiary companies was cut more than half in the 26 weeks ended July 5 as compared with corresponding first six months last year. Company's report issued Monday (11) shows $213,440 net profit as compared with $427,062 in the 26-week period of last year.

Decline in K-A-O profit is directly traceable to the substantial dip in profit before provision for depreciation and income taxes, which declined nearly $260,000 to $635,402 in the first six months as compared to the first half of 1940. Company wrote off $327,047 for depreciation and $94,915 for income taxes, both amounts being lower than in the corresponding period last year.

EASTERN CAPITAL

Interested in ideas for eastern production of shorts, four reelers or features. Consideration given only to letters containing full synopsis of your ideas. Box 160, Variety, 154 W. 46th St., New York.

WAXMANN'S 'LIMITED INJUNCTION' VS. COL., WB

Philadelphia, Aug. 12.

Judge Guy Bard in U. S. district court on Thursday (7) granted a 'limited injunction' to Harry Waxmann, Atlantic City exhib, against Columbia, Stanley-Warner circuit and the Weiland chain.

Under the restrainer, Columbia is forbidden to sell product to Weiland's New Embassy which has had a first run at any Atlantic avenue house, before it is shown at Waxmann's Astor. The Court, however, denied Waxmann's plea that Columbia be restrained from selling all product to the Weiland house before it gets a run at his (Waxmann's) theatre.

Warners was named defendant in the case because of its pooling deal with Weiland.

Eagle, Albany, Vs. WB

Albany, Aug. 12.

Supreme Court Justice Harry E. Schirick Friday (7) reserved decision in proceedings brought by owners of the Eagle theatre against Vitagraph, Inc., seeking to restrain the latter from releasing Warner pictures to the new Delaware theatre before they are released to the Eagle. At the same time it was announced settlement had been reached in a similar proceeding brought by the Eagle owners against 20th-Fox.

Par Backs Up Coast Exhib in Dispute On Clearance by Arbiter

Los Angeles, Aug. 12.

Paramount attorneys are preparing a brief seeking clarification of the recent decision handed down by Herbert Cameron, arbitrator for the Los Angeles district under the consent decree, about clearances for the Mission Playhouse in San Gabriel. Brief supports the appeal of the Edwards Theatre Circuit, operators of houses in Rosemead and Garvey, currently serviced day-and-date with Mission.

Plaintiffs declare they are unable to interpret the decision, which states that the maximum clearance which may be granted to Alhambra first-run theatres over Rosemead and Garvey 'shall be seven days after Mission Playhouse closing.'

Essentially, the Paramount brief wants to know whether the arbitrator is empowered to determine a run under the consent decree.

3d 'Frisco Beef

San Francisco, Aug. 12.

The third San Francisco consent case was filed here Monday (11) by tha Harvey Amus. Co. against the Big Five, seeking equalization of clearance between its Westwood theatre in Westwood and the Sierra in Susanville.

'DON WINSLOW' SERIAL USING 'IN NAVY' SETS

With the expensive stages of Abbott and Costello's 'In the Navy' available, Universal has decided to switch its serial program and make 'Don Winslow of the Navy' next. Originally skedded for 1942-43, it has been switched into the coming season's slate in place of 'Head Hunters of the Amazon,' in order to take advantage of the A&C sets and current public interest in Navy pix.

U's also figuring on another departure in the serial, according to short subjects g.m. Bernie Kreisler. It will put feature players in the cast and make dialog more adult than usual for this type product in order to catch grownups as well as kids. 'Winslow' is both a syndicated comic strip and radio serial. It is by Lt. Com. Frank V. Martinek.

Haydn Joins Profs

Hollywood, Aug. 12.

Richard Haydn, English comic, moved into the Samuel Goldwyn studio to complete the cast of professors in the Gary Cooper-Barbara Stanwyck co-starrer, 'Ball of Fire,' originally titled 'The Professor and the Burlesque Queen.'

Other members of the collegiate faculty are Oscar Homolka, Aubrey Mather, Henry Travers, S. Z. Sakal, Tully Marshall and Leonid Kinsky.

L. J. Ludwig Points Up the Alleged Disadvantages of Tradeshow Buying

Minneapolis, Aug. 12.

Buying in groups of five, instead of an entire season's product, as before the consent decree and as required in Minnesota under the state law, has no advantage and many disadvantages for the independent exhibitor, according to L. J. Ludwig, former Minnesota Amus. Co. (Paramount circuit) assistant general manager, and now owner of several North Dakota theatres.

Although he must buy groups of five in accordance with consent decree provisions, Ludwig, a member of Northwest Allied, strongly favors that organization's sponsored Minnesota law requiring companies to sell their entire season's product.

'On the face of it, one would think it an advantage for an exhibitor to buy pictures after they've been made and he has had the chance to see them, instead of blindly, as in the past,' Ludwig points out, 'but that's only a superficial view.

Must Buy All Product

'If twice as many pictures were produced, it might be different. However, as it is, any exhibitor having at least two theatres in a town—and most now do—must buy all the product anyway. And under the old system, buying 40, for example, he has more of a chance to work out a better deal for himself. Buying in groups of five will result in higher film costs for exhibitors, in my opinion.

'And seeing the pictures at the decree screening isn't going to help the exhibitor. Except in the comparatively few instances of very good or very bad pictures, the most experienced and astute exhibitor cannot accurately gauge a picture's boxoffice value by looking at it. The picture he doesn't like or the film that rates poor from a critical standpoint frequently proves to be a profitable grosser.

'So buying, under the new plan, resolves itself into the same old story, excepting that selling costs probably will be higher and the exhibitor will have to pay more. It all boils down to the fact that we exhibitors need pictures—a steady flow of them—and we 'must' buy under circumstances. And we want to buy as economically as possible.

Another Disadvantage

'There is this disadvantage to the groups-of-five plan, too. In case an exhibitor is in a position to skip a group that group may contain established stars of boxoffice value. If he passes up the group the value of those stars for his particular situation is likely to decline because they're absent from his screen for a long time. But an ensuing group with those stars—a group he wishes to buy—will cost him a sum out of proportion to their worth to him because the price will be based on their value generally.

'Moreover, nearly every group is likely to have one or more pictures that the exhibitor will be so anxious to obtain that he'd practically be forced into buying it under any circumstances.'

Ludwig points out that independent neighborhood and suburban exhibitors in the larger cities have a distinct advantage in being able to book and spot pictures after they've played their downtown first-runs and indicated their boxoffice possibilities. However, even in these instances, buying of groups must occur before such first-run, he says.

Oldies With Wallop Get Heavy Play From Nabes; Epics Scorned

Hollywood, Aug. 12.

Nabe houses, the 15-25c admission kind, in the Los Angeles area are demanding action pictures, regardless of age, and snooting at 'A' productions of recent vintage. They are passing up the so-called important pictures made in the last 10 years. Neighborhood theatres naturally can't get costly films until they are four to six months old, but even then the late newcomers are scorned.

Most popular in the family houses are those flickering with action from two to a dozen years old. Among the oldies revived for the nabe trade are 'All Quiet On the Western Front,' 1930; 'Hell's Angels,' 1930; 'Scarface,' 1932; 'Lost Squadron' and 'Hat Check Girl,' 1932; 'Parachute Jumper' and 'Ace of Aces,' in 1933.

Picture crop of 1934 is devoid of releases, but 1935 produced the revivals of 'Transatlantic Tunnel' and 'Devil Dogs of the Air.' Veterans of the 1936 era currently in circulation are 'Secret Agent,' 'Crackup,' 'China Clipper,' 'Sea Spoilers' and 'Ladies in Love.' The same idea goes in the later oldies, chiefly on the action side. Film companies are getting unexpected coin from reissues of muscular dramas while sophisticated plays are gathering dust.

Flood of Reissues

Failure of strong product to clear through first and second-run houses, plus the usual season's-end dearth of good pictures, is bringing probably the greatest flood of reissues the industry has had in years.

Besides several widely-circulated films such as 'Vivacious Lady' and 'Navy Blue and Gold,' many new entries on the revival list are noted this week. 'Rain,' 'Bengal Lancers,' 'Leathernecks Have Landed,' 'My Favorite Wife,' 'Lost Horizon,' 'Awful Truth,' 'St. Louis Blues' and 'Message to Garcia' are among those playing in key cities.

New York Theatres

OPENS FRI., AUG. 15
"Bad Men of Missouri"
A New Warner Bros. Hit With
Dennis MORGAN • Jane WYMAN
Wayne MORRIS • Arthur KENNEDY
IN PERSON
ROCHESTER Jack Benny's Shadow
CLYDE LUCAS and His Orch.
STRAND B'way & 47 St.

NOW PLAYING
GARY COOPER
—In—
'SERGEANT YORK'
A NEW WARNER BROS. HIT
HOLLYWOOD
B'way at 51st St.
AIR-CONDITIONED

HELD OVER! 2nd Hilarious Week
COOL Capitol Broadway 51st Street
Bud Lou
ABBOTT & COSTELLO
'HOLD THAT GHOST'
ANDREWS Sisters—Ted LEWIS & Orch

RADIO CITY MUSIC HALL
HELD OVER
"HERE COMES MR. JORDAN"
Spectacular Stage Productions

LOEW'S State TIMES SQ
Last Times Wed.
Robt. TAYLOR
"BILLY THE KID"
In Technicolor
On Stage
James BARTON
Beverly ROBERTA
Starts Thur., Aug. 14
Clark GABLE
Rosalind RUSSELL
"THEY MET IN BOMBAY"
In Person
MILLS Bros.
Frances FAY
Mitzi MAYFAIR
Henny YUNGMAN

PARAMOUNT
Don Ameche
Mary Martin
"KISS THE BOYS GOODBYE"
IN PERSON
Jerry Colonna
Claude Thornhill and Band
—Extra—
4 INK SPOTS

"A WONDROUS EXPERIENCE"—PM
FANTASIA
40th WEEK
AIR-CONDITIONED
Twice daily 2:40 & 8:40
BROADWAY 53 & B'way CI 6-5353
Children and Service Men Half Price at All Times

SPENCER TRACY
INGRID BERGMAN, LANA TURNER
'DR. JEKYLL & MR. HYDE'
An M-G-M Release
AIR COOLED
B'way at 45th St.
ASTOR
Doors Open 9:15 A.M.

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RKO RADIO PICTURES, INC.
RKO BUILDING
NEW YORK

OFFICE OF THE
PRESIDENT

July 30, 1941

Mr. Samuel Goldwyn
Samuel Goldwyn, Inc.
7210 Santa Monica Blvd.
Los Angeles, Cal.

Dear Sam:

I have just had a very great experience...I have seen Bette Davis in "The Little Foxes."

I think it is your masterpiece.

The box-office value of this picture - from a famous stage play - with a star such as Miss Bette Davis...and produced by you...was obvious before a camera turned. But you have given us something more than a certain success. You have given us a sensation.

"The Little Foxes" has all of the deep emotional quality of your greatest productions. And again you have given us a brilliant portrait of an unforgettable woman, as you did in "Stella Dallas".

This picture makes me prouder than ever of your association with us - more confident than ever of other great attractions coming from you under the RKO Radio banner. My congratulations to you are heartfelt.

William Wyler deserves the highest praise for his great directorial achievement.

Will you please convey also to Miss Davis, to Cameraman Gregg Toland, and to all of the members of your splendid organization, my admiration of the manner in which they have succeeded in actually heightening the dramatic effect of Miss Lillian Hellman's already highly dramatic play.

And I am particularly grateful to you for introducing to the screen the seven newcomers, including Miss Teresa Wright, who make such brilliant debuts in this picture.

In conclusion, I want you to know that I am ready personally to assure any exhibitor, in any type of theatre, that he will get one of the soundest pieces of box-office merchandise in his career when he gets "The Little Foxes."

With kindest regards,

Sincerely,

George

G. J. Schaefer

N. W. Allied Confab Seeks War Chest To Defend Minn. Anti-Decree Law

Minneapolis, Aug. 5.

Assembled in convention here today (5), members of Northwest Allied were to raise a large war fund for a last ditch fight to defend the constitutionality of the organization-sponsored state law invalidating the consent decree's groups-of-five sales' plan. If necessary, too, it was declared, the money also will be used as ammunition to block any efforts on distributors' part to obtain repeal of the law.

The law is now under attack by the five major decree companies plus United Artists, the latter having filed suit last week. The UA action is a replica of those of the other distributors. It seeks a temporary and permanent injunction to restrain the measure's enforcement and asks the court to declare the law unconstitutional. A joint hearing on the applications for the temporary injunction is scheduled for district court in St. Paul, Aug. 8.

Northwest Allied's fight presently is to take the form of legal assistance for the state attorney general in defending the law. In a surprise 11th hour move, Northwest Allied retained two state senators to work with C. A. Holten, local constitutional lawyer, previously engaged, in aiding the state attorney general. They're A. O. Sletvold, the law's author, and Carl Neumier, leaders of the senate's powerful farm bloc and capable attorneys. Neumier also is chairman of the important senate tax committee and a close friend of Gov. H. B. Stassen.

Want No N. D. 'Fiasco'

It was made clear that the organization is determined there shall be no repetition of the North Dakota 'fiasco' during the legal scrap which is expected to be long drawn out. In N. D., while the constitutionality of the theatre divorcement law, sponsored by independents, was still involved in court litigation, the state legislature, after two years, repealed the measure.

At the convention the independent exhibitors were to be told not to worry about the major decree companies and UA's present refusal to sell in Minnesota because of the anti-consent decree law, the ban now being in its third month. It was to be pointed out that if the temporary restraining order is granted the companies undoubtedly will resume selling and do it under the consent decree. In case it is denied, speakers were to explain, the way will be paved for them to sell under the state law which, it was to be confidently predicted, they'll do immediately.

Local NW leaders even were predicting that the companies may sell under the state law, before the court rules on the temporary injunction application, if there's any danger of a Minnesota Amus. Co. (Par) product shortage. However, the Paramount chain is in good shape for at least two months longer as far as product is concerned, according to John J. Friedl, the circuit's president. With even the decree companies now selling 1940-41 product, the independents aren't likely to lack pictures, the body's executives said.

Not a Chance

Convention delegates were to be told 'there isn't a Chinaman's chance for the film companies to win their suits and knock out the law,' and that there even is little prospect of the temporary injunction being granted. However, the speakers declared, if the restraining order is issued, and companies can sell under the decree, the terms demanded by the companies for their first groups of five show that the plan spells more and higher percentage and higher film rentals 'that will murder independent exhibitors.'

In this connection, the Northwest Allied leaders are citing the fact that each of the consent companies has a 50% picture in its first group, that RKO is demanding percentage for all five, including a 40%er, two 35%ers and a 30%er, and Metro and 20th each have two percentage pictures—a 40%er in addition to the 50%. However, according to reports prepared for the convention, RKO is making deals in the territory outside of Minnesota with three of the first five sold flat.

At its convention Allied will consider resolutions protesting the consent decree's present arbitration and trade-showing provisions and requesting that they be altered in a way that, if possible, would make them of some benefit to independent exhibitors. Northwest Allied leaders pointed out that the parties to the decree agreed that the instrument would be revised if any of its provisions prove unsatisfactory. Those having to do with arbitration and tradeshowings already have been demonstrated to be worthless, it's declared.

The Northwest Allied contention is that the arbitration rules are so stringent that the real and serious problems of independent exhibitors, such as most clearance grievances, can't be arbitrated. And independent can't spend the time and money required for attendance at the trade showings, according to Northwest Allied.

With more companies distributing 16 mm. films, the competition from that source is greater than ever, it was declared. A resolution was to be adopted calling upon producers to stop making 16 mm. films except for educational and scientific purposes.

Disney and Staff Of 15 on South American Tour for Pickup Shots

Hollywood, Aug. 12.

Walt Disney and 15 members of staff left on a two-month air tour of South America to pick up data for a series of cartoon shorts dealing with that continent.

Accompanying Disney were Norman Ferguson, William Cottrell, Ted Sears, Webb Smith, James Bodrero, John Miller, Herbert Ryman, Lee Blair, Mary Blair, Franklin Thomas, Charles Wolcott, John Rose, Larry Lansbrugh, Janet Martin and Jack Cutting.

Rose-Steyne

Continued from page 5

lars with which to buy war supplies a year or 14 months ago, the billions made available in credits and supplies via the U. S. lease-lend law has completely changed this.

There appears no doubt now but that Steyne will ask for 100% of all American film company revenues (after certain deductions, possibly, for operating expenses) in the new frozen money agreement which must be settled before next Nov. 1. This covers the 12-month period starting on that date.

But the U. S. distributors also are going to ask for unfreezing of about $35,000,000, the sum reported tied up in Britain presently. This covers revenues obtained in the last 21 months from active distribution in Britain, despite wartime conditions. While U. S. distributors were able to use part of their frozen funds during the first 12-month period by paying off loans and other obligations, as well as on British quota production, this no longer is possible.

Result is millions of dollars which can't be remitted to U. S. for use in future operations in this country. And unless these are forthcoming shortly American companies fear they may have to be written off as losses until the end of the present war. This would constitute a severe handicap on future production efforts in the U. S., they have informed the British authorities.

Discrimination

Another angle presented is that the film business is being discriminated against since many other American businesses are granted all sorts of concessions. Reported to the trade only this week that one large U. S. corporation was allowed to transmit some $7,000,000 in bonuses to this country, so that the coin would be made available in dollars.

Argument of Yank distributors is that they have carried on, supplying normal allotment of films to Great Britain, have struggled to comply with British film quota laws by making features in England as required and have striven to keep up a steady output of films in this country. American film industry at the outset agreed that normal film supply to Britain was a 'must' on its list and that it would go far in maintaining British morale. But it fears it can't go on if coin stays tied up in Britain.

Used to All That Shootin'

Hollywood, Aug. 12.

Director choice for Harry Sherman's high-budget historical picture, 'Tombstone,' at Paramount, goes to Lesley Selander.

Richard Dix leads a heavy troupe of horsemen to Tucson, Ariz., to start shooting next week.

PHILLY'S BLDG. BOOM EASES OFF

Philadelphia, Aug. 12.

The boom in theatre building of the past three years has apparently ceased in Philly. In a report issued last week by Charles A. Flanagan, chief of the Bureau of Building Inspection, only one permit for a new theatre operation was issued in the first seven months of 1941.

This, despite the fact that 7,300 operations totalling more than $21,000,000 were started during that time, the highest mark in 10 years.

1,600-Seater in Shaker Heights

Columbus, Aug. 12.

Following a favorable decision in the Ohio supreme court, the Fairmount Center Co. is going ahead with construction of a $350,000 building development in Shaker Heights, near Cleveland, which will include a theatre of 1,600 seats to be operated by Fairmount Amus. Co., headed by Henry and Leo Greenberger and Seymour Amster. Firm has leased the theatre for 20 years. After land for the project was purchased, neighboring property owners of the suburb protested the project but the supreme court ruled the permit be issued.

New Cincy House

Cincinnati, Aug. 12.

New 20th Century, 800 seats, in suburban Oakley, operated by Willis Vance, who also has the Ohio in Norwood, the Eden at Peebles Corner, and the State in Newport, Ky., across the Ohio river from this city, opened Aug. 1. Free parking, with uniformed autohops handling the cars on a no-tip basis.

Raful Bros.' New One

Youngstown, O., Aug. 12.

Paul Raful, operator of the old Ohio theatre, which was sold to the City of Youngstown in order to widen Market street, and his brother, M. Joseph Raful, who operates a theatre in Newton Falls, O., announce construction of a 1,000-seater, the Newport, to be ready before Christmas.

New Louisville Drive-In

Louisville, Aug. 12.

Louisville Drive-In Theatre Corp. has begun construction on a $40,000 drive-in, expected to be open for business on Sept. 1. Cleveland operators have leased a 14-acre tract near the city for 10 years. Capacity 700 automobiles. Promoters expect the Louisville climate to permit operation seven and a half months of the year.

Fabian's 40th

Cohoes, N. Y., Aug. 12.

The Cohoes, newest in the Fabian chain, opened Aug. 5. It is the 40th link in the Fabian chain.

George Seed is city manager for Fabian. Si H. Fabian, Samuel Rosen, his partner, Lou Golding, division manager, and a delegation from Albany's film exchanges were to attend the opening. Mayor Rudolph Roulier was to be a speaker. WTRY, Troy, was scheduled to broadcast a portion of the opening ceremonies.

New Houston Nabes

Houston, Aug. 12.

The Village, 1,000-seater, 11th nabe in the Interstate chain in Houston, opens Aug. 15. It's located not far from Rice. Russell Rindy, now manager of the Eastwood, been named manager of the Village, by Al Lever, city manager. Ross Vallone, assistant at the Majestic, ace downtown house, succeeds Rindy at the Eastwood. Tommy Howell promoted from the Almeda, smaller nabe, to the Tower, replacing Joe McDonald, called into service. Paul Hudgins succeeded him at the Almeda. The State, 650-seat nabe, opened Friday night (1). Owned and operated by A. Z. Glass, who also owns and operates the Stude, another small house. Both second-run.

Oscar Korn, Dallas theatre man who operates the Lindale, small nabe, just bought sites for two new picture theatres in outlying sections. Each theatre to seat around 500.

Canova Yoo Hoo's

Hollywood, Aug. 12.

Judy Canova and Allan Jones draw co-starring spots in 'Private Yoo Hoo,' slated for late fall production at Paramount.

Picture is the first under femme star's five-year Paramount pact calling for one film annually.

Dozier's Cleanup

Hollywood, Aug. 12.

Paramount is bringing in embryo writers to reduce some of the studio's 600 novels, short stories and plays to synopsis form. William Dozier, studio story head, figures the idea will be a time-saver and will help isolate story ideas acceptable for filming.

Group of three writers will be tried out and if results are encouraging others will be added. Another element is that it might uncover some writing talent in the rough.

Somerset Maugham's Just an Habitual $1-a-Word Kid, Even for Film Rights

Somerset Maugham yarn purchased by Paramount over the weekend earned the English writer exactly $1 a word. He got $65,000 for the comparatively short (65,000-word) novel which will start in serial form in Red Book shortly and later be issued as a book by Doubleday. Modern war story, it's labeled 'The Life We Knew.' Vera Zorina will be the lead; E. H. Griffith to direct.

Figuring screen rights to books at so much a word is hardly the usual procedure, but it is said to have played at least some part in determining the price of 'Life.' Maugham achieved the high rate of $1 a word for his Cosmopolitan magazine serials some years ago and was very proud of the fact. So it is thought not to be entirely coincidence that the price of screen rights to this book was set at the unusual figure.

Another unusual aspect of the sale was that there was no bidding. Maugham and his agent, Donald Friede, of the Myron Selznick office, put the price on the book after a number of studios had queried 'How much?' and announced that the first one to offer the $65,000 demanded could walk off with the property. Par was speediest on the trigger and took it, despite the fact that other studios also wanted it and may have pushed up the price.

No Record

One-dollar-a-word for a screen story is a very high price, but by no means a record. That was considerably exceeded recently when Par paid $175,000 for Edna Ferber's 'Saratoga Trunk' and equalled by the $150,000 for Hemingway's 'For Whom the Bell Tolls.' Maugham, who's said to be equally as good a bargainer and businessman as he is a novelist, however, was so puffed up over the $1-a-word mag scale he achieved that he made mention of it in the preface to 'Cosmopolitans,' compilation of short stories from Cosmo.

Film interest which had been hot in 'Above Suspicion,' adventure-mystery by Helen MacInnes, flamed with advance reports that it will rank No. 3 on the best-seller list for next Sunday. It was published July 10. Paramount is particularly interested.

Still unseen by film companies, but creating a stir is the new Daphne duMaurier novel which will begin serialization in the October Ladies Home Journal and be followed by book publication by Doubleday. An adventure-action yarn, it is tagged 'Frenchman's Creek.'

Ethel Lina White, who authored 'The Lady Vanishes,' has completed a new mystery novel to be published in the fall. It's also about a lady who vanishes, so Miss White gave the title a switch. It's labeled 'She Faded Into Air.'

Mag serial by Clarence Budington Kelland and a new book held principal interest of studios last week in the story market. Serial is 'The Incredible Jeep,' humorous adventures of a draftee, along the lines of Paramount's recent 'Caught in the Draft.' It will appear in American Magazine in the fall and probably follow as a book published by Harper's after mag release. Fox and Metro are studios principally interested in screen rights.

Warner Bros. and Columbia are the interested parties in Edward Lanham's book, 'Thunder in the Earth.' Asking price for it is $50,000. It will be published in the fall.

Disney's Proposed Layoffs May Again Tie Up His Cartoon Plant

Hollywood, Aug. 12.

Announcement by the Walt Disney studio that 207 members of the Screen Cartoonists Guild are to be laid off Friday (15) has threatened a new tieup at the cartoon plant. Advised of the situation, the U.S. Labor Department is dispatching a conciliation commissioner to head off complications.

SCG officials were notified yesterday (Monday) that 207 of those who recently returned to their jobs, after being out on strike for two months, and 49 non-strikers would be dropped. There was no explanation of why the discharge of the inkers would be at the ratio of four strikers to one non-striker.

Company executive said it is a question of dropping that number or shutting down the studio as production is curtailed. Unionists declare the ratio of layoffs is 'obviously biased.'

Seniority, Severance OK'd

Seniority rights and severance pay were definitely recognized in principle by the U. S. Labor Department in the arbitration of the Screen Cartoonists Guild strike at the Walt Disney plant. In its award, the arbitration board recommended 'reductions in personnel in conformity with the principle of seniority, provided merit and ability are equal; same principle to be observed in rehiring—last laid off, first re-hired.' On the severance principle, the board ruled: 'Upon dismissal, employees with one year or over continuous service shall receive one week's severance pay; two years' service or more, two week's severance pay, to be computed at the highest rate of pay for 12 months prior to dismissal.'

In addition to these principles, the settlement awarded the strikers 100 hours' pay to cover debts incurred during the strike, and an increase of 10% for all employees receiving $50 a week or less. It also provided for the continuation of the practice of granting annual vacations of two weeks and sick leaves for employees, one week for men and two weeks for women.

Minimum wage scales, approved by both sides, give the Disney employees the highest pay rate for cartoon workers in the film industry.

Coast Story Buys

Hollywood, Aug. 12.

Warners bought 'Nobody Lives Forever,' novel by W. R. Burnett.

Republic purchased 'The Horse in Stateroom B,' South American yarn by Devery Freeman.

H. M. Thorman sold 'Another Spring' to 20th-Fox.

Nat Levine sold 'The Marshal of Heldorado' to 20th-Fox.

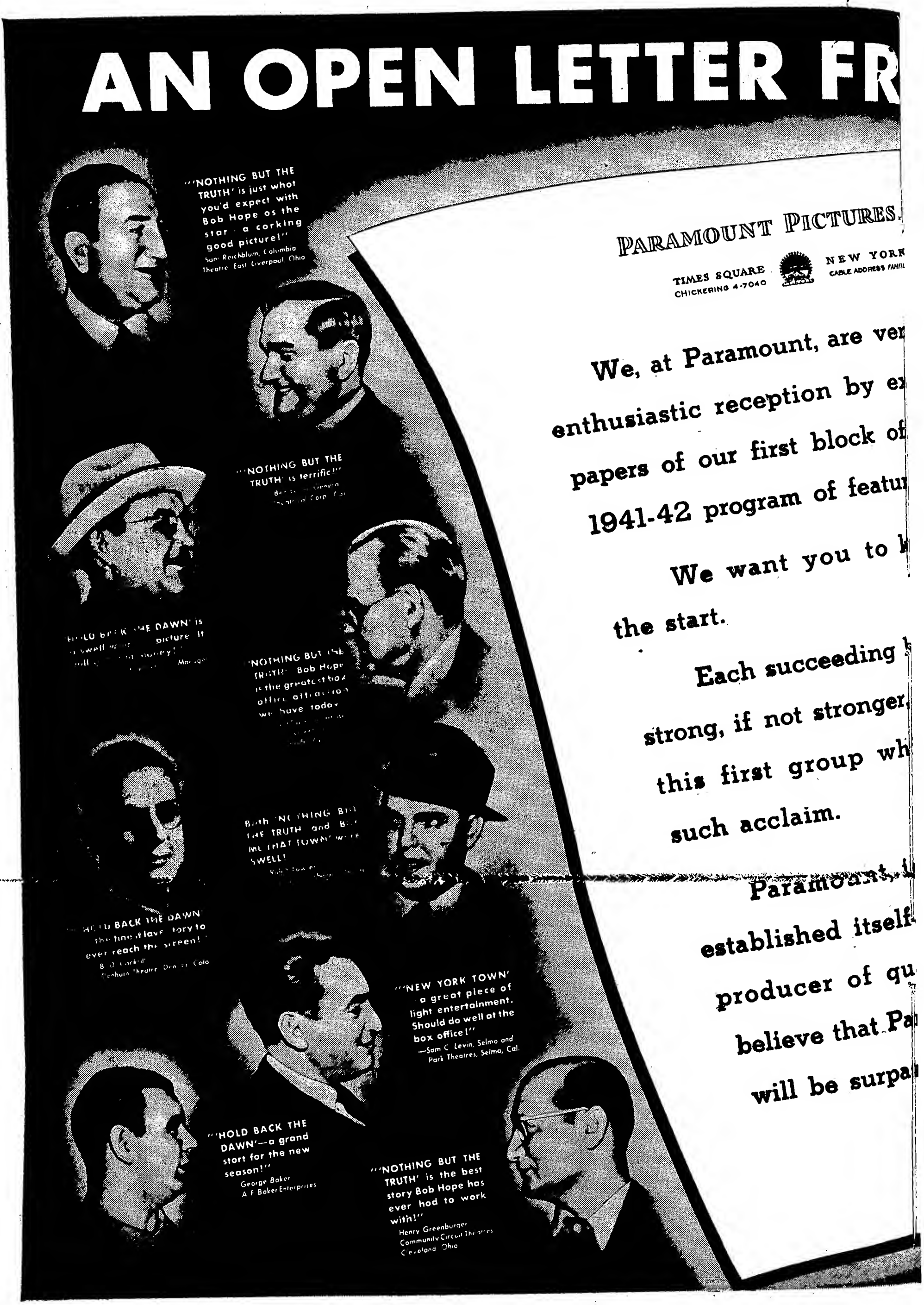
Metro bought 'Now We Are 21,' radio sketch by Jerry Schwartz.

STANDOFF HERE

Hollywood, Aug. 12.

Shirley Ross replaced Jane Frazee as femme lead opposite William Lundigan in 'Gobs in Blue,' which went into work at Republic with Al Rogell directing.

Switch was caused by Miss Frazee's commitment in 'Hellzapoppin'' at Universal.


AN OPEN LETTER FR
"'NOTHING BUT THE TRUTH' is just what you'd expect with Bob Hope as the star - a corking good picture!"
Sam Reichblum, Columbia Theatre, East Liverpool, Ohio
"'NOTHING BUT THE TRUTH' is terrific!"
"'NEW YORK TOWN' - a great piece of light entertainment. Should do well at the box office!"
—Sam C. Levin, Selma and Park Theatres, Selma, Cal.
"'HOLD BACK THE DAWN'—a grand start for the new season!"
George Baker
A. F. Baker Enterprises
"'NOTHING BUT THE TRUTH' is the best story Bob Hope has ever had to work with!"
Henry Greenburger
Community Circuit Theatres
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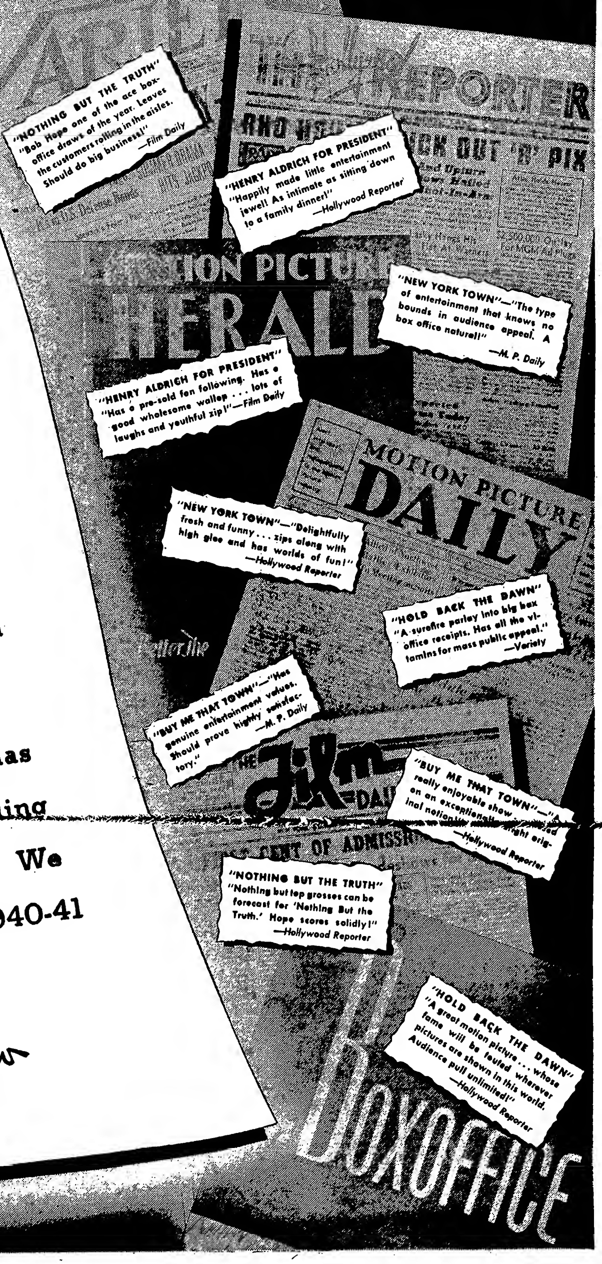


Editorial Roundup

Continued from page 4

'Journey's End' and (the best of all, we thought) 'Cavalcade'...

There is at least one war picture in circulation we believe is intended as war propaganda, but is at the same time one of the finest pictures we have ever seen.

We refer to 'Sergeant York,' starring Gary Cooper.

The propaganda in this picture consists in the idea that York, after a long struggle for pacifism, finally came to believe it was his duty to fight and kill Germans. He killed and captured a lot of them most skillfully, as shown in the picture. The inference seems to be that other Americans should go through the same soul struggles as York and come to the same convictions as York. But this picture could stand on its own feet in a time of profound peace as well as in a time of war.

It is a masterpiece of movie production.

Are Only Good Pictures and Bad

New York Times

. . . So far as the audience is concerned there are only good pictures and bad, and any propagandistic intent is perforce only the tail on the kite . . . 'The Grapes of Wrath' was an extraordinarily honest and moving portrayal of dust-bowl emigrants, and therefore a persuasive argument for action on their behalf. 'One Night in Lisbon,' a comedy of war-torn London, was written in the poorest taste and consequently its frantically pro-British sentiments fell flatter than Tristram Shandy's nose . . .

We believe 'Sergeant York' is far and away the most effective serious propaganda film recently out of Hollywood, and that the earlier sequences showing York's life in the Tennessee mountains are much finer, both as entertainment and special pleading, than the heroics and parades of the latter half. The characters of these mountain folk have an authentic ring that is rare in Hollywood productions.

To banish films that 'bemuse' from the screen is merely to banish poor films whether they are 'such propaganda' or empty-headed little trifles. Heaven knows we could do with fewer of them . . .

It would be misleading to infer that a film is dramatically unsound and devoid of entertainment simply because it has an argument on its mind. Drama, like people, does not exist in an airless vacuum. And again like people, it cannot always avoid taking sides.

An Extravagant Charge

Hartford (Conn.) Courant

[illegible] charging that the motion picture industry is engaged in propaganda efforts of a character that it has no right to conduct, Senator Wheeler committed an error in judgment and discretion that is all too common in Congressional circles. There can be no objection to a temperate, discriminating criticism of motion picture policy. Senator Wheeler might have presented a thoughtful case exposing those films which in his opinion were guilty of a deliberate distortion of fact. Instead, he indulged in bitter, unsubstantiated accusations, asserting that the industry was a seat of 'subversive propaganda,' that it was getting out 'war pictures to drum up war sentiment in the United States.'

The movie magnates have good reason to take affront at such wild attack. Their business is selling entertainment at a profit. Their success depends largely upon their ability to cater to the public taste. It logically follows that in a world gripped by war the American people should be interested in every phase of war and should desire to have it treated dramatically and otherwise . . .

The implication of Mr. Wheeler's contention is that the motion picture producers and directors should not be allowed to stage their dramas in accordance with their own opinions. Such a repressive doctrine is especially obnoxious when it is uttered in the name of good Americanism.

Hollywood's Job

Washington Post

Hollywood, we know, has one hard-and-fast concept based on the 'pull' of the pictures it produces: when the public lays down its money at the box office, it wants entertainment, not 'education.' Will H. Hays restated this concept the other day when he emphasized that Hollywood's job in the national emergency is to give the public intelligent entertainment for every mood and for every requirement of recreation...

Public taste in pictures is changeable, but, through the whole history of motion pictures runs this constant note: significance is not achieved at the expense of entertainment. The American public, which is today the best informed and most alert in the world, has been conditioned in recent years to recognize 'propaganda' and to discount it. Yet Hollywood's challenging job now is to tell the message of defense simply, interestingly, and with conviction. If that is 'propaganda,' it is nevertheless a national necessity. But it will not be palatable to the public without liberal and shrewd doses of creative inspiration.

Emphatically Right

New York Journal-American

The primary purpose of the moving picture is to entertain the public—to instruct and uplift the public, too, in cultural matters, but not to force down the public's throat a lot of preachment and propaganda which interest the producer but do not interest the public—which express the intense feelings and earnest advocacies of the producer, but which are not welcomed by the public and are often silently but deeply resented.

Speaking as a publisher, this columnist would assert without qualification that if newspapers and magazines were conducted on a similar basis they would not merely have 'something the matter with them'—they would cease to exist. . . .

Mr. Hays is emphatically right. . . .

Unfailing Sense

Norfolk (Va.) Ledger-Dispatch

No matter how vehemently the Ledger-Dispatch may have opposed Will H. Hays when he was a practicing politician of the first class, it has always known—and cheerfully admitted—that this Hoosier was and is blessed with an extraordinary quantity of brains of extraordinary quality. When the boys made him Movie Dictator, in order to save their business from something like destruction at the hands of those in authority in many of the states, Mr. Hays proved again and again, and has continued to prove, that amid the innumerable follies of Hollywood the one wise action of naming him stood out like a good deed in a naughty world.

Now Mr. Hays has rung the bell of good sense again—as he does almost every time he is called upon to take a shot at it.

The public as well as the movie people should be thankful for Will H. Hays. The movies are enormously helpful in showing the work of armed and civilian forces and in many of their newsreel features. But, thanks to Mr. Hays, they are not trying to make face by pretending that they are in business as a patriotic duty.

The Cinema Repents

Columbus (O.) Dispatch

An interesting statement that will be welcomed by many patrons of the cinema was made a few days ago by Will H. Hays, czar of the motion picture industry. It indicates that, after a period of flux and experimentation, the screen producers are beginning to recognize that despite the war hysteria and the muddled world situation, the fundamental job of the moviemakers remains unchanged—to furnish entertainment for their public. . .

A national survey recently revealed that no propaganda picture—and using a very broad construction of that term—had made money except in New York City.

A secondary disillusionment for the studio heads was the reception accorded productions with a Latin-American locale. . .

After these unhappy experiences, the cinema-makers are content to fall back on the real function of their craft and devote themselves to the really important job that they can do supremely well in times of tension and disquiet such as the present—that of amusing millions of people.

The motion picture, as developed in this country, is a superb entertainment medium and an art form in its own right which can hold up its head in any company.

Movies for Entertainment

Reno (Nev.) Gazette

If the motion picture industry will follow the broad program recommended by Will H. Hays, it can perform what the president of the national organization of producers and distributors called 'a definite service in the present national defense emergency.'

Mr. Hays correctly stated that 'The great function of the entertainment screen is to entertain' and he reported that 'in both scope and variety the pictures now planned or in the making in Hollywood studios will live up to that principle.'

...Some of the movies produced within the past year—fortunately, only a few—have been thinly disguised doses of propaganda designed to arouse political and racial prejudice and to influence public opinion on issues of the day. No doubt these productions were inspired by the best of motives, by a desire to perform a service. But the vast majority of moviegoers, quick to detect efforts to tincture its entertainment menu with propaganda, resents such artifices and finds them unpalatable...

Film Propaganda

San Diego (Calif.) Tribune

In his statement earlier this week that the motion picture screen is no place for propaganda, Will H. Hays expressed the view of the vast majority of the American people. For the true function of the theatre is directly opposed to propaganda and the conflict it implies. We attend the theatre to be entertained, to be free for a time from the worries and care that most of us have in greater or lesser degree; and few things irritate the average movie-goer more than to be preached at or told what he or she should do, from the screen.

Wall St. Reacts

Continued from page 5

000 long-term debt. Paramount's long-term debt is now down to $[illegible]600,000 while cash on hand exceeds $12,000,000 or nearly enough to refund its first preferred issue. And its current earning rate indicates considerably better than the $7,633,000 shown last year. Par's heavy stake in theatres, of course, will be reflected in any boxoffice upswing as will Loew's. Cash available includes Government securities with most film companies.

20th-Fox, RKO and Warner Bros.

'Although not currently showing a profit because of heavy writeoffs for foreign contingencies, 20th-Fox has nearly $12,000,000 cash on hand and no funded debt. Likewise, RKO presently has in excess of $7,000,000 cash on hand and no long-term debt. Warner Bros. is showing around $8,000,000 cash while Columbia's $2,354,704 cash compares with only $750,000 long-term debt.

'But I am convinced that the main leverage for the improved status of film company shares is predicated on knowledge that many American companies are building for the future on a basis of total independence of foreign income. In fact, several companies are rapidly approaching just such status. Film company executives realize that the foreign market never will be the same; that many foreign nations want to build their own industry and will penalize most efforts of U.S. companies to operate in their lands. Hence, this is the proper time to build our financial household on a basis where it does not depend on foreign income.'

Inside Stuff—Pictures

A suit by Paramount Pictures, Inc., against the United States has been discontinued without prejudice in N.Y. federal court. Action sought damages of $106,100 based on capital stock taxes paid by Paramount under section 215 of the NRA during the years 1933 and 1934.

Paramount claimed the action of the Government in collecting capital stock taxes was illegal and in violation of the fifth amendment to the Constitution. Taxes were paid in 1933 in the amounts of $16,000 for Paramount International Corp., $18,000 for Paramount Pictures Distributing Corp., $2,500 for the Parager Corp., and in 1934, $24,000 for the Paramount International Corp., $32,000 for Paramount Pictures Distributing Corp., $1,600 for Parager Corp., and $12,000 for Paramount Productions, Inc.

The lobby for candy and ciggie-vending machine operators was responsible for that 10% levy on raw film and motion picture equipment tacked on the new revenue bill by the House Ways and Means Committee at the last minute. Taxers originally had the 10% tap on the vending machines in theatres, but the vendors are said to have gotten their work in quickly and effectively. When a Ways and Means Committeeman, reticent about removing the levy, remarked: 'Well, we've got to get the money somewhere; what are we going to do?', one of the lobbyists came back with: 'Why not put the tax on the film industry itself?'

Warner Bros. home office has received extensive revamp as result of the expansion of the sales force and publicity department, concurrent with the arrival of selling under the Consent Decree. An elaborate entrance is being built on the second floor of the Warner building on West 44th street. Personnel and talent divisions (theatre circuit) are being moved down to this floor to make room for the sales and publicity departments.

The sales department has taken over the entire fourth floor, with the vacant spots on the sixth floor taken up by the expanded publicity department.

Republic is wondering when it will get a glimpse of John Wayne, under contract but loaned out on so many commitments that he will be busy off the lot until next year. Currently, Wayne is playing in 'Reap the Wild Wind' for Cecil B. DeMille at Paramount, and his rambling schedule calls for a job in Walter Wanger's 'Eagle Squadron' and a David O. Selznick picture, in addition to a number of stage appearances before Jan. 1. His home studio wants him for 'The Big Bonanza', originally slated to start in August but now deferred.

Ralph Dietrich, producer at 20th-Fox, is working out the solution of the mystery of the missing 'Duchess By Appointment.' Ten years ago Dietrich read the story, by Lady Mary Cameron, and determined to produce it when he got around to be a producer. At his suggestion last week 20th-Fox bought the story but could not find a copy of it in existence. Dietrich knows the general trend of the tale but the studio lawyers want at least one printed copy for legal protection.

Flacks at Paramount are campaigning to convince the public that 'The Remarkable Andrew,' named after Andrew Jackson, is a modern comedy and not a costume picture. Story is up to date, but historical characters, such as Jackson, Washington, Franklin and Jesse James, pop in at times as ghostly reminders of the past. To date only two ghosts have been signed: Brian Donlevy as Jackson and Rod Cameron as the leader of the James gang.

Picture revenue may have developed spavins, according to various polls, but pari-mutuel handles established a new record for 51 days (including four charity programs) in the summer meet at Hollywood Park. Total turnover in the machines was $32,136,092, a daily average of $630,119, more than $100,000 above the daily average for 1940. More than 1,000,000 horse players passed through the turnstiles.

Larry Darmour takes a leaf from the book of radio in his remake of the serial, 'The Iron Claw,' for Columbia release. Vocal, instead of printed, narrations precede each chapter, on the theory that film customers would rather hear than read the synopsis. Radio news commentator has been signed to explain why the blonde had been hanging on the cliff since the previous Saturday.

In his Oriental mysteries, with ringing of gongs and trained cobras and disappearing swamis, and all that sort of stuff, Peter Lorre finally ran up against Occidental fashions. In 'Maltese Falcon' at Warners, Lorre went into a clinch with Mary Astor, who was wearing Hollywood fingernails. He came out a bad second, necessitating repair of various damages to his otherwise imperturbable countenance.

Pre-production rehearsals, designed to save filming time, are going [illegible] operation on two forthcoming pictures at Warners, following the example set by Sam Wood in 'Kings Row.' Idea is to get the players letter-perfect in their lines and obviate the necessity of repeated scenes with a camera crew working. Like Buffalo Bill, who got his bison with one shot—or so he said.

Pascal Film Productions, Ltd., of England, has filed a statement in Albany that its N. Y. state office for distribution of motion pictures is at 598 Madison avenue, N. Y. city. Gabriel Pascal is managing director of the company, whose capital stock is listed as 100 pounds par value. Diamond, Rabin, Botein & Mackay, of N. Y., were filing attorneys.

Garson Kanin, now a private in the Signal Corps at Fort Monmouth, N. J., was interviewed Aug. 3 by Burgess Meredith, whom he directed in the current release, 'Tom, Dick and Harry,' on Columbia's national defense program, 'The Spirit of 1941.' Although Meredith mentioned that Kanin had directed him, he did not tab the film's title.

Danny Kaye established a curious salary bracketing when at the Broadway Paramount for five weeks. He played the first two weeks at $1,500 per; the third week established him in the $4,000 salary class; and the final two weeks were for $3,000 and $2,000; or $12,000 all told for that engagement.

Although Warners beat him to the draw with 'They Died with Their Boots On,' Samuel Goldwyn is going ahead with production plans for '7th Cavalry.' Both stories deal with the career of General George Custer. Goldwyn picture is slated for filming in early fall at Fort Bliss, Texas, headquarters of the regiment.

Metro has bought the remake rights to a French film, 'Carrefours' ('Crossroads') which had already been done in English by Mycroft Productions of London. Metro also had to consummate for the scrapping of the London version. Eugene Tuscherer produced it originally in France.

Warner Bros. plans releasing in U. S. its second British-made quota film, 'Atlantic Ferry,' shortly after 'Prime Minister' preems in Ottawa, Canada, today (Wed.).

Movietone Newsreel collects 55% of its revenue from National Theatres circuit, it was revealed at the recent 20th Century-Fox convention in Hollywood. Both are 20th-Fox affiliates.

We used to make the welkin ring with good, sound ballyhoo ... *and we sold pictures!* ★ ★ We used to lead the pack with striking, smashing advertising ... *and we sold pictures!* ★ ★ We used to paint the town red, yellow and green with gleeful, lusty, all-out exploitation ... *and we sold pictures!*

Advertisers in other lines followed . . . imitated us. Now they've got the habit that used to make money for us.

Steal back your own thunder! Make your theatre a show-place again. ★ ★ Hang out the glamour. Beat the drum. Smash through with smash advertising. Make movie-going a habit again.

Campaign your show. Campaign your theatre. Campaign your industry. Make the movies move toward the box-office again.

with NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Steal back your own thunder! And let the Prize Baby help you with the 3 Best Sellers in the Business!

RADIO, GOOD WILL AND COMMON SENSE

One annoyed New York listener has recently said of an international 'good will' program he heard on the U. S. radio that it sounded like a 1904 Edison disc. This was picturesque imagery suggesting that a lot of time-wasting, piffle-saturated radio nonsense is being passed off from north to south and from south to north. It just isn't creating, and it just won't create, good will. Because this kind of radio program is too often dull and phoney and so unnaturally polite, it hurts to hear.

What Latin American good will relations apparently needs is not a sudden burst of serenading, but some patient study of the history of the U.S.A. as taught in, and believed by, the Latin republics. Charm has definite limitations and showmanship provides no magic in overcoming generations of teaching. Big Stick Uncle Sam is not runner-up to Santa Claus in the minds of Latins. So why kid ourselves? And why not stop thinking that miracles are going to be achieved in weeks or months? Any genuine, deep-rooted improvement in good feeling may take a decade or more. In particular, the Latins are not going to be convinced until the good will stuff is a normal feature of Yankee policy in normal times. These are not normal times and the serenading is tuned in with that reservation in mind.

Radio broadcasting has a role to play in Pan-Americanism and these remarks are not intended to disparage those projects now operating or now pending, but merely to advance the possibility that the blunt facts of Latin reaction to Yankee romancing to date may be just the cold bath of realism to clear Norteamericano brains of a lot of self-manufactured hooey. In this connection there is a powerful white light of common sense implicit in the comment of a Mexican broadcaster who recently wrote to VARIETY on the general theme of pan-Americanism and good-neighborliness. To quote, in part, from his letter:

'I cannot but hasten to you my congratulations on the very good article published in VARIETY'S *July 2nd issue number under the title of 'Good Will For Export.' Not only did I read it here but my colleague also mailed me a clipping referring to it as 'the intelligent article,' an opinion which I fully share. To me the general feeling of the nations south of the Rio Bravo is very well defined from the point of view of the superiority complex that Yankees assume when comparing their civilization with ours . . .'*

The article in this publication to which reference is made by the Mexican stated that it is 'always a bit incredible to the mind of a Yankee that all the world does not necessarily share his conviction that the United States is the finest nation and civilization in the world' . . ., and the article went on to report the 'chastening experience' upon Yanks who discover, and they do, that the South Americans far from feeling any sense of backwardness are inclined to consider many Norteamericanos as 'untutored rural yokels.'

There seems too little blunt speaking about this good-neighbor business. Until the resentments on both sides are talked out in the open they cannot be answered and neutralized. It takes a lot more than a change of heart and personnel at the State Department: it also takes a change of attitude among the run-of-mill Yankees.

To again quote our Mexican communication, he further said:

'I, too, think that good will is not on sale. Our people consider this desire of approachment with the Latin nations as a Yankee necessity of the moment; as an effort of the United States to save itself from a danger that only affects its commerce. . . .'

'Necessity of the moment': in that phrase is summed up all the raised eyebrows of Ibernian America. In it is implied a disbelief, a suspicion of too-sudden romancing. The Mexican fears that when the crisis is over and the Anglo-Saxons have ended the menace of German militarism there will be a return to Yanqui behavior patterns more in harmony with the traditional picture. The Latin is courteous to our goodwillers, but he will not quickly change the habits—and the fears—of a lifetime.

Patience—more patience—still more patience is the price Americans from the States must presumably pay to change the views of educated Americans from the southern republics. This seems to be the best advice. This plus tact, plus true friendliness. All hustle and bustle that attempts to perform miracles of high pressure salesmanship will probably fail and, worse than failure, may possibly confirm the Latins in their original concept of the northerners.

Nor is it a good omen that the Mexican correspondent should say . . . 'I almost would like to ask your consent to publish a Spanish version of your article, but I fear it would not be accepted by the Mexican newspapers for fear . . .' anything that sounds like criticism of the U. S. A. would cause them 'to be accused of being pro-German.'

Instead of hushing up discussion of Pan-American difficulties, would it not be better democracy, better propaganda, better sense and better neighborliness to have these matters discussed at length and with maximum candor on our U. S. radio forums next year? Especially in the U. S. A., because that's where it's needed most. The Town Hall has had one or two down-to-brass-tacks discussions and the Washington counsellor of the Mexican Embassy, for one, has been a conspicuously articulate radio speaker in English. An occasional Chilean, Brazilian or Argentinian has also been heard speaking the language of sensible men, not of fatuous Alphonses and Gastons. Excessive bowing may be good for the waistline, but not for much else. Let's have some good healthy, frank talk on the radio. Our radio first.

Let's face the facts! A lot of South Americans don't like us on any basis; a lot more don't trust our recent protestations. Against this a lot of Yanks are underestimating the culture, the memories and the shrewdness at the other end.

MUTUAL'S RIGHT TO CANCEL IS UPHELD

Tacoma, Aug. 12.

Superior court judge Joseph Mallery has upheld the right of Mutual to refuse program service to KVOS, Bellingham. Latter station had asked the court for an order compelling the latter to reinstate its service but the case was dismissed.

Litigation involved KMO, Tacoma, Mutual affiliate, which had, it was charged, objected to the feeding of KVOS. The service was not discontinued during trial of the issue.

Mutual Gets Hummert 'Midnight,' 'Armstrong' Series Starting Sept. 28

Mutual will have the 'Captain Midnight' and the 'Jack Armstrong' series this fall. Former is for Ovaltine and the latter, for Wheaties (General Mills), with the starting date for both Sept. 28.

Blackett-Sample-Hummert is the agency.

Atlantic City Radio Men Control Trenton Starter

Atlantic City, Aug. 12.

Owners of WFPG, Atlantic City, will operate the new 1,000-watt station that the Federal Communications Commission has issued a license for in Trenton. The resort station will feed programs to the Trenton outlet during the summer and early fall.

Joint stockholders in the stations are Richard Endicott, president; A. Harry Zoog, executive v.p.; and Louis St. John, Allen Blankfield and Bennett E. Tousley.

Lem and Martha, who have been with WHO, Des Moines, for many years, go to WLW, Cincinnati, 15.

CRACK RADIO SALESMAN HITS 74TH BIRTHDAY

Milwaukee, Aug. 12.

Ben Wolff, top salesman of WEMP, last week celebrated his 74th birthday anniversary, and is still going strong. In July, 'just to show 'em,' he chalked up his biggest month in the last five years.

Station presented him with a cash bonus as a birthday gift.

WMC GETS POWER GRANT

Request for Increase on File Four Years With FCC

Memphis, Aug. 12.

WMC will build two new towers shortly, in addition to its present 611-footer, to take care of additional power granted last week by FCC.

Station operated by The Commercial Appeal has been authorized to use 5,000 watts at night. Present night wattage is 1,000. Day-time power will remain at present 5,000, giving identical strength at all hours.

Application for the increase has been pending for four years. Several weeks will be required for the change. McNary & Chambers of Washington is serving as consulting engineers.

Farnsworth Pay Boost

Fort Wayne, Ind., Aug. 12.

The Farnsworth Television & Radio Corp. of Fort Wayne, Ind., has granted employes a 7 cents an hour wage increase, to compensate for the higher cost of living.

Farnsworth has been awarded a contract for radio transmitters totaling $167,556 by the Labor Department.

Whole Cast on Vacation

Phoenix, Ariz., Aug. 12.

'Tovrea's Love Story Time,' serial heard over the Arizona network, out of KOY, Phoenix, was aired as a transcribed show for a week, to give the entire cast a vacation.

Episodes for the Monday-Friday broadcasts were a couple of weeks in advance.

DISC JOCKEYING IN 5TH AVENUE WINDOW

Dick Gilbert, who is billed as WOV's Fifth Avenue Troubadour, will make a personal appearance on Saturday (16) afternoon at the S. H. Kress dime store on Fifth avenue at 39th street with Xavier Cugat, Lina Romey and Carmen Castillo. Stunt set by Reverie Lanolin Cosmetics, one of Gilbert's sponsors, and calls for a four-day window display in the store's Fifth avenue window, preceding the p.a.

Gilbert will give a two-hour (2-4 p.m.) demonstration of how he conducts his two daily platter programs: 'Latin American Rhythm' and 'Fifth Avenue Troubadour.'

Gilbert is a disc jockey who sings with the records.

Peg Worth Seeks $16,875 From Radio House, Inc.

A suit by Peggy Worth for $16,875 against Radio House, Inc., Walter Royal, Martha and Ann Rountree, Donald de Lissa, and Albert Williams, was revealed yesterday (Tuesday) in the N.Y. supreme court when the defendants applied for a dismissal. The plea will be argued August 22.

Plaintiff claims she entered a contract with Radio House in March, 1941, to provide radio and theatrical rights to program she possessed to the defendants, who were to secure a sponsor. All individual defendants are officers of Radio. It is claimed the contract was breached by the failure of the defendants to try to place the material, and by false statements regarding Radio House's financial position by the other defendants.

Doris Gilbert, scripter, arrived in New York from the Coast via Panama, has switched from writing the Gene Autry show for J. Walter Thompson to 'Famous Jury Trials' for Transamerican.

BETTY GARDE ON AN AIR-GOING BICYCLE

Betty Garde, appearing the next two weeks with Tyrone Power and Annabella in a strawhat revival of 'Liliom' at Westport, Conn., will have to scamper frantically to fill her radio schedules during that period. Most hectic situations will be Wednesdays, Thursdays and Fridays. She's chartered a seaplane to make connections, but even that way it'll involve close figuring.

Actress plays the part of Mrs. Abbott, the mother, in 'We, the Abbotts,' on NBC-Red (WEAF) Mondays-through-Fridays. Program is aired 5:30-5:45 p.m., so Miss Garde can just about make it by plane from Westport after the Wednesday and Friday matinees, even though skipping her final scene and curtain call in the show. Situation is really tough on Thursdays, however, when the actress participates in 'Maudie's Diary,' new comedy-dramatic series starting tomorrow night on CBS. She concludes the regular broadcast at 8 p.m. and must be at Westport at 8:45 for the 'Liliom' curtain. Show will break about 11 o'clock and she's due back at the CBS studios in New York at 11:30 for the 'Maudie' repeat.

Actual flying time between Westport and Manhattan should be about 20 minutes, but the Country playhouse in Westport is about a mile from Long Island Sound, where the plane must land. And additional time will be consumed in getting across Manhattan. 'Liliom' is not playing the last four days of this week, so Miss Garde's 'Maudie' rate is a cinch tomorrow night, but the headache starts next Thursday (21).

Dorothy Roberts Assistant To Margaret Wylie, J.W.T.

Chicago, Aug. 12.

Dorothy Roberts joins the J. Walter Thompson here as assistant time buyer to Margaret Wylie.

Miss Roberts moves in after a stay in the Lord & Thomas agency's ether department.

Wayne Welch On a Bicycle

Des Moines, Aug. 12.

Wayne Welch, promotion manager for KSO-KRNT, Des Moines, is spending his vacation on a bicycle touring northern Iowa and Wisconsin.

RED, BLUE NOT EXCHANGEABLE SO EASILY

Another rule tending to separate interlocking arrangements between the Red and Blue Networks has been put into effect by NBC. The two webs hereafter won't permit a client to switch from one group of stations to another group in the same area at the client's own discretion.

Under the new policy the move from a red group to a blue group, or vice versa, can only be made at the end of fixed portions of a contract, provided notice of 30 days or more have been given.

'College Humor' on 110 NBC Stations; Disc Clipper to KGO, Honolulu

Chicago, Aug. 12.

Brown and Williamson Tobacco firm will add 56 stations on the NBC-Red web starting Sept. 30, to build its 'College Humor' coverage to 110 outlets.

Handled through the Russell M. Seeds agency here, the show will also be heard on KGU, Honolulu. The program will be recorded off the air in San Francisco and rushed by Clipper plane to Honolulu.

I. Q. Show to Frisco

Chicago, Aug. 12.

Grant agency has set the Dr. I. Q. quiz program for Mars Candy into the Warfield theatre, San Francisco, starting Sept. 1. This location will serve as the starting point of the new air campaign for the new Mars candy bar to be known as the Dr. I. Q. Bar. This quiz show has been plugging Milky Way candy.

Dr. I. Q. is currently airing from the Orpheum, Minneapolis, every Monday at 8 p.m. CDST over the NBC-Red web.

RADIO MEN BALLYHOO BOATS

Business Interferes With Pleasure

Member of the cast of a national network program was complaining privately last week because he can't have his usual quota of drinks at supper between the show's regular broadcast and the Coast repeat. Explained that the series is now sponsored by a Coast outfit, and officials always hear the repeat stanza. Therefore the cast can't afford the usual let-down.

Situation is contrary to rule. Sponsors of most national network programs are located in the east or midwest and thus hear only the regular broadcast. And in any case, the repeat show tends to be an anti-climax for the talent. There hava been innumerable instances in which this inevitable let-down, accentuated by the booze angle, have produced exceedingly rough repeats.

CBS PAYS 45c ON 'A' AND 'B' SHARES

Columbia Broadcasting System directors last week declared a quarterly dividend of 45c payable on both Class A and B shares, thereby maintaining the rate of the previous two quarters when 45c also was declared. This makes $1.35 which has been declared or paid thus far this year. Divvy is payable Sept. 5 to stock on record Aug. 22.

Although showing an increase of nearly 17% in gross income from sale of facilities, talent, lines, records, etc., Columbia net profit declined in the first six months ended last June 28 to $2,416,086 from $2,493,718, shown in the corresponding six-month period last year.

Gross income totaled $29,134,776 as compared with $24,952,293 in the first six months last year. The dip in net profit is revealed by the per-share earnings, with $1.41 reported on Class A and B shares the first half of this year and $1.45 in the first six months last year.

CBS profit before provision for federal income and excess profits taxes amounted to $4,471,549 in contrast to $3,793,654 in corresponding period of 1940. Corporation wrote off $2,053,463 for normal federal income taxes and excess profits taxes plus additional taxes chargeable to 1941 as calculated under the Revenue Bill of 1941, reported by the Ways and Means committee, July 24 last. This supplemental provision was figured at $450,000. This represents a total increase of more than $700,000 over $1,299,935 provided for such taxes in the first six months of 1940.

Columbia figured income taxes at $1,103,316 compared with $946,643 in the corresponding period last year, and $500,147 for excess profits taxes compared to $351,292 in 1940. Company noted that earnings previously reported for the 1940 period have been adjusted in respect to any changes in the tax law, as amended March 7 this year.

Corporation showed operating expenses, cost of goods sold, selling, general and administrative expenses at $15,659,608 as compared with $13,537,367 in the first six months of 1940.

WJIM, Lansing, Airs Auto Hands Program

Lansing, Aug. 12.

Olds Motor Works and Fisher Body units will bankroll an employee relations program on WJIM which confines its talent to youngsters between the ages of 12 and 16, starting Oct. 5. Contract is for a weekly half-hour over a period of 26 weeks.

Series will be titled 'G. M. Juniors' with the only adults consisting of Finch and Earle Parchman, local piano team.

GYP REPAIRMEN GET PUBLICITY ECHO

San Francisco, Aug. 12.

Sherman, Clay & Co. is taking four-column display ads to call attention to an article on radio gyps in the August issue of Reader's Digest. Copy in S. F. Chronicle (7) is headed 'The Radio Repair Man Will Gyp You if You Don't Watch Out,' and publicity thanks author Rils for exposing unscrupulous tactics, adding 'firms like Sherman, Clay can't say these things because it isn't good taste nor good business.'

The firm, music and radio dealer, then goes into a picture story of the firm's own service department. Bull-by-the-horns approach is a contrast to the outfit's normally conservative copy.

'Hap Hazard' Regularly But From Hollywood

Johnsons Floor Wax will retain the 'Hap Hazard' program, now running as a summer pinch-hitter for 'Fibber McGee and Molly,' as its other regular show for the coming season. Starting Oct. 1, 'Hazard' will move into the Wednesday 7:30-8 p.m. spot on the NBC-Red.

The series will originate from Hollywood whence the 'Hazard' cast has already sojourned from Chicago.

HELP SPEED 'EM FOR DEMOCRACY

Edward Lasker of Lord & Thomas and Greg Williamson of Pedlar & Ryan On Missions With New U. S. Bureau of Ships

CAMPAIGN COMING UP

Edward Lasker, vice-president and radio head of Lord & Thomas, is on leave of absence from the agency. He is to do public relations with the Bureau of Ships, a new unit under direct supervision of Secretary of the Navy Frank C. Knox.

Gregory Williamson, radio head of Pedlar & Ryan agency, also goes with same bureau. Although he declined to discuss the nature of the job, it is understood that the assignment is a temporary one and that he will probably return to P.&R. when the present emergency passes. No successor has been chosen for him, but's possible the agency's radio department may be reorganized. His resignation is effective Sept. 1.

Belief in agency circles is that Lasker's and Williamson's duties with the Bureau of Ships will relate to advertising-exploitation-public relations assignment recently given Young & Rubicam by the Navy Department. Several of the larger agencies bid for the account, which will involve setting up local offices in cities throughout the U.S.

Armstrong Cork, Spot Regular, On CBS Network

Armstrong Cork returns to network broadcasting Oct. 4 with a daytime dramatic serial over 100-odd CBS stations. The show is yet to be set. Account had for the past 10 years stuck strictly to spot broadcasting.

B.B.D.&O. is the agency.

BROWNSVILLE CLEARED ON ULMER ERADICATION

Brownsville, Texas, Aug. 12.

A renewal of the license of station KGFI was granted by the FCC on 1,490 kilocycles with a power of 250 watts. Station has been operating on a temporary license since last year after revocation proceedings had been instituted against it and five other stations which at the time had been cited for purported concealed ownership by Rev. John G. Ulmer.

In granting the station its license, the FCC stated that the station had shown proof and evidence that Rev. Ulmer has been completely eliminated from any connection whatsoever with the station and will not in the future be associated or connected therewith.

All Sask. (Can.) Private Stations Are 1000-Watt

Regina, Sask., Aug. 12.

CKBI, Prince Albert, Sask., has upped from 500 to 1,000 watts. It makes all the privately-owned stations in the province 1,000-watters.

CBK, transmitter of the Canadian Broadcasting Corporation, situated at Watrous, is a 50,000-watter.

'Michael West' Character to Be Lifted From 'Big Sister' Show And Made Into Separate Serial

The Job Pays—

Actresses being auditioned by Ruthrauff & Ryan to succeed Alice Frost in the title part in the 'Big Sister' serial, have been told it will be an exclusive contract assignment, starting at $200 a week, with options increasing the amount to $500 a week in three years.

Auditions have been narrowed down to a handful of candidates, with recordings of those still in the running sent to Lever Bros. officials.

Young & Rubicam has purchased from Ruthrauff & Ryan the right to the character and title of 'Michael West' for a serial to start Aug. 29 for Lever Bros. Tag is the name of a character in the 'Big Sister' serial, which will be written out of the latter show and thereafter supply the principal story line and title of the new show. Lever Bros., which sponsors 'Sister,' will also bankroll 'Michael.'

New program will be spotted at 11:30 a.m. on CBS, the time now held by 'Big Sister,' with the latter moving as of that date to 12:15 and cancelling its repeat. Author of 'Michael' will be John Young, recently brought east from Hollywood. Ben Larsen will direct. Robert Gibson, who now handles the singing part of the West role, will continue the assignment, but Joe Julian, who plays the dramatic portion of the role, may be replaced.

Jim Andrews, former Chicago director and previously a film writer, is now directing 'Sister,' succeeding Bill Tuttle, who recently relinquished the show to assume production supervisory duties with Ruthrauff & Ryan. Tuttle will remain in New York, taking over direction of 'The Shadow' when it returns to the air Sept. 26. He is also in active charge of the 'Canadian Theatre of the Air,' out of Toronto.

Alice Frost (Mrs. Tuttle) has asked Lever Bros. to cancel her exclusive contract to play the title part in 'Sister,' but has not yet received an answer. Deal still has some months to go. Meanwhile, a number of other actresses have been auditioned, though not told precisely for what part.

AFRA'S FOURTH CONVENTION OPENS

American Federation of Radio Artists' fourth annual convention, opening tomorrow (Thursday) and continuing through Sunday (17) at the Book-Cadillac hotel, Detroit, will be chiefly occupied with consideration of a number of proposed constitutional amendments. Other matters slated for discussion and possible action are the recent deal with WKRC, Cincinnati, and the Mutual system, the question of similar deals with NBC and Columbia and the question of television jurisdiction.

New York delegation, headed by Lawrence Tibbett, president; Mrs. Emily Holt, executive-secretary; George Heller, associate executive-secretary and treasurer, and Henry Jaffe, attorney, leaves today (Wednesday).

Omaha 4th Station Okayed

Omaha, Aug. 12.

Omaha's newest and fourth radio station, with call letters to be announced later, has been approved by the FCC. The station will be built and organized by the MSB Broadcasting Co. owned by John K. Morrison and Clarence T. Spier of Omaha, C. J. Malmstei of Lincoln and Arthur Baldwin of Fremont. The station will operate with 250 watts at 1490 kilocycles and will broadcast local programs without chain tieup, according to Morrison. Construction will start next week. Permit for the station was issued in 1940 but was set aside under a rehearing order.

DUFFY'S TAVERN STAYS WITH CBS

Columbia has decided to keep the 'Duffy's Tavern' program for itself. Network last week offered the Thursday 8:30-8:55 p.m. spot to Shick Razor and the account accepted it.

Because of the schedule jam on CBS there was a possibility of Columbia having to let 'Tavern,' which it controls, go to the NBC-Blue.

QUAKER OATS SET FOR MONDAY AT 8, RED

Quaker Oats will occupy the Monday 8:30-10 p.m. period on the NBC-Red, starting Sept. 8.

Account recently auditioned 'His Honor, the Mayor' for the spot.

Levers Want Back Cancelled Spots But Some Stations Have Sold Time

Lever Bros. may find that it changed its mind a little too late in the matter of retaining many of the spots that it has been using for Swan Soap announcements. After issuing a cancellation for the Swan campaign as of Sept. 25, Lever last week suddenly realized that a goodly number of these spots were not only too valuable to give up but that they could be used to plug Spry. The manufacturer also decided that the Swan blurbs could be terminated as of Aug. 25 and that Spry could take on from that point.

Where the rub has come in for Lever is that in many of the cases the stations or their reps took the cancellation notice literally and quickly found other accounts that were agreeable to moving into these selfsame spots after Sept. 25. The stations and reps are now faced with the dilemma of talking the successor accounts out of the spots or losing an important customer of this type of advertising.

Under the new standard form of contract entered into between the American Association of Advertising Agencies and a special committee from the National Association of Broadcasters neither station nor advertiser can cancel on less than two weeks' notice.

San Diego's third radio station, KFMB, takes the air here for the first time Thursday (14).

Spector Agcy. Introes Questionnaires For Stations on Available Spots

Raymond Spector agency has introduced a new twist to scouting for spot announcement availabilities. Stations, or their reps, are now required to fill out a two-page questionnaire before they can become eligible for any spot business on the fire. A somewhat longer questionnaire is provided for those with available programs.

The spot availability form seeks information on the station's network affiliation, power and wavelength; the time considered, when available the cost in frequency groups; the name of the proceeding program, the type, the talent, a survey rating of this program, when conducted and by whom; length of time the program has been on the air, the current sponsor and his term of sponsorship, the previous sponsor and his term of sponsorship, other sponsors and their duration and any success stories and comments. Similar information is required on the program which comes after the specified spot.

Reaction to Spector's innovation from station reps is that while they appreciate the agency's disposition to conduct its business by the questionnaire route the idea if generally carried out would require reps to expend their clerical staffs to the point where hardly any margin would be left from the commission derived on the sale of a spot announcement campaign.

FCC Moves to Break Up Single Control of Two Stations; Some 40 Communities Possibly Affected

Washington, Aug. 12.

Federal Communications Commission last week moved into action on the question of dissolving multiple ownership of stations. It issued an order, with hearing set for Oct. 6, barring the ownership of more than one station by the same interests in a community. While the broadcasting industry has been aware for some time of the Commission's attitude on this subject the issuance of the order found a surprised reaction. It had been thought that the FCC would seek first to get the network and newspaper ownership matters cleared up before striking at the issue of multiple ownership.

Point that has the trade considerably puzzled is just what measuring instrument the Commission will use to determine which situations are inimical to multiple ownership and which are not. The FCC has intimated that such approaches can best be developed as the result of information deduced at hearings plus data it already has at hand.

The order might affect as many as 40 local ownership situations. It seems to strike more at duplication of services than at the structure of mere multiple ownership. Under the proposed rule no person or interest would be permitted directly or indirectly to own, operate or control a standard broadcast outlet that would serve a substantial proportion of the area serviced by another standard broadcast outlet owned, operated or controlled by the same person or interest. On the angle of control the Commission takes the position that 'control' doesn't have to represent a majority stock ownership but may be construed as 'actual working control in whatever manner exercised.'

Stations have until two weeks before the hearing date to file briefs.

Promises FCC Prompt Ruling On Stahlman

Washington, Aug. 12.

Federal Judge James W. Morris has promised early ruling on FCC demand that publisher James G. Stahlman of the Nashville Banner answer a summons to tell what he knows of ANPA and other newspaper groups' early attitude toward radio. Commission legal staff went before Morris today to enforce subpoena which Stahlman ignored on advice of ANPA attorney Elisha Hanson who says FCC inquiry into press-radio joint ownership has no legal basis and subpoenas are therefore of no validity.

FCC counsel, Thomas E. Harris, cited the law which says FCC may hold hearings on 'any matter under which question may arise under any provision of this (FCC) act.' Whether station ownership by press is 'in public interest' is a question already arisen, He submitted.

Wheatena Playhouse Back Sept. 29 on Wax; Wolf Again Producing

'Wheatena Playhouse,' five-weekly recorded dramatic series, returns to the air about Sept. 29 for its second season. Ed Wolf Associates will again produce for the Compton agency. Show will be spotted locally, with WEAF probably the station in New York.

Tentative schedule calls for adaptations of six stories and pictures. Among those so far selected are 'Jane Eyre,' 'Lady for a Day' and 'Made for Each Other.'

KSTP's 'Sunset Valley Barn Dance,' variety show, has been set for the Minnesota State Fair, opening Aug. 23, and two Minnesota county expositions, the McLeod and the Ramsey.

'Arrest Us, Officer, While We're Posing'

Cincinnati, Aug. 12.

Parking meter, new stuff for Cincy, was the brunt of a stunt Saturday (9) which netted WSAI a batch of art and type space in the dailies. Four Crosley autos, which resemble mobile bathtubs, were parked in a single meter zone by Roger Baker, Dick Bray, Red Thornburg and Ray Shannon in front of the Crosley car display room in the downtown section. The WSAI mikers then looked up a traffic cop to learn if they were right or wrong in cutting 'parking on a dime' by making it four for a nickel.

Press cameras clicked while the officer dished out citations.

The Crosley midgets were sports models with WSAI lettering on the doors.

Offers 'Nuisance' Price To End Minority Litigation Against RCA, West'ghouse

An offer by Westinghouse and General Electric to settle a $250,000,000 minority stockholder suit against them, RCA, officers and directors of RCA, and RCA Victor, was submitted to Justice Aaron J. Levy in the N. Y. supreme court Wednesday (6). Justice Levy refereed the offer, which totaled $1,000,000, to Abraham J. Halprin, referee, to hold hearings starting Oct. 1.

RCA was also ordered to notify its 270,000 stockholders of the hearings so that they may appear and object if they so desire. Suit was originally filed by 11 minority stockholders who claimed damages of $500,000,000, half of which has been dismissed due to the statute of limitations.

Suit charged that General Electric and Westinghouse sold RCA worthless patents for $240,000,000 of RCA stock, that RCA lost $82,000,000 in investments in RCA Victor, that RCA lost $11,000,000 in investments in RKO, etc., all through neglect of officers and directors.

In making the settlement offer, both General Electric and Westinghouse declare they do not admit to the merits of any of the charges but that to continue the suit for another three years would tie up executives badly needed at the present time in getting out equipment for National Defense.

Loyd E. Moffat, managing director of CKBI, Prince Albert, Sask., has been appointed to the board of directors of the Western Assn. of Broadcasters.

CRAZY OVER SPANISH

Language Taught on KYA, San Francisco—Big Public Response

San Francisco, Aug. 12.

Reaction to KYA's recently instituted Spanish lessons has been so overwhelming that instructions now ride seven days a week. Hearst outlet inaugurated series in connection with printed course running in the Examiner, but didn't start until two weeks after the paper, bringing an unanticipated flood of requests for back lessons.

Set-up here has Eric Boden, staff producer, discussing each day's chapter for 15 minutes with Manuel Sanchez of the Columbian consulate who gives correct pronunciation and explanatory hints.

BIOGRAPHY OF A PIANO CBM NOVELTY

Montreal, Aug. 12.

Rupert Caplan, now on motor tour of the Gaspe Peninsula for five weeks, has completed scripting and casting of 'Concert Grand,' by Maurice Horspool, British playwright, which will inaugurate series of one-hour plays from 10-11 Sunday nights, commencing Aug. 31, sustaining program, on Canadian Broadcasting Corp. (English) station CBM.

'Concert Grand' is life history of a grand piano over period of 65 years and is a variant of 'Cavalcade.' There will be a cast of 35, including first-class concert musicians and singers. Caplan claims play is a stand-out and should be socko over its Dominion-wide broadcast.

Cop Brings in Radio Exec to Make Contract With His Employes

Mexico City, Aug. 12.

Antonio Jimenez, a Central American, who is the new manager of local radio station XERC (5,000 watts) besides being a lawyer, had a bitter-sweet lesson in the intricacles of Mexican law when workers of the station demanded before the Federal Board of Conciliation and Arbitration that he make a new labor contract. The manager ignored a summons of the board and remained in his office reading mail when he should have been before the board.

Manuel R. Palacios, chairman of the board, sent a cop to fetch the radioman to the hearing. When Jimenez manifested indignation at such procedure, Palacios politely explained to him that Mexican law demands that all companies, including radio stations, must make contracts with their help.

Jimenez apologized for not knowing this and agreed to make the contract. Everybody shook hands, bowed and smiled and everything was all right.

WLB, University 'Highbrow Station,' Gains Against 'Housewife Serials'

Minneapolis, Aug. 12.

Some local radio observers view the growth in the past two years of WLB, University of Minnesota 5,000-watter, as a listeners' 'strike' against the plethora of 'housewife serials' on the major chains. WLB, one of seven Twin City stations, is on the air during the daytime almost exclusively—an average of about 50 hours a week—during period when the serials are getting in their licks. Commercial surveys show that WLB's audience has been growing markedly since 1939, when it started expanding its programs.

Station runs 'highbrow stuff,' such as recordings of symphony and classical music, higher grade literary playlets, book and story readings and news analyses, etc. E. W. Ziederth, the station's manager, believes that the large commercial chains themselves, with their occasional symphony concert and grand opera broadcasts, have been helping to develop a clientele for the 'better things' and to make 'highbrows' out of many of the common run of people. Moreover, it's pointed out, the war and world crisis seem to have an effect of instilling a large portion of the public with a desire for 'self-improvement' and for learning, facts about the historical background of the present struggle being especially in demand.

Fan Mail

However, numerous letters praising the station for affording an 'escape' from the 'housewife serials' indicate that this factor must be important in the station's audience growth.

WLB also broadcasts University of Minnesota sporting events and news programs; also carries classroom lectures and lessons. One of its most important features, 'Minnesota School of the Air,' has an estimated audience of from 80,000 to 100,000 listeners throughout the Northwest, according to Ziederth. This program is piped to five states through the Northwest Broadcast system.

'This Is a Radio War'

Fred Wilson of RCA Comments on National Defense and Shortages

San Francisco, Aug. 12.

'This is a radio war, and the winner may well be the one making the best use of radio,' Fred D. Wilson of Camden, N. J., RCA Manufacturing Co. field sales manager, told the 14th annual Radio & Appliance dinner in Merchandise Mart here (6). RCA planned for the national emergency long before it became reality, Wilson said, which made it possible to supply civilian demands up to the last minute and then switch to national defense production with no bottleneck.

Biggest problem faced now, he declared, is necessity of finding 'substitutes for substitutes.' 'It's okay to use bakelite for chassis and copper-plated steel for condenser plates, but when everybody starts using the same substitute, a new shortage develops there.'

RCA will take care of civilian demands only to the extent material is left over from government orders, Wilson indicated, adding 'We were not forced into national defense—we are doing what we think is our patriotic duty.' In view of expected consumer goods shortages, Wilson urged dealers to work out operating budgets which would take into consideration volume drops of up to 50%.

Phonograph records are in for a ride, it was indicated by the visitor, in pointing out this is the time to plug goods on which there are no restrictions, notably records.

Approximately 1,000 diners were entertained with a 40-minute show staged by NBC and broadcast over KGO.

London Calling

London, July 20.

Noel Coward made a surprise appearance on Carroll Gibson's dance session from Savoy hotel.

'Sunday Nighters' vaude session for fighting forces was compered by Francis Day, to mark year's run and a new start. She teed off session when it first hit the ether.

Tessie O'Shea is plugging a new song, 'When There's Top Hats and Tails in Piccadilly,' airing it for first time on 'The Happidrome Hour.' Flag-waving ditty is earning her lots of applause.

Richard Greene paid a radio call on Leonard Urry's 'May We Introduce.' Actor has just been gazetted as lieutenant. He wowed even the orchestra boys with a pep talk on national affairs that wasn't expected from a thespian.

Joan Emney, daughter of the late comedian, made her first radio bow on 'Monday Night at Eight,' and clicked solidly with song and patter.

CGS Workshop's 'Highway For Americans,' scripted by Bernard Schoenfeld, is to be aired shortwave on BBC's Empire Service.

Lupino Lane's 'Me And My Girl' is to be fed to overseas listeners. They'll hear a show which is clamed as radio-made. BBC cut-in on the musical at time it was faring badly, started the trek to the boxoffice. It's been running four years.

Robert Speaight added to BBC's dramatic staff. Recently carried Baring's verse-play, 'The Black Prince,' and did a 20-min. reading of T. S. Eliot's 'East Coker,' following night.

Raymond Gram Swing's arrival on this side (he's now back in U. S.) drew a buildup in line with that of a national character. BBC throughout the day aired reminders to listeners, and topped with a special recording by the commentator made on landing. He referred to his previously long residence in London, and fact that he's lived longer here than in any other city.

Magda Kun will shortly be airing propaganda material to her native Hungary. Cabaret star has increased her mike technique to a point where she says 'He no longer frightens me.'

Part of Noel Coward's biography on BBC were transcriptions made by Gertrude Lawrence, Peggy Wood and Evelyn Laye. Author's part in the proceedings was also waxed. Coward released the recordings from his private library.

Ronald Chesney, who clicked with an earlier series, set by BBC to do another of his lesson-giving in harmonica art. This time he'll use CBS' David Miller, over here with Canadian unit, as pupil.

Reginald Foort has taken his organ session into the 7 p.m. spot vacated by Saturday's 'In Town Tonite.'

Jack Benny transcriptions from his Jello-O broadcast are going over. They'll air here each two weeks now; was previously on a monthly schedule.

Bob Hope transcriptions join those of Jack Benny on the local air. BBC will send Hope out monthly, Tuesday afternoons.

Lawrence Holmes, Canadian baritone now on this side, will air with a lineup of Newfoundland folksongs, going out on BBC's Canadian service.

Arch Oboler's half-hour radio play based on incident in Somerset Maughan's 'Of Human Bondage,' will be aired by BBC with Pamela Brown in the Bette Davis role. Oboler mailed his script to Val Gielgud, drama dept. head, with fee going to the RAF Fund.

THEY DO CARE ABOUT WALL STREET STILL

Schenectady, N. Y., Aug. 12.

An announcement by WGEO, powerful General Electric Company, that the complete stock market quotations broadcast at 6 p.m., EST, weekdays for the past 12 years, would be discontinued, unless a definite listener interest was manifested, brought hundreds of 'please continue' communications from bankers and business men in Latin America, as well as some from Europe and even from within the United States. A sailor on an American ship also wrote that he hoped WGEO would not drop the stock market data.

One petition, signed by more than 50 persons residing in Venezuela, declared that 'Without the daily stock market reactions by radio we would be far out of touch with the American financial world.'

XEW, Mexico City, Signs New Pact With Union; City Fathers Helped Deal

Mexico City, Aug. 12.

A peaceful solution to the threatened strike of radio musicians against station XEW has been consummated with the active aid of the municipal authorities. Latter apparently felt that a closing down of Mexico's largest station, 150,000 watts, would be socially undesirable.

Under the compromise the Musicians' Union was persuaded to give up its demand that casually employed musicians must be reclassified as permanent employes of the station. XEW is the largest employer of musical entertainers, using some 300, but on a spot basis.

Peaceful settlement of the threat is a precedent of some significance here. Othon Velez, general manager of XEW, negotiated new deal for XEW with union with city fathers sitting in.

Prince Albert, Sask.—Spencer Moore, former technician at CKBI, has arrived in England to do radio work with the Canadian Air Force.

WHO GETS WHAT FROM FLY?

RIVAL WEBS IN OPTION TIME JAM

NBC's Formula Seems to Have Edge Over Mutual's (Which Is Least Distasteful to CBS) as the Industry Strives for 'Anti-Monopoly' Compromise With FCC—Curiosity Grows About Possible Deal for Sale of Blue Intact

NO REAL PROGRESS

Negotiations which the three major networks have been carrying on with the Federal Communications Commission with a view to affecting a compromise on the new network-affiliated stations rules took an unexpected turn last Thursday (7) when Chairman James L. Fly showed an inclination to favor a formula submitted by NBC. The situation as it now stands constitutes an impasse and the commission is back to where it was when it issued the rules last May. Neither Mutual nor CBS is disposed to accept the NBC formula for determining how much time it may option on an affiliated station and the problem now facing the FCC is how it can break the impasse without embarrassing repercussions.

Mutual's Formula

Complexion of the negotiations took a sharp turn as far as CBS and Mutual were concerned at last Thursday's meeting with the commission as NBC's spokesmen introduced a formula which they had fashioned during the preceding several days. Under the earlier formula which Mutual had previously advanced and Columbia had unofficially accepted the time that a network could option from an affiliated station would be measured by the time that it (the network) had actually been using for commercial hookups. The day's schedule was to be divided into three five-hour segments and if a network had been using three hours it would continue to have an option on three hours in that particular five-hour segment. All such options would be subject to limits set by the commission, with these limits determined by the number of stations operating in a community. In a community with five outlets the network would be limited to three out of five hours, in a three-station town it would be two and a half hours, in a two-station town, two hours and in a one-station spot, one and a half hours.

NBC's Formula

The formula which NBC has advanced goes beyond this in one respect. NBC wants a half-hour additional to what the Mutual formula provides. It is Mutual's contention that the additional half hour would give the NBC-Blue network an unfair competitive advantage over Mutual in that if the Blue sold that additional half hour this season it would be eligible to still another additional half hour next season so that in time a competitive network would be barred entirely in participating in a station's choice evening hours. Mutual's position is that NBC in seeking to preserve the optional strength of the Blue is willing to take a chance on yielding a period here and there on the Red Network.

Rather than accept NBC's proposition Mutual will, it has been indicated, elect to stand with the rules as originally put out by the commission, the impasse also provides a dilemma in the case of CBS. That network has yet to accept the principle that the FCC has the power to regulate network broadcasting and the question facing it is: Will it go to court to contest this authority? NBC holds that the formula it urges will in no way prove unfair to other networks and that the formula is sound in principle and actual operations.

Speculations

Sympathy shown by the commission toward the NBC formula has caused much speculation in competitive network ranks. These speculations take three different tacks. They are:

(1) *Has the commission suddenly realized that enforcement of its rules would result in the destruction of the Blue network and fears that it will have to take the blame for such a consequence.*

(2) *Has it been stayed by the thought that enforcement of the rule or acceptance of the Mutual compromise would give Mutual too big an advantage over the Blue network?*

(3) *Has an actual customer of the Blue been found and does the commission want to make sure that nothing radical is done that might jeopardize the newcomer's investment?*

If, it is pointed out, the last named reason is actuating the FCC it may find itself nudged into still another predicament. In giving the Blue Network every chance to turn over its strength as a going business it would be recognizing a property right, which is something that by itself would establish a marked precedent in radio.

Indications are that the current week will be spent in marking time by all concerned and in trying to decide what move, if any, should be made to break the impasse. Extension of enforcement of the FCC's rules expires Sept. 16.

Network Premieres

(*Aug. 13-23*)

'Maudie's Diary,' comedy-drama, Thursdays 7:30-8 p.m. (11:30 repeat), CBS, Continental Baking (Wonder bread), Ted Bates agency. Starts tomorrow night (Thursday).

'Aldrich Family,' comedy-drama, Thursdays 8-8:30 p.m. (12 midnight repeat), NBC-Red, General Foods (Jello pudding), Young & Rubicam. Returns Aug. 21 after four-week lay-off.

NBC'S LATIN DX RECOLLECTIONS

Under the signature of S. F. Woodell, sales manager of the NBC international division in New York, a letter to the broadcast advertising trade was sent out recently alluding to 'you (the advertiser) hear a great deal these days about local re-broadcasting of U. S. shortwave programs in Latin-America as something new to expect in the future. The fact of the matter is that NBC regularly rebroadcasts commercial shortwave programs in the Southern Hemisphere and has been doing so for some time past.'

Woodell then goes on to say:

'Actually, the first commercial shortwave program rebroadcast by a Latin-American network took place a year and a half ago. It was the Louis-Godoy fight at Madison Square Garden, sponsored by Standard Oil of N. J., heard over NBC shortwave facilities and rebroadcast by 130 local Latin-American stations.

'More recently, The Texas Company sponsored the Metropolitan Opera radio programs, and broadcast the entire series in Spanish over our two shortwave stations, WRCA and WNBI—direct from the Opera House. The series was rebroadcast locally by 25 stations between Havana and Montevideo.

'Standard Oil of N. J. is currently rebroadcasting four programs a week over 14 Latin-American stations, and additional local outlets down there are planned for the future.

'The current Adam Hats' prizefight series is regularly rebroadcast by two important Latin-American stations that command coverage in certain markets in which the advertiser is most interested.'

Mexico Nabs Irishmen

Mexico City, Aug. 12.

Two Irishmen, not the famous Pat and Mike, are in jail at Tepic, capital of the State of Nayarit. Described as father and son and named Ford, the two Irishmen attracted official scrutiny because of their possession of a powerful portable radio shortwave transmitter.

They are believed to have slipped into Mexico from Guatemala. They lacked all credentials and their explanations are described as evasive. They are held as suspected German agents.

Betty Girling's First Job

Minneapolis, Aug. 12.

WLB, University of Minnesota non-commercial station here, has appointed a woman as program director.

She's Betty Girling and just graduated from the institution this year.

Charles Sawyer Latest in Rumors Of Buyers of NBC Blue Network

Charles Sawyer, Democratic national committeeman, v.p., director and lawyer for the Crosley Radio interests and owner of stations in Dayton and Springfield, O., makes the latest name to be bandied around the broadcasting industry as a prospective buyer of the Blue network. In answer to a query on this report a high NBC official declared Monday (11) that not only had the network not heard from Sawyer but that it had not received any feelers about the Blue since the Federal Communications Commission issued its rules on network-affiliated stations relations.

Sawyer also has newspaper interests.

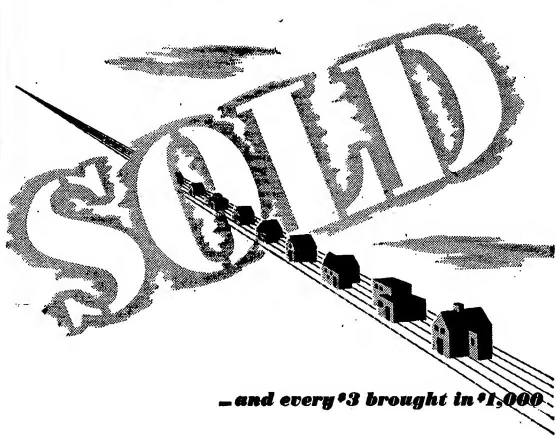
Philco on Crosley's WLW

Cincinnati, Aug. 12.

Philco Radio & Television corporation started Monday (11) on WLW with six one-minute announcements a week for 13 weeks.

Crosley firm which owns WLW also manufactures sets.

Lord Marley, deputy speaker of the House of Lords of England, and Lady Marley, were guest speakers recently over station WOCB, West Yarmouth, Cape Cod. It was Lady Marley's first U. S. radio appearance.



Here's a salesman who sold nine houses. Nine $4800 to $6700 houses. Sold them in ten days at a total cost of only $162.99. The salesman, of course, is WEEI. The results, while slightly amazing, are right in line with WEEI's reputation. Specifically, they stress the sales power of Sunday at WEEI, for this remarkable return came from just one half-hour Sunday show. We quote S. D. Hersey of Certified Homes, Inc.:

"I think that you folks should know the direct results of the broadcast presented over WEEI right from our property here at 'Oakdale,' Natick, Mass., on Sunday afternoon, June 15, 1941.

"From this one broadcast, we sold during the next ten days, nine houses, and virtually had a steady stream of people visiting our development, stating that they heard the story of 'Oakdale' over Station WEEI."

Houses or soap—one-time purchases or daily necessities—Columbia's Friendly Voice of Boston sells them efficiently. That's why WEEI is the best buy in this market of nearly a million families. May we talk business?

WEEI ★ CBS IN BOSTON

Operated by the Columbia Broadcasting System. Represented by Radio Sales: New York, Chicago, Detroit, San Francisco, Los Angeles, Charlotte, St. Louis

From the Production Centres

IN NEW YORK CITY . . .

'Weston Barclay' (pun on publishing office address) substitute columnist for World-Telegram's vacationing radio editor Alton Cook....behind the whiskers is George Ross, sheet's Broadway columnist....Walter Craig, program director of WMCA, has leased a 30-word announcement away from station....Bill Kostka of NBC all set to create an FHA outpost at Chappaqua, N. Y.

Betty Anne Painter added to the cast of Ted Steele's 'Boy Meets Band' show, with Betty Randall, Saturday nights on NBC-Blue....Chick Vincent will direct 'City Desk' and 'Myrt and Marge' while Lindsey MacHarrie vacations, beginning Sept. 1....Alfred J. McCosker, WOR prez, goes to Murray Bay, Quebec, when he returns from current Caribbean cruise.... Maury Lowell guest-lectured Thursday (7) for the radio workshop at NYU....Jack Lescoulie's 'Grouch Club' waker-upper series started this week on WHN, with Bill Shapard assisting....Sylvia Carr again doing vocal series on WINS Friday nights with Henry Sylvern.

Besides Mary Mason, who gets air billing, the talent for the 'Maudie's Diary' show starting tomorrow (Thursday) night on CBS includes Marjorie Davies, Bill Johnstone, Betty Garde, Jack Manning and Bob Walker ....Art Millet is announcer and Elliott Jacoby musical arranger-conductor ....Gordon Graham directs and G Albert Miller scripts from the Graeme and Sarah Lorimer original....Jack Stevens now handling the entire 'Inside of Sports' show from WFIL, Philadelphia....Sam Balter, who formerly did most of it from the Coast, is off the stanza entirely....Jules Labert now handling the recorded music show on WHN for Madison Personal Loan.

Frances Chaney playing leads on 'Great Moments From Great Plays' last Friday (8) and 'Grand Central Station' tonight (Wednesday)....Jay C. Flippen, Joey Faye and Louise Jean (Norman) will do a new comedy-dramatic series, 'Rookies,' Sunday nights on WOR-Mutual, starting this week (17)....Will Glickman and Sam Werris are co-scripting....Penny Bancroft, soprano of 'Melody Parade' Sunday afternoons on WINS, will be guest singer Tuesday (19) night with the Buffalo Philharmonic.... Gordon Auchincloss, director of 'Your Hit Parade' and the Cities Service programs for Lord & Thomas, has taken a place at Wilton, Conn., and will live there year-round.

Mac Benoff, writer on 'Duffy's Tavern,' to Catskills for month's rest, after check-up fortnight at Mt. Sinai hospital....he assisted on two 'Forecast' shows....Helen Walpole took time out from scripting 'Our Gal Sunday' and 'Amanda of Honeymoon Hill' to make an acting 'comeback' Thursday (7) night on 'Death Valley Days'....Ray Block choir will be heard on Prudential insurance series Sunday afternoons over CBS starting Aug. 31....Philip Thorne has replaced Jack Hunter on the Air Features (Blackett-Sample-Hummert) script editorial staff....Joel Hammil now scripting 'Stella Dallas' and Doris Holman authoring 'Mr. Keen'.... Charles W. Horn, assistant v.p. of NBC, currently in Mexico on a tour to include Guatemala, Honduras, El Salvador, Nicaragua, the Dominican Republic, Haiti and Puerto Rico....the Frank Lovejoys (Joan Banks) have bought a place at Westport, Conn.

Col. Stoopnagle on annual trek home to Buffalo last week to play in Wanakah golf tourney. Surprised seasoned golfers by lasting right up to finals.

John Griffin tenoring for Delehanty Institute on WEAF early mornings (with Pat Barnes) and also on WMCA for Modern Industrial Loan...Alvin Joseph, of WOR, to Guatemala, variation from Mexican vacation rule... Some kidding around town about age of 'all-youth' cast of 'Class of '41' on CBS forecast Monday...

Since 'Your Happy Birthday' folded Friday night (8), Carlo De Angelo is now directing a mere four programs—'Bringing Up Father,' 'The O'Neills,' 'Life Can Be Beautiful' and 'Mandrake the Magician'...During Edwin Wolfe's (not the Ed Wolf of Wolf Associates) vacation the last two weeks of August, Chick Vincent will sub for him as director of 'Pepper Young'...Wilfred Roberts, NBC production head, on a two-week fishing trip at Manitowish, Wis...Neil O'Malley replaced Mark Smith as Jiggs in 'Bringing Up Father'...Henry Souvaine office will arrange interviews, etc., as intermission entertainment for Texaco's Metropolitan Opera broadcasts Saturday afternoons this season.

Henry Hull, director of '9:40 Shoppers' Club' for Young & Rubicam, using his vacation next week to play a gangster in 'The Gorilla,' with Buster Keaton, at the Chapel theatre, Guilford, Conn...He'll also direct 'Home of the Brave' when that serial returns from Benton & Bowles to Y. & R. in a couple of weeks...Gus W. Henke, WNEW engineer and Chief Boatswain's Mate in the Coast Guard Reserve, back on the job after month's active duty...WOV now holding auditions Wednesday afternoons only, with Syd Leipzig in charge...Ed Wolf, of Wolf Associates, vacationing near Lake Mahopac, N Y.....Martin Block of WNEW became father of boy born at LeRoy Sanitarium last Saturday (9).

IN HOLLYWOOD . . .

Clare Olmstead, one time with Young & Rubicam as talent buyer here, has joined Orson Welles in both his radio and film enterprises. Among other duties he'll produce the Welles show for Lady Esther. Ted Sisson sticking around for a coupla more weeks to see that everything is in shipshape for the takeoff...Bill Moore east for consultation with William Esty on the firm's Coast shows...Jack Richardson scooted back to Chicago after wrapping up the Victor McLaglen-Edmund Lowe army comedy series for Mennen, debuting Sept. 28 over NBC...Foot infection kept Don Thornburgh at home for a few days...A. A. Schechter here on his swing around the country and incidentally may talk to film biggies about doing a picture from his book, 'I Live on Air'...No confirmation on marriage report... Tom Harrington on a quickie trip here to talk it over with the talent on Young & Rubicam Coast programs...Edgar Bergen will help raise funds for a library in the home town, Decatur, Mich., by personalling at the band concert in the town square...Rubey Cowan making the rounds of his old haunts...Don Gilman back from his annual summer ritual at Bohemian Grove encampment...Bill Warren, KOMO-KJR, Seattle, program director, down for a session with NBC's western division program boss, John Swallow...Dick Holman brought Greyhound's 'Romance of the Highways' down from Frisco for an extended Hollywood origination...Eddie Holden and Peter Potter waxed an army comedy that they wrote, acted in and produced...Harrison Holliway slipped away to Washington on a mysterious mission...Ed Rice back on the J. Walter Thompson Coast scripting staff after a spell on the other seaboard...Hal Fimberg added to the staff of writers who'll turn out the gags for Al Pearce in the fall...Ashmead Scott will collab with Duke Atterbury on the material for Bob Burns' 'Arkansas Traveler' series.

IN CHICAGO . . .

Margaret Johnson now a soprano with the 'Hymns of All Churches' choir....Herbert Foote now staff organist at WBBM-Columbia....Eddie Peabody is now Lt. Commander, recreation director in this area, and doubles as m.c. on many army broadcasts and shows.

Alan Fishburn in as NBC producer, filling gap caused by promotion of Maurice Wetzel to post of assistant production manager. Fishburn comes in from N.Y., where he was chief of continuity for BMI....John Bay upped from the multigraph machine to the sound effects department as junior engineer at NBC....Everett Mitchell, m.c. on the National Farm and Home Hour, to Washington to work in national defense film being turned out by the Department of Agriculture....Boris Aplon and Lou Scofield added to cast of 'Wings on Watch,' Louis Terkle now with the 'Midstream' show.

IN SAN FRANCISCO . . .

Ralph L. Brunton, head of KJBC-KQW, due back from Washington this week....he's still working on a 50-kw juice jump, with the prospects still hot that with it he'll get KSFO's current CBS affiliation....Meanwhile he's building up the early hours on his outlets with 5 to 6 a.m. hillbilly variety show on KJBS, while KQW leads off at 6:15 with hymns sponsored by Progressive Optical System....Henry Schaffer, commercial manager of KVOA, Tucson, making a tour of the KGO-KPO plant....KFRC's Breakfast Club gang has been sworn in as members of the Traffic Safety Council's 'Life Saver's Brigade' in a drive on jaywalker mishaps....Home phone of chief comic Jack Kirkwood is almost the same as that of a market, so he answers wrong-number calls with a polite 'No, madam, this is the morgue'....reports nine out of 10 femmes gasp 'Oh, dear!' before hanging up.

KFRC's Breakfast Club gang framed on Jack Kirkwood during the Wednesday broadcast (6), tossing scripts aside to do a happy-birthday gag ('K is for the korn you bring us,' etc.). Unscheduled tipoff had unexpected results when a long-distance call came in from Elsie Robinson, Hearst columnist, from her Sonora ranch, congratulating the comic. Half hour later, a telephone-ordered bottle of birthday cheer was delivered to the studio with compliments of Miss Robinson's hubby, Benton Freemont. Seems both are regular dialers to the early a.m. comedy stint which also uses Tommy Harris, Cy Trobbe's orchestra and Ethel Sterling.

Lincoln Dellar, KSFO manager, has secured exclusive Northern California rights for a two-year period to all material used on Art Baker's Notebook via KFI in Los Angeles, amounting to 20,000 words a week. Data will be turned over to Gordon Owen's Home Service Council, running in opposish to KFRC's Housewives' Protective League, augmenting stuff mined by Owen's own staff. Intra-station deal was made by Dellar on a Hollywood jaunt, although KSFO is a CBS outlet and KFI is tied to the NBC web.

KGEI, General Electric short-waver, baptized its de luxe studios in Fairmount hotel with a cocktail party Friday (8)....Dr. Samuel Guy Inman of University of Pennsylvania, authority on Latin-America, dropped in for a one-shot on the South American beam at 6 p.m. local time.

Larry Keating, program m.c., transfers to NBC's Hollywood studios Friday (15). Keating has been handling Prof. Puzzlewit (Gallen-Kamp shoes), the Regal Amber Beer show, and all special events such as the Radio Parties staged for Lucky Stores, NBC Ground-Breaking, etc. His departure will rob Frisco of its most sophisticated mikeman.

Radio Daffodils

Philadelphia—A stray mutt picked up by the WPEN receptionist in the rain last week has been the object of a contest promoted by the station. Listeners sending in the best name for the dog are to be given pairs of nylon stockings.

Milwaukee—Heinie and His Grenadiers have been extending 'Opportunity' to Milwaukee youngsters by having one amateur a day do a vocal number. One girl expressed a desire to render 'Amapola,' which she did, only it came out 'I'm a Polock.' A few hours later a committee of Polish citizens (second largest nationality group in town) descended upon the station to register an indignant protest at the use of the work 'Polock,' which is anathema to them. Henceforth auditions even for the amateurs will be the rule at WTMJ, so authorities may know by preview what's going into the microphone.

St. Louis—A grading crew of the Illinois State Highway department last week accidently struck an underground cable containing wires leading from KXOK to its control console in the Venice, Ill., transmitter and crossed ordinary telephone wires with those of the station. As a result a femme conversation on how to preserve pickles and can fresh beans crept into the station's play-by-play baseball broadcast and brought plenty of beefs to the station.

AN ENGLISHMAN WRITES TO NBC

(NBC announcer received the following letter from England which is arresting as an Englishman's comment on radio, his own country's and this country's, and especially in the light of war conditions.—Ed.).

Longford, Coventry,
Warwickshire, England.

Dear Bob Stanton:

I thought I would write to you after hearing that programme over the B.B.C. of children there in America and Canada talking over the radio to their parents here in Great Britain. Oh no, I've got no children over there myself but I always listen to these programmes, it's grand to hear the joy in the voices of the children when they speak to their parents and they always sound so happy and well, I'm sure they really are having the times of their lives over there and it is you good people we have to thank for that. Never shall we be able to repay the gratitude we owe to you Americans for what you have done for us in this war.

I don't know why it is but you American announcers always seem so much more friendly and human than the ones we have at the B.B.C. Maybe they are slightly better in the overseas service when you hear that in America but in the broadcasts to listeners here in Britain, there's hardly ever a trace of humour in their voices and they are always so perfectly correct in their speech. Maybe it's only right that they should be, but sometimes it makes you think they are well-oiled machines with no human blood in them. Why, in one of the big London blitzes they were broadcasting a news bulletin from Broadcasting House when down came a bomb and landed bang on the building, exploded in a room near where the news was being read, killed two or three people and injured some more. What did you think the announcer did? Gasp with fright, and hurriedly fade out the programme while they looked after the injured and cleared up the debris, that would have been the natural thing to do—but oh no, he just gave a little cough and went right on reading as though nothing had happened and no one knew a thing about it until the papers told the story a few weeks later. There's nothing 'yellow' about those fellows at the B.B.C. but if only they were a little more human and friendly, it would make the programmes so much more pleasant.

Well, that's all I wanted to say, good-bye and good-luck.

Roy Penfield.

Frank Blair, announcer for Fulton Lewis, Jr., on the latter's nighttime newscasts over Mutual from WOL, pinch hit for Lewis Aug. 7.

PRODUCER • DIRECTOR • WRITER

FRITZ

Past production successes
"Court of Missing Heirs"
"Captain Midnight"
"Your Dream Has Come True"
EVERY ONE A HIT!
currently producing
"Holland Housewarming"
(Ruthrauff and Ryan)
with Benny Goodman, Merle Oberon, Joan Bennett, Adolph Menjou, Mary Astor, Don McNeill, Andrews Sisters
"Treasure Island"
(Blackett-Sample-Hummert)
SEVERAL NEW SHOWS AVAILABLE

BLOCKI

913 Buena Ave., Chicago

'CLAIM-ALL' SURVEYS CORNY

Inside Stuff—Radio

In the first piece of promotion put out on all-night listening and its relation to defense WOR, New York, tells what it found out when it recently surveyed this potential buyer's market. The brochure, 'a tale of four cities,' will be distributed among advertisers and ad agencies this week.

Towns mentioned in the story are metropolitan New York; Bridgeport, Conn.; Dover, N. J., and Bethlehem, Pa., territories affected by the defense boom. The brochure gives an age and income breakdown of the all-night listeners interviewed, where they listen, the listeners' vocations, their ownership of auto radios (55% is the given ratio) and the prosperity spread among the four communities as the result of defense work. Also comments of listening habits of some of those interviewed.

Lever Bros. has partially settled its problem of finding two half hour spots for the Helen Hayes (Lipton's Tea) and Burns and Allen-Paul Whiteman (Swan Soap) shows. The latter program is scheduled to go to the NBC-Red, Tuesday, 7:30-8 p.m. and a repeat at 10:30 p.m., but the account, through Young & Rubicam, hadn't up to yesterday afternoon (Tuesday) decided whether to accept CBS' offer of the Sunday 8-8:30 period.

Option which the NBC-Blue had given Lever for these two programs (Tuesday, 8 to 9 p.m.) expired yesterday (Tuesday) and it's going to a client described as new to radio. This deal will be settled tomorrow (Thursday). Mutual had also made a pitch for the Lever duo, offering Sunday 9 to 10 p.m.

WLW, Cincinnati, in its latest promotional compilation, braids the past and the present into a colorful story of the station's strides in programing, technical perfection, public service and merchandising. Attached are three detailed coverage maps—morning, daytime and nighttime.

In the section tagged 'The star-maker station' the promotional piece reproduces the pictures of many WLW personalities who later reached national reputations. The publication also gives extensive space to the personalities who currently preside over the station's sports, women's, news, rural and public service programs.

Raymond Clapper, Scripps-Howard columnist and broadcaster with Bill Hillman, European chief for Collier's, of quarter-hour commentaries five nights weekly over the NBC blue, will air via short wave from London on the program several times during his month in London. He left via clipper Aug. 7, Thomas L. Stokes, also of Scripps-Howard papers, taking Clapper's place before the mike the first evening. Other well-known Washington correspondents will substitute too. H. R. Baukhage pinch hit for Hillman on one shot last week.

Mary Ann Mercer replaces Virginia Verrill on the 'College Humor' program Aug. 19. Miss Verrill is taking a leave of absence for a date with the stork, but will return to the program at a later date.

Vocalist for the past four years with Mitchell Ayres band, Mary Ann Mercer will take over the singing spot originally slated for NBC thrush, Evelyn Lynne.

Mrs. Fred Weber, nee Ruth Braden-Betz, wife of Mutual's general manager, has been at the Medical Center, N.Y., the past week. Tooth pressing against nerve caused her left eye to go temporarily sightless. Offending tooth discovered and removed, Mrs. Weber is back home.

Before her marriage she was on the CBS publicity staff.

Dudley Digges, who was starred in a recent CBS Forecast offering, 'Tibby and the Houlihans,' is believed to be the only stellar personality on the series who has not appeared for straight AFRA scale. Digges, who has had one or two unpleasant experiences with radio promotions, was strictly hard-boiled. Demanded and got $500 fee.

Rumor was circulating in advertising agency circles yesterday (Tuesday) that the William Esty agency was about to lose the Lifebuoy account (Lever Bros.) and that Young & Rubicam was given the best chance of getting it. Both the Esty and Y. & R. agencies termed the report as totally without foundation.

B. F. McClancy, NBC traffic manager, leaves Aug. 15 to become an executive of the Eaton Manufacturing Co., Cleveland precision parts firm.

He has been with NBC for 10 years.

Donald Dickson has been booked for 25 concerts for the coming season, opening in Stockton, Cal., Oct. 10. The baritone will not return to the Edgar Bergen hour on the air.

6:00 A. M. ...and 600 Strong!

They're singing in the TVArea.

Recently, a Sunday morning sponsor invited listeners to an old-fashioned singing bee in the WNOX 600-seat studio. It was jammed by 6:00 a. m., with crowds turned away.

Yes, they're singing in the WNOX-TVArea, and they start early. They sing because they're happy: happy because normally good times in the rich and fertile Tennessee Valley are now better. Better because of TVA's vast dam-building program, stepped-up aluminum production, overtime working of mills and factories, all industry at peak capacity. Work is plentiful; payrolls are big.

And as happy WNOX listeners sing, your sales message will sing, too, when aired over this popular station of the TVArea.

5,000 W. DAY
500 W. NIGHT
★
C.P. GRANTED
10,000 WATTS
FULL TIME
★
CBS
990 Kc.
★
Affiliated with THE KNOXVILLE NEWS-SENTINEL

A SCRIPPS-HOWARD RADIO STATION

WNOX

KNOXVILLE, TENNESSEE

NATIONAL REPS.: THE BRANHAM COMPANY

WOR SEEKS NEW, BETTER DATA

Thinks 'Just Tell 'Em We're the Best' Kind of Radio Research Is Blah and Out-Moded — Will Make 12,000 Monthly Calls for Data in Quarter Hour Periods

STARTS IN SEPT.

Station WOR, New York, is embarking upon a new type of 'continuing study of radio listening' which its promotion director, Joseph Creamer, hopes will take a lot of the hooey out of competitive 'We're first' surveys, in which every station proves the impossible—that it and it alone leads the pack. The history of radio research, in Creamer's view, proves, if it proves anything, that using statistical data or slanting it solely to support a pretentious claim for everything within hearing, denying the existence or potency of all competitors, may be standard promotion, but it's not facilitating intelligent selling and/or buying.

New trend in audience measurement has to be pinned down to specific times of day and specific programs. Otherwise there is no realistic check of competitive entertainment and the rise or fall of favorable factors (such as carry-over from previous program, etc.) cannot be evaluated. The new kind of radio research is increasingly a guide to individual decisions not to buy an 'always best' station (an absurdity), but instead to buy the available best with open-eyed awareness of what precedes, follows, competes with and otherwise may influence the total audience for a program. Total audience, with all factors weighed in, must in turn be related to competitive costs.

This is the kind of data Creamer believes intelligent sales promotion of the future must deliver to the actual or prospective client. The 'just tell 'em we're the best' line of research-promotion is strictly corny in Creamer's view.

About the year 1936 'power' by itself was pretty much the local salesman's stock-in-trade. And to some extent still is. After 'power' came market success stories. Before that it was fantastic claims based on admittedly fantastic volume of fan mail.

New WOR studies will appear in monthly reports (but covering two-month periods) and will use the personal interview method to supplement the telephone coincidental method which limits the sample to a potential of 32% of New York's population. Arch Crossley is laying out the job and the first data will be organized by Sept. 1.

There is another aspect to the sales promotion philosophizing that seems to be gaining acceptance (at other places besides WOR) and that concerns the undesirable mental complacency often produced in salesmen as a result of the old 'we're first all the time or most of the time' kind of data. The salesmen doesn't sell constructively, bringing intelligent analysis to the customer.

WOR will have 12,000 completed calls for each report, Creamer estimates. Idea is to have some 700 interviews for every daytime quarter-hour and perhaps half that number at night. The telephone percentage (i.e. coincidental) will correspond in total calls to its percentage of the New York population. Nassau and Westchester will be added to the metropolitan boroughs.

It will be possible to get specific answers to specific operating problems of programs under the set-up.

Jack Payne is pushing a new vocal discovery, Christine Carr. Batoner introduced the girl on his 'Your Company Is Requested' hour.

NBC Stressing News From Asia; Organizing California Activities

San Francisco, Aug. 12.

Japanese crisis brought Abe Schechter, NBC news-special event head, to the Coast last week to tighten coverage of Far Eastern affairs. San Francisco will be built into a listening post for the Orient similar to the web's Eastern ear which is trained on Europe. With correspondents in Tokyo, Singapore, Chungking, Shanghai, Batavia, Manila and Honolulu relaying shortwave observations through the RCA communications center at Point Reyes, just across the Golden Gate, Frisco is the logical spot for maintaining a trans-Pacific radio watch.

Upton Close, rated an authority on the Far East, is under consideration for the interpretative stuff which will round off the overseas pickups at this end. Close currently is doing two transcontinentals out of the NBC studios here on Sunday and Wednesday, and soon will start a new twice-weekly sesh over KGEI.

Hollywood, Aug. 12.

NBC listening post on the Coast for Far East short-wave has been spotted in North Hollywood by Abe Schechter. Dedication ceremonies will be held Thursday (14).

Stricter Guardian Policy Over Stations In War-Time Canada

Toronto, Aug. 12.

Personnel of the various studios here have been notified that plans go into effect immediately for rotating shifts whereby male employees will remain overnight, in addition to the military detachments who are standing guard over the studios. Sleeping accommodation and food supplies will be provided for the staff nightshifts. Troops will change guard throughout the night.

Stations, which are mainly situated some miles beyond the city proper, have been under constant guard but this is the first time the defense regulations as regards staff stay-overs have applied to the city studios themselves. CBC, CBY and CBL studios are protected by a high steel fence, searchlights at night, and armed guards at the barrier who demand identification cards. If it's an artist whose face they have not become familiar with and he's carrying an instrument case, he opens up. CKCL has the distinction of being guarded by a Bren gun crew.

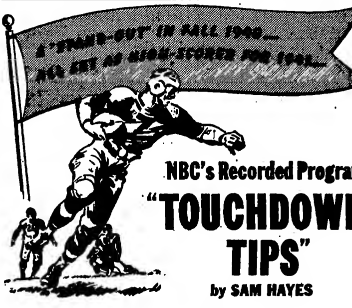
Here and There

Worcester, WTAG, staged golf tournament for staff Saturday, (26) with Bob Rissling, singing announcer, winning medal honors.

Henry Lundquist, of WEEI, Boston production department, has been placed in charge of all defense program activities.

J. L. Jacquier, Kite Kansas City manager, trained to Washington for a week of work on FCC matters pertaining to the 'Plug' Kendrick station.

Gene Clark is author-producer of NBC's 'Open House,' transcontinental out of San Francisco, instead of Gene Grant as listed.



NBC's Recorded Program

"TOUCHDOWN TIPS"

by SAM HAYES

IN ITS FIRST SEASON as a "major contender," *Touchdown Tips* skyrocketed to outstanding heights of popularity. Again this Fall, this peak-popular program is already headed for top honors. It's the year's best bet in timely shows—recorded by NBC, rushed to you each week by Air Express—and at a cost that will surprise you.

Gifted with rare showmanship, Sam Hayes packs each of these weekly quarter-hours with accurate predictions, competent analyses of 30 major college football games in all sections . . . spiced with football-facts and "Gridiron Grins" that are every football fan's meat.

First of the thirteen programs scheduled for broadcasting Friday, September 12, will be shipped from Hollywood Monday, September 8. Warning: "*Touchdown Tips*" *is subject to prior sale and availability**—and there isn't much time left.

Better wire *today* for details from your nearest NBC Radio-Recording Division office.

*Not available in States of California, Washington, Oregon, Idaho, Utah (except Salt Lake City) and Arizona.

Scores with Stations and Sponsors!

FROM AKRON: ". . . the best transcribed quarter-hour this Fall . . . put us down again next year."

FROM BUFFALO: "...Very pleased ...want to have the first opportunity if a similar series will be available next year." (Same sponsor has bought 1941 series.)

FROM BALTIMORE: "Very successful in selling men's topcoats to the retail trade . . ."

FROM NASHVILLE: "Highly pleased . . . glad to report that (our sponsors) feel the same way about it..."

NBC Radio-Recording Division

NATIONAL BROADCASTING COMPANY

A Radio Corporation of America Service

RCA Bldg., Radio City, New York

Merchandise Mart, Chicago • Trans-Lux Bldg., Wash., D. C. • Sunset & Vine, Hollywood

SPORTS AND DISCS

That's What Beer Programs Seem to Be Made of

Buffalo, Aug. 12.

Two breweries have taken shots on local ether. Beck's Brewing Co. penciling quarter-hour nightly chunk of WBNY 'Radio Ballroom,' disc show, through Moss-Chase for 52 weeks.

Lake City Beverage Co. buying Bob Kliment sports on WEBR, 10 minutes nightly for 26 weeks. Through Radio Advertising Service.

San Francisco.—WFRC has added Jack Campbell to service national accounts. Position is a new one for the station. Campbell recently resigned as sales promotion manager for KGO-KPO and formerly was with Langendorf Baking Co.

'Third Best' Stations Okay

(This provocative paper was voluntarily submitted to VARIETY *by a sales executive for a 50,000-watt station. For self-evident reasons he writes anonymously. What he has to say impresses as sound sense. The snobbish, not to say lazy, habits of advertising agencies in buying wattage, and only wattage, has been commented upon increasingly of late. Last week's* VARIETY *included the comment of a $50,000 radio account on agency wattage-buying. Taken together with the article below it is highly significant.—*ED.)

Is there a better way to buy national spot radio for certain type accounts than is now generally practiced?

Yes!

Does an advertiser essentially have to use the first or second ranking station in a market to do a top selling job?

No!

This commentary on national spot radio is prompted by a remark I heard a time buyer make recently. He said, with disdain: 'If I can't get good availabilities on Station (censored) or Station (ditto), I'll stay out of the market. No third ranking station for me!'

I work for the top station in my particular neck of the woods; in fact, the station I sell is one of the first 20 in the nation, by any measurement. Naturally, I'm not as smart as the time buyer mentioned above—because I sell time, and he buys it.

I have worked out a hypothetical case, based on an actual market I'm familiar with, which I believe will prove that a third ranking station, properly used, will do as good a selling job as the first station. I hope the idea I have here will come to the attention of some other time buyers who might be tempted to stay out of a market simply because they can't find time on the first or second stations.

Hypothetical Case

For the purpose of argument, let us designate a certain city as 'Metropolis,' a client as 'Aroma Coffee,' and four stations as 'A,' 'B,' 'C' and 'D.' With the exception of 'D,' which is low in power, the other stations provide approximately the same coverage. A, B and C are affiliated with NBC Red, NBC Blue and CBS, not necessarily in the order mentioned. CBS is tied up with the low-power station. Station A is tops in audience and rate, and carries the greatest amount of national spot. Station B averages about 90% of Station A's audience and rate. Station C is third in audience and has a rate approximately 55% of Station A's rate.

The Aroma Coffee Company has an across-the-board script show on Station A, 15-minutes Mondays through Fridays. The national rating on this show is 5.5. The audience rating at the time it is on Station A is 7.7. Everyone is happy. But, is this show doing a maximum selling job?

No!

A survey shows 18% of the radios in Metropolis are in use when the coffee show runs, which is shortly after noon. A large per cent of the radios not in use represent families in which the woman of the house works in some office, retail establishment or other business. For example, figures indicate that 29.8% of all employes in Metropolis retail establishments are women. Other incursions that have brought the audience figure to 18% are bridge games, social activities and the like.

Spreading

By making a simple move or 'spreading' (for lack of a better term), this coffee client could retain the major portion of his present audience, which has been hammered for months and may be saturated, and gain a goodly portion of the women who work during the day, or play bridge. He could also take a shot at the man of the house, who generally has never heard a script show, but who may like it.

But, a simple move—where?

To the third ranking station, C! Now follow closely, for the hand is said to be quicker than the eye.

Station C has available two time periods that could be utilized, 11:45-12:00 noon and 5:45-6:00 p.m. The period before noon immediately precedes a news broadcast with a rating of 7.6, while the late afternoon period carries a rating of 2.5.

The coffee client pays a base rate of $85 per quarter-hour on Station A. For that amount of money he gets approximately 43% of the radios turned on, around 18% of the total number in Metropolis.

For a base rate of $72.60 (half-hour rate, resulting from combining two quarter-hours), he can run his transcribed show two times each day on Station C, 11:45-12:00 noon and 5:45-6:00 p.m.

What Audience?

What audience could he expect? The competition from Stations A and B is at a low ebb from 11:45 a.m. to 12:15 p.m. At the same time, the number of sets in use has increased to 25%. Immediately preceding a program with a rating of 7.6, and devoid of competition, the coffee show, with a national rating of 5.5 should exceed its national figure and garner around 30% of the sets in use.

In the afternoon period, 5:45-6:00 p.m., when 22% of the sets are in use, and with no station in Metropolis earning a rating of more than 7.0, the coffee show could be expected to boost the station's normal sustaining rating from 2.5 to at least 5.0, which would equal around 22% of the audience.

Add the 30% for the 11:45-12:00 noon period and the 22% for the late afternoon time and you have a larger audience than was reached with one brodacast on the dominant outlet, Station A.

More important than trying to add percentages is the fact that the coffee show would be reaching people late in the afternoon who could not hear it and had not heard it when it was on once a day.

If those two audiences wouldn't buy substantially more coffee than the previous one audience, then the whole theory of radio is wrong. The client would be spending $12.40 per day less than when he used Station A, or the difference between a base rate of $85 and $72.60. This would more than take care of the extra transcription that would be required, if one was required under the AFRA and other rules and regulations.

And Merchandising

Still another advantage would be the highly effective merchandising effort a second or a third ranking station is willing to put forth.

I know regional advertisers who have done precisely what has been outlined. Where time was carefully selected, and the appropriation 'spread' to enable the client to work on still another audience, greater sales resulted.

The one danger lies in a station misrepresenting its audience rating, or in leaning too heavily on an out-of-date survey. But where accurate, current audience figures are available, the time buyer takes no undue risk when he sets up such a deal.

'Spreading' need not be confined to cases as outlined above. It can be used for spot announcements and locally produced national spot shows.

White House Dept. Store Shifts to KPO, Frisco

San Francisco, Aug. 12.

White House department store which recently sampled radio for the first time and found it good, will shift its five-a-week quarter-hour, 'Let's Go Shopping' from KFRC to KPO in about two weeks, according to Al Nelson of NBC here. Marion Kyle, agency head from Los Angeles, who handles the account, has been huddling with Nelson on changes in format.

Celebrity interviews probably will be mixed with the shopping news remoted from the store, with Helen Morgan getting the nod as femme m.c. Time also will be changed from present 9:45 a.m. KFRC slot to 3:30 p.m. on KPO.

Grapenuts May Use Spot Radio in 'Neilsen Mkts.' 15 to 28 Blurbs Weekly

Young & Rubicam is making inquiries for available announcement spots markets where the Neilson reports operate in behalf of Grape Nuts (General Foods). Schedules under consideration range from 15 to 28 a week.

Benton & Bowles is also looking around for announcement spots for General Foods but without disclosing product.

KINY, Juneau, Alaska, has sold the Great Northern Railway a second series of spot announcements, beginning Aug. 15. Placed by Bronson West, St. Paul.

O'Hare Joins Law Firm Of Dempsey & Koplovitz

Washington, Aug. 12.

Richard C. O'Hare, formerly attorney for the FCC, has joined the firm of Dempsey & Koplovitz, radio lawyers.

Members now include William J. Dempsey, William C. Koplovitz, Morris Miller and O'Hare.

Revive 'Tena and Tim'

Minneapolis, Aug. 12.

WCCO is reviving 'Tena and Tim' serial, as either a five or 15-minute strip.

New series is called 'Life With Tena' and Peg Beckmark, the author and portrayer of the title role, again plays the lead. Florence Hutchinson, local freelance, has her original Mrs. Hutchinson part.

DETROIT ON DOWNBEAT

All Categories Skid — Spot Off 5.9%

Detroit, Aug. 12.

It was down all around in Detroit last week, with every division showing a sizable drop. Network slipped back to about same position of three weeks ago after showing slight spurt in week of August 2.

Biggest loser was national spot, which showed decrease of nearly 6%.

Comparative Unit Count

	Aug. 9.	Aug. 2.	% of Change.
Network ..	7,540	7,650	—1.4
Local	12,216	12,656	—3.4
Nat'l Spot..	4,332	4,603	—5.9
Total	24,088	24,909	—3.3

(Included: CKLW, WJBK, WJBL, WJR, WWJ, WXYZ)

Bridgeport.—Winslow Porter, ex-WORL, Boston, will be program manager of WNAB, new Bridgeport indie operated by Harold Thomas. Harry Osborne, announcer at Thomas' WTAR in Waterbury, will be upped to chief announcer of WNAB.

KNX
50,000 WATTS
LOS ANGELES
CBS
The dealers' first choice in the nation's fourth market
Ask any Radio Sales office for more information about

TOLEDO
A Fort Industry Market
As ROBERT J. LANDRY, Radio Editor of VARIETY might put it:
"Dearest Reader, Sweetheart:
Let down your hair now. You need Northwestern Ohio for your client's product like you need that wonderful weekly entertainment journal which we shall shyly identify as 'Exhibit V.' And just think, old thing—I did—all you need, to get Northwestern Ohio so it's really 'got,' is that infectious voice of Toledo, WSPD.
"Put your hair up now, darling. You'll get a raise for thinking of this."
Or, more briefly
YOUR BEST BUY IN NORTHWESTERN OHIO AND SOUTHERN MICHIGAN IS WSPD
5000 Watts
NBC Basic Red
Represented by the Katz Agency
A Fort Industry Station
WSPD

Thor Washing Machines on KQW; Standard Beverages Re-Sign KPO

San Francisco, Aug. 12.

KSFO is taking credit for having extended the Frisco listening day 15 minutes with William Winter's war analysis at 10:15 p.m. Ten p.m. peak built up by the Richfield Reporter on the NBC Red has long been the jumping-off place, but according to a special Hooper, dials now swing from KPO following Richfield's news, to KSFO to pick up Winter's analysis, commentator having a 4.8 (or 36.7 % of the sets in use) compared to his nearest competitor at 2.3.

Lord & Thomas busy this week building a presentation for distribution to 6,000 food manufacturers, based on KGO's handling of the Lucky Stores anniversary party. Compiled by Fax Cone, Coast head of L&T, with aid of NBC's Milt Samuel, document will be accompanied by a three-page letter from

(Continued on page 46)

BELL 'PHONE, PHILCO BUY SPIELS ON WFIL

Philadelphia, Aug. 12.

Bell Telephone Company is taking to the air to plug its service, making initial purchase of eight spots announcements weekly on WFIL, contract to run for 13 weeks trial period.

Other new biz reported by the station:

John Middleton, Inc., (cigarettes), one e.t. program weekly, through Carter Thomson; L. Nachman & Sons (instruction), 18 participations in recorded show, through Philip Klein; Peter Paul, Inc. (candy), five spots weekly, through Platt-Forbes; Philco Corp., 24 spots weekly, through Julian G. Pollack; Strawbridge & Clothier department store, 182 spots; Fox-Weis (furs), 24 spots weekly, through Harry Feigenbaum; Atkins-Nash, Inc. (used cars), 18 participations weekly on recorded show, through Samuel Taubman; Sam Gerson (clothes), 15-minute news program, through Harry Feigenbaum; Bailey's Furniture Co., 30 participations in recorded show weekly.

Comparative Unit Count

	Aug. 9.	Aug. 2.	% of Change.
Network ..	9,378	9,375	+0.05
Local	20,217	20,653	—2.1
Nat'l Spot..	5,227	5,019	+4.1
Total	34,822	35,045	—0.6

Louis J. F. Moore In Burn-Smith Rep Outfit

Louis J. F. Moore, formerly with Radio Advertising Corp., has sold his interest in that concern and has joined Burn-Smith Co., Inc., station reps.

He will be in the firm's New York office.

SAN ANTONE BIZ TAKES SLIDE

San Antonio, Aug. 12.

With Uncle Sam's troops on maneuvers, local business men are taking a breathing spell and planning for the coming fall campaign. Units here took a slight drop in all departments.

Ken L. Sibson, general sales manager of the Taylor-Howe-Snowden group, in for a brief visit to station KTSA, local outlet.

WOAI: Heyer's Heat Powder, three one-minute e.t's per week, through Pitluk Adv.; Nueces Coffee Co., through Harold Petty, one 100-word announcement per day; renewal, Phil Spitalny 'Hour of Charm' (General Electric) for another year, half-hour over NBC network, through BBD&O and Foster and Davies; 'Aldrich Family,' for General Foods, half-hour broadcast through NBC network placed by Young & Rubicam.

KABC: G. C. Zimmerman Typewriter Co., sponsorship of 'Bulldog Drummond' series over Mutual starting in the fall; Gable Lodges, five-minute newscast six times per week; First Federal Savings & Loan Association, through Coulter - Mueller-Grinstead, one five-minute 'A Melody You'll Remember' transcription per day; Zimmerman Shoe Store, five announcements on four days and six on the remaining three days of the week.

Comparative Unit Count

	Aug. 9.	Aug. 2.	% of Change.
Network ..	5,405	5,490	—1.5
Local	9,975	10,043	—0.6
Nat'l Spot..	1,713	1,871	—8.4
Total	17,093	17,404	—1.8

(Included: KABC, KONO, KMAC, KTSA, WOAI)

WRIGLEY GUM ON KCKN

Company Sponsors 'Scattergood Baines'—K. C. Quiet

Kansas City, Aug. 12.

Tenure of biz remains same, except in local units, where WHB and KCKN did some pushing. Otherwise the summer depths are in effect, but managers claim fall biz already lining up to be a bumper season. Since local biz last week hit its all time low (since the inauguration of this department in VARIETY) there is still plenty of room for improvement.

WHB:—Keith Furniture Co., half-hour of musical clock six times weekly on a six months' contract; Foreman & Clark Clothing Co., half-hour musical clock contract, through Milton Weinberg Agency; Bentley Clothing Co., quarter-hour of noon news, six times per week.

KCKN began the new 'Scattergood Baines' transcriptions for Wrigley's, and a schedule of spot for Kellogg.

Comparative Unit Count

	Aug. 9.	Aug. 2.	% of Change.
Network ...	6,700	6,700	*.....
Local	4,905	4,38[illegible]	+11.8
Nat'l Spot..	6,023	6,005	+ 0.3
Total	17,628	17,091	+ 3.1

* No change.
(Included: KCKN, KCMO, KITE, KMBC, WHB, WDAF)

SCHMIDT BAKING EXTENDS WBAL SCHEDULE

Baltimore, Aug. 12.

Everything about even here with little change noted in any particular classification. WBAL chalked up a major renewal with Schmidt Baking Co. coming back for a big order of 1,258 spots. Also active on local front are Admiracion Shampoo and Crosse & Blackwell, both buying on two stations.

WBAL: Esskay Products (meat packers), through Van Sant, Dugdale, 13 quarter-hour shows; Crosse & Blackwell, via the same agency, 104 announcements; Schmidt Baking Co., through W. E. Long, 1,258 spots; Scott Paper Co., through J. Walter Thompson, 39 100-word spots; Vick's Chemical Co., through Morse International, 38 spots; Charles Gulden Co. (mustard), through Chas. W. Hoyt, 52 quarter-hour shows to be used two a week; Beech-Nut Packing added to previous schedule through Newell-Emmett, 78 spots.

Comparative Unit Count

	Aug. 9.	Aug. 2.	% of Change.
Network ..	7,580	7,495	+1.1
Local	4,616	4,744	—2.7
Nat'l Spot..	2,013	2,015	—0.1
Total	14,209	14,254	—0.3

(Included: WBAL, WCAO, WCBM, WFBR)

SEATTLE SPOT HUSKY

Category up 4.3%—Shindigs Keep 'Events' Boys Busy

Seattle, Aug. 12.

KJR special events men journeyed to Snohomish, nearby town, and did some man-on-the-street broadcasts during the annual Kla-ha-ya celebration August 8 and 9. Spots were transcribed and rebroadcast over the station.

KIRO will originate four remotes from Mount Vernon during the 4H Club Fair and America on Parade celebration there Aug. 13 and 14. These will include an airing of a conference of business leaders and a 'Western Washington Mayor's Milking Contest' broadcast squirt by squirt. Bill Moshier, Farm Forum producer, and Tommy Thomas, program director of the station, will be on hand to cover the affair. Next Sunday (17), KIRO Time Klock Klub, early morning show, will hold its second annual picnic in Woodland Park. Klub, which has 20,000 members, expects a turnout of 5,000 for the picnic.

Comparative Unit Count

	Aug. 9.	Aug. 2.	% of Change.
Network ..	7,355	7,430	—1.0
Local	7,169	7,036	+1.9
Nat'l Spot..	766	734	+4.3
Total	15,290	15,200	+0.6

(Included: KIRO, KOL, KRSC)

Jergens Renews WQXR; P&G On WNEW's 'Make Believe Ballroom'

Cort Cigs Half-Minutes

Cort cigarets will run a campaign of 455 half-minute spot announcements for 13 weeks at the rate of 35 a week.

M. H. Hackett is the agency.

O'CEDAR ADS SET FOR WMAQ

Chicago, Aug. 12.

Announcements are coming to the fore in a big way, as indicated by the short-spiel contracts which have been flooding sales managers' desks in the past few weeks.

Two big national accounts which have entered the announcement field are Reader's Digest and O'Cedar Corp. Both of these accounts have bought plug space on WMAQ. The Digest has 26 announcements, running thrice weekly, set through BBD&O; O'Cedar has contracted for 130 plugs, over a 13-week period, through H. W. Kastor. Olson Rug Co., through Presba, Fellers & Presba, series of announcements on WMAQ and MENR.

WMAQ also snatched off a 15-minute series, three times weekly, for The Pen Man, through United Advertising, and WENR will have the same sponsor for two 15-minute periods weekly. Both series will be news programs.

WJJD: Levinson's Loans, 15 minutes, six times weekly, through Gourfain-Cobb; Michael Leonard Seed Co., five one-minute announcements weekly, through Allen & Reynolds; Great Western Laundry, 30 minutes five times weekly, through Salem Baskin.

WIND: Standard Distributing Co. for Majestic Cameras, five minutes three times weekly, through Lane, Benson, McClure; Lake County Agricultural Society, announcement schedule through month of August.

Comparative Unit Count

	Aug. 9.	Aug. 2.	% of Change.
Network ..	9,445	9,445	*
Local	6,588	6,498	+1.3
Nat'l Spot..	11,632	11,533	+0.9
Total	27,665	27,476	+0.6

*No change.

WQXR tied up the renewal of the week in Gotham, with Andrew Jergens Co. signaturing to continue sponsorship of 'Just Music' until January 2, 1943. Company airs the full-hour program seven nights a week.

Keynoting Procter & Gamble's entry to the local station field, company has purchased WNEW's 'Make Believe Ballroom' three times weekly for 39 weeks, through Benton & Bowles. Another purchaser of the Ballroom is The Pinex Co., through Russel M. Seeds, three evenings a week for a period of 22 weeks.

WMCA: Foster - Milburn Co. (Doan's pills), renewal, through Spot Broadcasting, announcements for 52 weeks; Hoffman Beverage Co., through BBD&O, renewal, 12 announcements weekly for two weeks; United Office and Professional Workers of America, one-time quarter-hour broadcast.

WNEW: Procter & Gamble (Ivory Snow), through Benton & Bowles, 'Make Believe Ballroom,' three times weekly 39 weeks; Pinex Co., through Russel M. Seeds, 'Make Believe Ballroom,' three times weekly, 22 weeks; Paramount Pictures ('Kiss the Boys Goodbye'), through Buchanan & Co., announcements; Lester Piano Co., through P. R. Manfre, quarter-hour musical program, six

WOR: Allied Mills, through Louis E. Wade, announcements during 'Farmer's Digest,' 52 weeks; Perfection Stove Co., through McCann-Erickson, five minutes, once a week, 13 weeks; Purity Bakeries (Taystee bread), through Campbell-Ewald, renewal of 'Mandrake the Magician,' quarter-hour three times a week.

WQXR: Andrew Jergens Co. through Lennen & Mitchell, renewal of full-hour 'Just Music,' seven days a week, contract to run to January 2, 1943; Marcus & Co., jewelers, through Wesley Associates, renewal of Lisa Sergio's 'Column of the Air,' half-hour once a week, 13 weeks; Cross & Blackwell, through Van Sant, Dugdale, five announcements weekly, 52 weeks.

WWRL: Packard Motors (in behalf of dealers in metropolitan area), through Winston Advertising, six announcements daily; Bronx School of Welding, direct, three quarter-hour news periods per week; Sunnyside Furriers, direct, six five-minute news periods weekly; Royal Furniture Co., direct, two announcements daily, five days a week.

HERE'S important news about Texas' biggest market! Station WRR, Dallas and Station KFJZ, Fort Worth have each increased their power to 5,000 Watts, day and night;

and these two new power stations may now be bought in combination for what you would expect to pay for one 5,000 Watt station in this market.

Here is what you get . . .

1. Two, full time, 5,000 Watt stations on two different frequencies — WRR—1310 K C, KFJZ—1270 K C.
2. Each with a powerful signal throughout the entire Fort Worth-Dallas market.
3. Both stations connected by permanent lines for broadcasting simultaneously or at different times — but at only one talent cost.
4. Both stations affiliated with the Texas State Network and the Mutual Broadcasting System.

The best way to get **complete** coverage in this highly selective market is to use **both** WRR, Dallas and KFJZ, Fort Worth. Two important, all-time stations for you at one price and one talent cost.

NATIONAL REPRESENTATIVES
WEED and COMPANY
NEW YORK CHICAGO DETROIT SAN FRANCISCO

Say . . . who said "Summer Slump?" It's "SPURT" in my language! Why, just one typical summer week means 292 sponsored quarter hours work for me—while a winter week had only 198 quarter hours. That's a 47.4% SPURT . . . something to think about with over 8,000,000 auto radios and millions of portable sets being used. Summer listening *never* goes on vacation and neither do sales for WSAI-Advertisers.

NBC RED AND BLUE—5,000 WATTS NIGHT AND DAY

WSAI CINCINNATI'S OWN STATION

'Bosco Bandwagon' Rides on KNX; Gilmore Oil 'War Letters' to KHJ

Hollywood, Aug. 12.

Spurt in local units and slight pickups on other fronts aggregated a plus all around for the first time in many weeks. Total ran into 18,178 units for the highest mark in some time. Strong upturn seen with the advent of fall and the return from siestas of summer layoffs.

KHJ: Bayuk cigars, 104 quarter-hour transcribed broadcasts of Cal Tinney, through Ivey & Ellington; Lydia Pinkham, 21 one-minute transcriptions, through Erwin, Wasey; Gilmore Oil, 10 five-minute broadcasts of 'War Letters,' through Ruthrauff & Ryan; Nufit Laboratories, 104 quarter-hour broadcasts of 'Confessions of a Corsair,' through Stodel Adv.

KNX: Bosco (milk amplifier), 195 10-minute broadcasts of 'Bosco Bandwagon,' through Kenyon & Eckhardt; Brock Jewelers, 52 time signals, through Hixson-O'Donnell.

KFI: American Chicle Co., 143 announcements, through Badger, Browning & Hersey; Pierce Bros. Mortuary, five quarter-hour periods, through Philip Meany; Solvene liquid cleaner, 65 participations, through Edwin Martin.

KECA: Baldwin Motors, 39 quarter-hour periods, through Chet Crank; Pasadena Community Dance, 104 announcements; National Schools (vocational training), three quarter-hour periods, through Huber Hoge.

Comparative Unit Count

	Aug. 9.	Aug. 2.	% of Change.
Network	11,882	11,866	+0.1
Local	4,674	4,391	+6.4
Nat'l Spot	1,622	1,617	+0.3
Total	18,178	17,874	+1.7

(Included: KECA, KFI, KHJ, KNX)

Phillips Petroleum Contracts KFEL; Quaker Oats, KOA

Denver, Aug. 12.

Sales ran mostly to announcements, with KLZ breaking through with a till forbid sale to Standard Distributing Co. of three quarter-hours a week.

KLZ: Colorado Springs Rodeo, 14 announcements; Dr. Hess and Clark, through N. W. Ayer, 90 announcements; Model Cleaners, 52 announcements; Procter & Gamble, through Compton Adv., six spots; Standard Distributing Co., through Lane, Bennett & McClure, three 15-minutes a week, tf.

KFEL: Phillips Petroleum, through Lambert & Feasley, three announcements a week, one year; Denver Dry Goods Co., three announcements a day, one year; Golden Days Celebration, five spots.

KOA: Mountain Motors, 19 announcements and station breaks; Gamble Stores, through BBD&O, 260 station breaks; Quaker Oats Co., through Sherman & Marquette, 28 announcements.

KMYR: Merchants Biscuit Co., through Ball & Davidson, three temperature reports daily, three months; Grayson's Apparel, through Robertson agency, 104 spots.

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Comparative Unit Count

	Aug. 9.	Aug. 2.	% of Change.
Network	7,365	7,915	—6.9
Local	6,436	6,479	—0.6
Nat'l Spot	2,396	2,432	—1.4
Total	16,197	16,826	—3.7

(Included: KFEL, KLZ, KMYR, KOA, KVOD)

4-Way Cold Tablets To WHO for ¼ Hrs.

Des Moines, Aug. 12.

Though Des Moines units as a whole were pretty flat the past week, WHO reported a variety of national spot business which kept that category from slipping over the borderline.

WHO. Washington Apricots, through Pacific National Adv., six 65-word announcements; Garden City Publishing Co., through Huber Hoge & Sons, 50 periods of five minutes each ('Business Books'); Compagnie Parisienne, through Northwest Radio, six periods of five minutes each; The Armand Co., through Ivan Hill Adv., 100 announcements of one-minute each; Pfaff Baking Co., through Wallace agency, 39 periods, 'Betsy Ross News' (renewal); Marlin Firearms Co., through Craven & Hedrick, six 30-word announcements; Beaumont Co. (4-Way cold tablets), through H. W. Kastor & Sons, 60 periods of 15 minutes; 'Iowa Ford Dealers' Advertising Fund, through McCann-Erickson, eight periods of approximately two hours each, State University of Iowa Football games; Van Camp Food Products Co., through Calkins & Holden, 104 announcements of one-minute each; Funk Bros. Feed Co., through E. H. Brown, 18 periods of 15 minutes each; Iowa State Fair and Exposition, through Fairall & Co., 66 30-word and 65-word announcements; Perfection Stove Co., through McCann-Erickson, 26 five-minute periods; Great Atlantic & Pacific Tea Co., through Paris & Peart, 16 announcements of 100 words each.

Comparative Unit Count

	Aug. 9.	Aug. 2.	% of Change.
Network	7,070	7,096	—0.3
Local	3,345	3,413	—1.9
Nat'l Spot	2,846	2,821	+0.8
Total	13,261	13,330	—0.5

(Included: KRNT, KSO, WHO)

WAGA's Power Boost

Atlanta, Aug. 12.

WAGA has the FCC's okay to change frequency from 1,480 to 590 kilocycles and to up its power from 500 watts night and 1,000 day to 5,000 day and night. Change will necessitate new transmitter, also FCC approved.

WSB, under same management, now is saying final goodnite at midnight, instead of 1.05 a.m., to conserve power in the Dixie shortage.

WBNX NEW YORK
. . . THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.
5000 WATTS

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap 99 44/100 % pure
LISTEN IN: TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EDST
WABC—5:30-5:45 EDST—CBS
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

PAYROLL TRAFFIC

Wichita, Kas. — Ted Johnson, formerly of KMMJ, Grand Island, Neb., has joined KFBI as news and special events announcer.

Kansas City.—New organist on staff of WHB is William Ganz. He replaces Virgil Bingham who left to take spot as entertainer at Hotel Phillips. Bingham had been with WHB off and on most of the past ten years, a blind pianist and organist.

Ray Brophy joined the technical staff of WHB as operator working under Chief Engineer 'Goldie' Goldenberg. New member was formerly connected with KTUL, Tulsa, and fills gap left by departure of Lynn Rawlins.

San Antonio.—Curly Noland and his Texans (five) have replaced Floyd Tillman and His Quintet on the Crustene Ranch Party aired each Friday evening over the Texas Quality Network.

This move has enabled Jim Sanders, m.c. of the show, to bring back to the airlanes his original combo that he has used over CBS in his broadcasts as the Jewel Cowboys.

Program is handled by Segall & Weeden, Inc.

Longview, Tex.—Morris M. Ming, chief engineer of KFRO, to KSKY, Dallas, now under construction. Merrill M. Ash has joined the announcing staff. Paul Horton and Rudy Muckeldorf are new faces at the transmitter.

Hamilton, Ont.—W. T. Cranston, formerly sales manager, has been upped to managership of station CKOC, succeeding M. V. Chestnut, who resigned to join the head office of All-Canada Radio Facilities, Ltd., Toronto.

W. M. Guild, a member of the sales staff, moves up to the sales manager post. W. A. Speers, formerly assistant manager of CKCK, Regina, joins CKOC in a similar capacity.

San Francisco. — Merrill C. Phillips of General Electric, Schenectady, has joined staff of KGEI here, under manager E. T. 'Buck' Harris.

Chicago.—Mrs. Ruth Farqahr this week will join the copy department of the Kastor agency here. Was formerly with Benton & Bowles and the J. Walter Thompson agencies in N.Y.

Denver—J. A. Slusser, with KOA since installation in 1924, has reported for duty with the navy at San Diego, with the rank of Lieutenant.

San Antonio—Bill Nance is the latest addition to the staff of station KTSA. In the control room.

Kansas City—Switch of personnel at KCMO brings Frankie Meisner to the continuity department under Dave Brown. She was formerly receptionist, but that position will now be handled by Betty Boutell. Marjorie Miller left the office of Business Manager Clarence Brazeal for matrimony. Announcing staff gets an addition in Myron Curry, new to radio coming from Brown University.

At WHB changes in the news staff are necessitated by departure of C. V. McGuigan for service in the army. John Cargill, formerly of the AP, takes vacancy in the news department. Richard Tripp comes in from WMBD, Peoria, Ill., for post on announcer's staff as Robert Sights departs.

Corsicana, Texas—Bill Bradford has been appointed chief engineer of station KAND by John Thorwald. Bradford comes from KMYR, Denver. Albert Sims is new at the transmitter.

W. H. Sadler new to announcing staff replacing Harry Dillingham who has resigned to enter college.

Weslaco, Texas—David Naugle of Fort Worth will replace Frank Dent on the KRGV announcing staff.

Lorraine Schaeffer has joined continuity department.

Buffalo.—Ellis Advertising Agency added Pat Gilmore to its radio sales staff. Formerly on WBEN here, also KGB, San Diego, Cal.

Columbia, S. C. — W. D. Strauss, formerly chief announcer and production manager, WQXR, New York, soldiering at Fort Jackson here.

Lincoln—Charles Miller, program director of KFAB-KFOR here, resigned Thursday (7) to accept similiar position with WING, Dayton, O. No one yet named to succeed Miller.

Gone, too, is Jane Tucker, woman's angler and home making expert, who has left radio for an agency job.

Active National Accounts

ACCOUNT	AGENCY	TIME PURCHASES
A & P grocery stores	Paris & Peart	Announcements
American Chicle Co.	Badger, Browning & Hersey	¼ Hours
Arrid	Spot Broadcasting	Announcements
Beech-Nut Packing Co.	Newell-Emmett	Announcements
Black Jack chewing gum	Badger, Browning & Hersey	Announcements
California Packing Co.	McCann-Erickson	Announcements
Carnation Milk Co.	Erwin, Wasey	Announcements
Chamberlain Laboratories	Cary-Ainsworth	Announcements
Chattanooga Medicine Co. (Black Draught)	Nelson Chesman	Announcements
Clicquot Club Co.	N. W. Ayer	Announcements
Consolidated Drug	Benson & Dall	½ Hours
Cuticura	Atherton & Currier	Announcements
Doan's pills	Spot Broadcasting	Announcements
Dubble Bubble gum	N. W. Ayer	Station Breaks
Florida Citrus Commission	Arthur Kudner	Announcements
Ford Dealers	McCann-Erickson	¼ Hours
Gebhardt Chile Powder Co.	Pitluk Adv.	Announcements
Hartz Mountain Products	George H. Hartman	¼ Hours
Histeen Products	United Adv.	Announcements
Horlick's Malted Milk	Erwin, Wasey	½ Hours
Household Finance Co.	BBD&O	Announcements Participations
Hurley washing machines	E. H. Browne	¼ Hours
Junket ice cream mix	Mitchell-Faust	Participations
Kellogg's ant paste	E. C. Jeffries	Participations
Kellogg's Pep	Kenyon & Eckhardt	Announcements
Lever Bros.	Ruthrauff & Ryan	Announcements
Little Crow Milling Co.	Rogers & Smith	¼ Hours
Maltex Co.	Samuel C. Croot	Participations
Manhattan Soap Co.	Franklin Bruck	5-Min. News
Marlin Firearms (razor blades)	Craven & Hedrick	Announcements
Maryland Pharmaceutical (Rem, Rel)	Jos. Katz	5-Mins.
John Morrell & Co. (E-Z Cut Hams)	Henri, Hurst & McDonald	5-Mins.
O'Cedar Corp.	H. W. Kastor	Announcements
P & G (Duz)	Compton Adv.	Announcements
P & G (Ivory Soap)	Compton Adv.	Announcements
Par soap	Tomaschke-Elliott	Participations
Perfection Stove Co.	McCann-Erickson	5-Mins.
Quaker Oats	Sherman & Marquette	½ Hours
Reader's Digest	BBD&O	Announcements
R. J. Reynolds Tobacco Co.	Wm. Esty	Announcements
Rockwood & Co. (candy bars)	Federal Adv.	Participations
Shaeffer fountain pens	Russel M. Seeds	Announcements
Southern Pacific Railway	Lord & Thomas	Participations
Standard Beverages (ParTPak)	Emil Reinhardt	Participations
True Story magazine	Arthur Kudner	Announcements
Vitapep Products	Cesana & Associates	Participations
Washington apricots	Pacific National Adv.	Announcements
Wesson Oil & Snowdrift	Kenyon & Eckhardt	Announcements
Wesson Oil & Snowdrift	Fitzgerald Adv.	Participations
White Laboratories (Chooz)	H. W. Kastor	Announcements

DEPARTMENT STORES BUYING RADIO TIME LAST WEEK

STORE	CITY	TIME PURCHASES
Bullock's Dept. Store	Los Angeles	Announcements, ¼ Hours
H. C. Capwell Dept. Store	San Francisco	Announcements
Hale Bros. Dept. Store	San Francisco	Participations
May Co. Dept. Store	Denver	Announcements
O'Neill's Dept. Store	Baltimore	Announcements

BENNY RUBIN
AS
"THE DOPE"
FOR
PACKARD PLAYHOUSE

Follow-Up Comment

Al Jolson contributed a straight, sincere and generally believable performance Sunday (10) night in the title part in an 'Uncle Tom's Cabin' radio adaptation on the 'Star Spangled Theatre' on NBC-Blue (WJZ). Of course, the play itself is a painfully antiquated tear-jerker, so little can be done to make it plausible, unless the audience is fed beer and pretzels. However, Jolson played Old Tom with admirable restraint and without musical-comedy hoke. Elsie May Gordon made the different feminine parts plausible and Jackson Beck snarled through the over-written cruelty of Simon Legree. Southernaires supplied choral background and cues arranged by Ernie Watson and conducted by Joe Stopack. Charles Schenck directed with an expressive feeling for pace and atmosphere. Script was by E. A. Ellington.

Bill Henry, of the Los Angeles Times and formerly a CBS correspondent in Europe, turned in a meaty, listenable stint Monday (11) night as sub for Hedda Hopper on CBS. Using material obtained via long-distance (in several cases shortwave) phone interviews, he offered facts, opinion and feature stuff of topical and human interest. Among the interviewees had been Ambassador Grew in Tokyo, the Pan-American Airways rep in Lisbon, a Santa Monica woman who had visited Mexico and had difficulty recrossing the border, the Oklahoma deputy sheriff who recently battled escaping convicts, an astronomer with info about meteor showers and the St. Louis owner of a bull terrier mother. Whoever did the interviewing and scripting knows his stuff. First Sun-Kissed commercial was a sledge-hammer, but the second was a cutey. Henry concluded his spiel with only the 'Good luck to all of you' part of Miss Hopper's sign-off—a welcome revision.

Col. Robert R. McCormick, doing his usual news comment session on the 'Chicagoland Hour' over Mutual out of WGN, Chicago, opened with a laugh Saturday (9) night. Reading what he said was one of his typical fan letters, he quoted the listener as writing, 'We know you don't write your own speeches, but why don't you also get a qualified announcer to read them for you?' Publisher then explained that because he had waited until the last minute for any possible important developments in the Soviet-Nazi war he had not prepared a regular script, but would discuss the background of Russo-German history. Ensuing talk, apparently delivered extemporaneously from notes, was illuminating and very interesting.

Bob Hannon and Fredda Gibson, subbing for Lanny Ross on the Franco-American spaghetti series on CBS, provided a pleasant quarter-hour of melody Thursday (7) night. Hannon pinch-hit for Ross once before. Has an appealing voice and expressive singing style and has been going ahead fast. Miss Gibson is an infectious rhythm singer with unusual vocal color. Also heard on the show was the quartet, Three Cats and a Canary. Del Sharbutt is the m.c. and announcer. First commercial was a blunt assault on the listener, but the second, involving use of the boys in the band, was ingeniously planned and expertly produced.

'Mystery Man,' a radio edition of Mary Roberts Rinehart's 'Circular Keystone,' must come as a change of pace to those listening to most of the daytime marathon of heart throbbers. The emphasis in this General Mills' quarter-hour (NBC Red) is on spine tingles rather than romance, although the latter is not entirely omitted. An installment heard on a sweltering July afternoon ended with the discovery of the body of the old caretaker in the Catskill mountaintop Armstrong mansion. He apparently had been scared to death by the two unknown men who led him to bring a faked message from the heroine to the hero. The latter was bound to a railroad track with another forged note in which he confessed to a bank robbery and 'dispairing' was ready to be run over by a train. 'The Mystery Man,' in his before and after narration, helps to create a shuddering mood.

WBIG Faces

This is the gal who tells about the richest and most populous area in all the southeast.

She knows all about the Magic Circle, and the million people in this area, and she's not the least bit timid or bashful.

Another one hundred percenter you can depend on to promote your program.

We call her Helpful Henrietta!

The MAGIC CIRCLE

1000 richly laden watts, night and day . . . now! . . . to cover the richest and most populous area in all the southeast.

A Columbia Broadcasting System affiliate.

EDNEY RIDGE DIRECTOR

WBIG
GREENSBORO, N.C.

BERT WHEELER
With Hank Ladd
Comedy
OLD GOLD
Thursday, 8:30 p.m.
KFI, Los Angeles
(J. Walter Thompson)

Hoke lift that this Tommy Riggs (and Betty Lou) entry needed is plentifully supplied by Bert Wheeler and his annoying stooge, Hank Ladd, who vocally is not unreminiscent of one Fred Allen. It is patent that their material is written down to the hokey level of the middle-roaders, the smart routines that endeared them to nitery and theatre audiences having been tempered within the intellectual grasp of the less discerning dial gentry, all ages. This latter may be important to widen C.A.B. base of Betty Lou. Wheeler is not too worldly for the kids. For example, 'Cab Calloway's wife can't water the lawn any more because he hi-dee-ho's' (he got off with that one).

It's smart showmanship on Wheeler's part. He can be just as fast as some of the flip comics, but this is not the place for it. The Thompsonites booked him for a guest shot coupla wecks ago and decided then and there to keep him on as a permanent fixture.

The idea of a pest on the program is still okay for comedy purposes, and here Hank Ladd fills the bill to good effect, keeping Wheeler riled and foiling the gags in his dry-crisp style. Material on this catching had to do largely with characters in the comic sections, the heavy play being on the exploits of 'Dick Tracy' and 'Superman.' They gradually eased into a ribbing routine on composers, and later Wheeler soloed for a whopping bit with a schoolmarm. His crossfire with Betty Lou was smartly juvenilish, or is 'cute' the word?

The 'something new' that has been added in the Wheeler-Ladd turn should help. *Helm.*

'STRICTLY FROM DIXIE'
With Helena Horne, Elizabeth Council, Henry Levine orchestra
15 Mins.
Sustaining
Friday, 6:30 p.m.
WEAF-NBC, New York

Somewhat in the same way its 'Chamber Music Society of Lower Basin Street' spoofs long-hair musicians, this new NBC sustainer satirizes the deep south and its brand of hot jazz. It's good-natured fooling and an amusing show, with a deft blend of music and comedy. It should build a loyal, if perhaps specialized, audience.

As indicated, the idea is 'Strictly from Dixie' corn. Opening and closing theme is a couple of bars of 'Dixie,' played by Henry Levine's brassy band, first in ultra-languid tempo and then in old-fashioned jazz style. Outfit plays a couple of numbers during the show proper, also in jazz rhythm, but skillfully arranged. Helena Horne, who has appeared on 'Basin Street' as well as in person at the downtown Cafe Society, N. Y., does two vocals. On Friday's (1) edition they were a swing version of 'Swing Low' and, in touching tribute to Eddia Leonard, whose death occurred just a few days previous, 'Ida.' Miss Horne is a highly inflammable singer.

One of the best touches on the show is the 'way down in Dixie continuity of Paul Phillips, which is deliciously read by Elizabeth Council in a 'suth'n' accent that is indeed 'Strictly from Dixie.' Incidentally, before joining NBC, scripter Phillips wrote 'Flow Gently, Sweet Rhythm,' and 'Golden Treasury of Song' on CBS and he's now alternating with Welbourn Kelley on 'Basin Street.' William Wilgus does an expert production job on 'Strictly from Dixie.' *Hobe.*

20 Winks

Have you noticed that around fourish or fiveish in the morning the all-night announcers in Manhattan go poetic on you? Kipling's 'If' is as popular with them in August as with graduating classes in June. Over at WOR Jerry Lawrence goes a little further. He'll spend an hour or two collecting an audience and then spring the rebroadcast of a fight (for 50 minutes), or Gilbert and Sullivan (for 30 minutes), or Morgan (forever). But by the time Lawrence gets his fight rebroadcast on the air the morning papers have been on the street for hours, and as for G&S at 4:22 'Tit Willow' is hardly socko. So double features are tough to sit through? Well, what about those double-headers where the second game starts at 5:11? Lay a bet that those are the days Red Barber earns his dough...Bands can cling to a theme melody so long they risk becoming 'dated.' Take a theme tune which has been pumped up to mild acceptance as a pop tune and then has dwindled and dribbled from hearing. Yet the originating band keeps right on using the same song, despite that the thrill is gone. That band is just as apt to chase listeners with such a theme as attracts them. And that's why Tommy Tucker's "Oh, How I Love You" may be a load around his neck.

Shudders of the week: The shameless plugging of the following tunes by the following bands—Lopez, 'There's a Voice in the Valley'; Irv Carroll, 'There Ain't Any Chorus'; Spivak, 'Combination Salad'; Les Brown, 'No Potatoes.'

MARTHA DEANE (Marion Young)
With George Hogan
Women's Talk
20 Mins., Local
Participating
Mon.-Fri., 2 p.m.
WOR, New York

Attachment of WOR, New York, for the Martha Deane title is more than a sentimental one. Station coined hefty profit from the program when Mary Margaret McBride handled it as a 45-minute daily stint. When Miss McBride went to CBS last year, Bessie Beatty took over the Martha Deane tag, but she continued to use her own name and presently dropped the air-title entirely. Anyway, Miss Beatty is too direct and factual for the kind of femme dialers who craved Martha Deane's garrulous ramblings. So Miss Beatty continues her own distinctive series, while WOR last week brought in Marion Young, former newspaper woman, to be Martha Deane.

Program is now a 20-minute session (several days a week it runs 25 minutes) and, at present, has no participating sponsors. Presumably the length will be extended to the former 45 minutes, when and if Miss Young builds a sizable audience and the resultant sponsors. As heard Friday (8) afternoon, she sounded inexperienced and a trifle nervous, yet surprisingly casual for a gal facing 20 minutes of more or less adlib palavering about femme chitchat, with only an occasional word from announcer George Hogan to keep the conversational gears moving. She has an agreeably calm voice, no perceptible accent and a likably informal manner. And if a guy is capable of judging purely femme gab, her stuff sounded as if it might be excellent fodder for housewife listeners, if somewhat soporific for men.

Opening with the reading of a letter from a listener in Norwalk, Conn., Miss Young chattered about silk stockings, the care of furs and fur coats, then hair and hair dressing and from that introduced her day's guest, Lura de Gey, apparently one of 'the' hair-dressers of fashionable Manhattan. They confabbed about short hair, permanents, etc., with the visitor drying up once or twice and Miss Young quickly picking up the spiel.

Presently Hogan mentioned that the time was up, so Miss Young remarked she had 'to go now.' Hogan's sign-off was casual and terse. *Hobe.*

'CLASS OF '41'
With Al Bernie, Gwen Davies, Arnold Stang, Jim Backus, Eddie O'Shea
30 Mins.
FORECAST NO. 7
Monday, 9 p.m.
WABC-CBS, New York

A hodge-podge of mimickry, song and patter this one was 'produced' by the unoriginal radio method of calling a bunch of acts something else. The faith of radio producers in 'captions' is touching. The caption (more pretentiously called the formula) is the selling idea, the package. There's nothing characteristically youthful about this program except the insistence of the producers that they are all kiddies and the make-believe that seasoned troupers like Al Bernie are newcomers. A program like this with its fake and pointless emphasis upon mere youthfulness merely attempts to do with an orchestra and professionals what Major Bowes does with a piano and amateurs. It clutters up the running with unnecessary allusions to age. Actually it may subtly belittle its own talent by reiterations of newness, untriedness, deservingness.

Al Bernie's routine of spoofing Broadway columnists is sharp-eyed and first-rate. But why peddle it as youth? It's not youth. It's Al Bernie. And how old Al Bernie is, since he's not a child prodigy, seems unimportant. It seems unimportant, too, whether Gwen Davies, who puts over a song very neatly, is young. It's not age but talent that counts. (Soft flesh helps, too, maybe!)

The routine about walnut juice wherein advertising is taken for a spoofing ride is sophisticated stuff. Nothing particularly Class of '41 about that. The college writers might explore the theme. So might Robert Benchley, no youth. And surely the experienced Lynn Murray isn't palmed off as a male-debutante.

What a lot of meandering, blurring, self-conscious line of gab all this 'Class of '41' captioning is. Like a tedious master of ceremonies that won't let an informal show be informal.

Actually there was a lot of good material and talent crammed in this sample. Almost too much. First-rate tempo was maintained. Fresh, little touches were noticeable at many points. The patter about the Grogansberg garlic queen was droll.

But what was that Greek chorus saying and why all this just-graduated flapdoodle? Who cares if they just graduated. But, of course, that's hogwash.

Is America ripe to be sold standard next-to-closing acts as newcomers? *Land.*

MARCELLE WELLINGTON
Songs
15 Mins.—Local
Sustaining
WNYC, New York

Mechanical voice of Miss Wellington is aired once weekly on New York's municipally owned outlet. Her semi-trained vocals are delivered in cold, brittle style. Lacks shading and feeling. In addition, her piano accompaniment is too loud, continually drawing attention away from the vocals, something a background should not do.

To inject something different show is produced with a 'message,' contained in the first letters of each title. 'Valencia' and 'In a Little Spanish Town' telegraphed this particular 'note.' 'V for Victory' has had every exploitation but skywriting. *Wood.*

'SHELL COMES TO THE PARTY'
30 Mins.
SHELL OIL
Thursday, 9:15 p.m.
KNX, Hollywood-Regional
(J. Walter Thompson)

This modest package of entertainment has lots of value. It's a cross-section of a dozen ideas with the best aspects retained and neatly wrapped for home delivery. What helps make it listenerable is its light treatment and frivolous handling by Art Linkletter.

Big idea is to have Linkletter 'crash' parties, quiz the guests, play games with them, pass out a few gag prizes and toss in some music to keep out the dead air. Competitors will in time undoubtedly call it 'the old shell game.'

Happy choice for the opener was the Aviation Country Club's annual summer frolic, a get-together of pilots living in southern California. Jimmy Mattern pitched in with Linkletter to keep the mike warm, and Charles Correll (Andy of A. & A.) performed a three-act drama, running time, one minute, reciting 'Mary Had a Little Lamb' in tragic, romantic and comedy style. It was a howl all the way.

Pair of femme fliers with nice sense of humor added considerable spice. They played along in a 'non stop flight to nowhere,' in which towns were called off in alphabetical sequence cued by the letter, completed limericks and carried off such gag prizes as portable landing field (window blind), zipper for air pockets, stepladder for altitude, homing pigeon, etc. Incidental music by Don Roland's tunesmiths sufficed to plug the seams but the chanting of Pat McKay was off the beam. Ted Hediger handled the production for a smooth first flight. Next week Linkletter bounds in on a beach party, sans script or plants.

Incidentally, Shell comes to the networks for the first time since parting company with Joe Cook five years ago. Nine stations of the Columbia Pacific network are carrying the program, which spreads eastward if the oilers are properly impressed.

First tankful was high octane entertainment. *Helm.*

'HOPALONG CASSIDY'
Western Melodrama
30 Mins.
FORECAST No. 8
Monday, 9:30 p.m.
WABC-CBS, New York

Although long familiar to fiction and screen, Cassidy is a latecomer for radio. He will sound to many remarkably like WXYZ's successful creation, 'The Lone Ranger.' It's the same Robin Hood formula, the same quick-on-the-draw hero who coolly extricates himself and all virtuous colleagues from the worst predicaments arranged by evil men, mostly rustlers. The Detroit program-builders have the advantage of the William Tell gallop music and that classic school yell, 'Hi Yo, Silver.'

The production embellishments lavished upon Cassidy (no credits given by CBS over the air) in this Hollywood-produced radio sample of the Paramount marathon hero could not make it sound like anything special or different. The plot was from early Tom Mix, the listener had to be prepared to meet the piece on its own somewhat frayed terms. Standard western hoke—yes. Is there a market for it? Possibly. The name has value, the CBS unapinning is plausibly realistic.

But it sure requires a willingness to be amused that cannot be universally presumed. *Land.*

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American Ballet Doing Well In Argentine, Even Nazi Press Okay; Conductor Flys Ahead of Troupe

By RAY JOSEPHS

Buenos Aires, Aug. 5.

Biggest, longest and most costly South American tour ever skedded by a U.S. show group, current five-months Latindom expedition of The American Ballet is being closely watched both as a trial of S.A. reaction to big-time Yanqui traveling units and as a test of whether such efforts can be commercially successful.

Score following local stop which about marks the half way point is not conclusive but generally the opinion seems to be that while balleteers haven't hit any jackpot, they've done quite o.k. artistically and just about even with the pesos and milreis.

Question of just how much help, financially or otherwise, is being supplied by Nelson Rockefeller's Committee on Cultural Activities and the U.S. State Department is something no one wants to talk about here.

One point already made apparent by the current tour is that the transportation nut for the company of 50, estimated in this case at about $35,000 (U. S.) for the round trip and the weekly payroll of more than $3,000 which goes on regardless of long jumps, is the steepest hurdle and one likely to become increasingly difficult. Transport charges are getting higher here and in many cases there's no room, even when you have the cash.

Partial to Yank Lingo

Another important point which Lincoln-Kirstein, Ballet's 34-year-old Director General, managed to catch on to pretty early was that Latins don't want anything Latin in companies from the States. Idea of including local material was dropped when it was found that purely U.S. numbers like 'Filling Station' and 'Billy the Kid' outdrew everything else in applause and comment. Brazilians, Argentines and Uruguayans who've seen them so far insist Latin themes are like flashlights on Broadway; there's no need for 'em.

Necessity for what to most localites are extremely high prices was another difficulty. B.A. prices, for example, ran from $2.50 U.S. to $1.30. While this is not excessive when compared to opera and concert attractions, its way over the average two and two and a half peso charge for the best films and consequently difficult for the average theatre goer.

Double-Crossing Nazis

Many of the troubles expected never materialized. For some reason the Nazi press here which usually slaps at everything Yanqui gave the troupe such good notices that the American colony is still trying to dope out what it's all about. Language troubles, especially with stage crews and moving companies which haven't had experience in this line, were also small according to Bob Avray, stage manager. Equipment was weak but group had been warned and brought most of its own lighting.

To make connections troupe had to ride the Spanish steamer, Cabo de Bueno Esperanza from Brazil to Ar- [illegible] the 'Hell Boat' because its jammed with European refugees, sleeping everywhere and living under conditions which has caused the local press to demand action. They had first-class accommodations, however, and it wasn't so bad.

Up to now Emanuel Balaban of the Eastman School of Music who is conducting the orchestra has been able to fly ahead, rehearse the crew assembled for him, and baton out a satisfactory accompaniment. After Santiago, however, its expected that a two-piano team will have to supply the music. Michael Horwitz, formerly with Sol Hurok is tour manager and Sociedad Musical Daniel is handling the bookings. Alfonso DeQuesada, son of Ernesto De Quesada who owns Daniel is also along.

Georges Balanchine, listed as director of choreography, is getting most of the publicity because of his name, even though he's not dancing. Lew Christensen, maestro of dancing and choreography and Marie-Jeanne, primera ballarina, have both rated excellent notices throughout.

Berkshire's Record

Lennox, Mass., Aug. 12.

The second week of the Berkshire Festival closed Sunday (10), with a new record for attendance set, the figures being close to 30,000. On Saturday (9), a crowd of 11,000 witnessed the concert, the highest single day total in the eight years of the Festival's existence.

Boston Symphony under Serge Koussevitzky has more than lived up to its reputation here.

T. L. Thomas' Concerts While With Stroh Program

Thomas L. Thomas opens a tour of 20 cities Sept. 18 in Toronto.

The baritone will continue to star on the Stroh-Brewery broadcast over WJR, Detroit, each week.

Helen Jepson Flies West

Milwaukee, Aug. 12.

Helen Jepson, Met soprano, appeared in concert here Aug. 5 at Blatz Park, and then flew to California to coach in new roles she may assume at the Met in the fall. She is booked to appear in Tacoma on Aug. 13.

Soprano has 30-35 dates lined up for the next concert season.

Erica Morini Starts Nov. 1

Erica Morini, often rated the world's greatest woman violinist, will make 18 appearances next season, launching her tour in Toronto Nov. 1.

Martinelli at Trib Event

Giovanni Martinelli, having finished his season with the Cincinnati Opera Co., will make two appearances in Chicago this month, singing for the Chicago Tribune at Soldiers' Field on Aug. 16, and at Grant Park on the 21st. The tenor then will vacation in Connecticut till the middle of September when he will launch his 29th annual concert tour of the U. S.

He is booked with the Chicago and Met, rejoining the latter house in December.

MEROLA OPERA IN NORTHWEST

San Francisco, Aug. 12.

The Gaetano Merola San Francisco Opera Co. leaves on a tour of the Northwest on Sept. 28. Opens Oct. 2 in Portland with 'Rigoletto.'

Cast will include Jussi Bjoerling, Bidu Sayao, and, it is hoped, Lawrence Tibbett.

Name Concert Dates

(Aug. 13-23)

Marian Anderson—Atlantic City (16).

John Barbirolli—(cond. L.A. Philharmonic) Hollywood Bowl (15).

Benny Goodman—(with Budapest String Quartet) at Ravinia Park, Chi. (17).

Morton Gould—(cond. NYA orch) Lewisohn stadium, N.Y. (18).

Percy Grainger—Round Lake, N.Y. (21).

Serge Koussevitzky—(cond. Boston Symph) Berkshire festival, Stockbridge, Mass. (14-17).

James Melton—Toronto (14); Milwaukee (19); White Sulphur Springs (21).

Yehudi Menuhin—(with L. A. Philharmonic, Howard Barlow cond.) Hollywood Bowl (19).

Gregor Piatigorsky—(with L. A. Philharmonic, Albert Coates cond.) Hollywood Bowl (14).

Paul Robeson—(with L. A. Philharmonic, Richard Hageman cond.) Hollywood Bowl (21).

Artur Rodzinski—(cond. L.A. Philharmonic) Hollywood Bowl (22).

Artur Rubinstein—(with N. Y. Philharmonic) Lewisohn stadium, N.Y. (13).

Alexander Smallens—(cond. N. Y. Philharmonic) Lewisohn stadium, N.Y. (13); (cond. N. Y. Philharmonic) Madison Square Garden, N.Y. (19).

Frederick Stock—(cond. National Highschool Orch) National Music camp, Interlochen, Mich. (17).

John Charles Thomas—Chautauqua, N.Y. (17); Bay View, Mich. (21).

Backwash of International Politics

Re-entry of Baccaloni Clouded—All Opera Feels Pinch of Singers Absent Because of War Barriers

By EDWARD SMITH

Tightening restrictions against aliens, including the freezing of funds by the United States, all cast a shadow of uncertainty over the forthcoming major opera seasons in the U. S. A. Typical of the predicaments is the case of Salvatore Baccaloni, comic basso of the Met. Since his departure for South America, new Government conditions for re-entry raise the possibility of his exclusion as an Italian citizen. As things stand now, Baccaloni does not have the proper credentials for re-entry.

This may be fixed by Francis Coppicus of Columbia, Edward Johnson of the Met, and Gaetano Merola of San Francisco, but there still is the question as to whether his opera and concert dates amounting to $45,000 could be paid to him directly. He may be limited to living and business expenses. Col. William Donovan, attorney for Columbia, is now attempting to straighten out the situation.

All three major companies, New York, Chicago, and San Francisco, are cutting down on Wagner, for the past six years the biggest draw, since without Flagstad, Lauritz Melchior alone is not so great a draw, and Helen Traubel is not yet a sufficient b.o. attraction to replace the Norwegian.

Jussi Bjoerling's absence may cause a rupture on the Coast, where Impresario Merola has been counting on the Swede as his principal tenor, while the Met was reviving 'Hugenots' for him, and Chicago planned to open its season with Bjoerling in 'Ballo in Maschera.' Giovanni Martinelli may be substituted if he cannot get here. Bjoerling, however, has announced his intention of trying to fly from Norway to Lisbon and then to the U. S.

Re-entry Puzzle

The uncertainty surrounding Lawrence Tibbett's vocal health will mean a cancellation of all 'Otello's, while Alessio de Paolis, Met secondary tenor, may not get back from South America despite a re-entry permit. Others in the same boat include Bruno Landi, Met lyric tenor, Richard Tauber, Austrian tenor and a British subject, Alexander Sved, Met Hungarian baritone, Zinka Milanov, Met Czeck dramatic soprano, and Rene Maison, Belgian tenor of the Met. The latter three belong to Axis dominated countries.

Ettore Panizza, Met conductor, is more fortunate since he owns an Argentine passport. Should war break out, Licia Albanese, and Stella Roman, Italian and Roumanian sopranos of the Met, might run into the same trouble as overtook Johanna Gadski, Margarete Ober, and Karl Muck in World War No. 1.

Biz In S. F.

Continued from page 43

Charles Crouch, head of the grocery chain.

Westco agency has pegged Jack Kirkwood of KFRC's Breakfast Club on several baseball broadcasts via KROW and KQW to voice the Wheaties commercials, with the assignment to become permanent if the fans respond to Kirkwood's voice oomph.

Same agency also shopping for time for two quarter-hour kid strips, one of them Jack Armstrong, which General Mills will underwrite this fall. With 30 minutes across the board as the prize, it's understood that top contenders at the moment are CBS Pacific network stations, which would spin the discs simultaneously from 5:15 to 5:45 p.m.

Columbia Coast web reportedly is taking the short end on Associated Oil's football sked this season, however. Although nothing is set yet, those on the inside hear that the oiler's present plans call for relatively low-budget coverage confined exclusively to the Mutual-Don Lee and NBC-Blue links, omitting the more powerful Red and CBS juicers used in the past.

KQW scraped up some new biz this week also, selling Thor Washing machines a participation in Judy Dean's 'Woman to Woman' show, tieing a 7:45 a.m. daily 10-minute newscast to Federal Outfitting Co., and annexing Progressive Optical System sponsorship for two shows.

KGO: Lucky Stores (groceries), direct, one 60-minute variety show; Fisherman's Grotto, through Yeomans & Foote, 13 participations, Ann Holden Forum (renewal); Sir Francis Drake Hotel, direct, eight participations, Ann Holden Forum, and 28 announcements; Standard Beverages, through Emil Reinhardt, six participations (renewal); Sommer & Kaufman (shoes), through W. J. Wilkin, four participations and 28 announcements; Elizabeth Holloway School of Theatre, through Shirley Walker, eight participations; Ice Follies, through Allied Advertising, 15 spots (renewal).

KPO: Lucky Stores, direct, one one-hour variety show; Standard Beverages, through Emil Reinhardt, six participations, International Kitchen (renewal); Sommer & Kaufman (shoes), through W. J. Wilkin, four participations, International Kitchen; Thompson & Holmes, through Hutchins Adv., 13 transcriptions (renewal); Ice Follies, through Allied Advertising, 10 spots (renewal).

Comparative Unit Count

	Aug. 9.	Aug. 2.	% of Change.
Network ...	8,780	8,780.	*....
Local	3,765	4,174	—9.8
Nat'l Spot..	1,799	1,720	+4.5
Total	14,344	14,674	+2.2

* No change.

(Included: KFRC, KGO, KJBS, K[illegible], KSFO)

MONTEUX'S SIESTA

In Maine Retreat With 10 of His San Francisco Pupils

Pierre Monteux, conductor of San Francisco Symphony is spending the rest of summer at Hancock, Me., where 10 of his pupils will study conducting with him. He and Mme. Monteux, who is a sister of Mrs. Meyer Davis, have bought 60 acres at Hancock and hope to start an artists' colony there.

The first Victor records to be made by the San Francisco Symphony will be issued in September. Monteux has just conducted in Robin Hood Dell, Philly, and Ravina Park, Chicago.

Opera Dates

(Aug. 13-23)

'Barber of Seville'—Triboro stadium, Randall's Island, N.Y. (17).

Arthur Carron's Dates

Arthur Carron, British tenor of the Met, opens his concert tour Nov. 11 in Albany.

Carron will have a dozen dates before rejoining the Met in December.

Conrad Thibault's Tour

Conrad Thibault opens a concert tour of some 20 dates with a Town Hall recital on Oct. 27. The baritone is booked to the end of March.

Ex-Philadelphian first came to celebrity as a radio singer but has been coaching for more serious stuff in recent years.

Kolisch Quartet Re-Casts

The personnel of the Kolisch String quartet has been changed, and the new organization will have Leon Temerson as second violin, Rudolph Kolisch as first violin, Kurt Frederick, viola, and Stephan Auber, violacello.

Group is now preparing bookings for the fall.

JOHN TYERS OPERA ROLES

Toledo, O., Aug. 12.

John Tyers, young baritone with the Toledo Civic Opera Company this summer, is set with the New Opera Company in New York City in 'Cosi Fan Tutte' and 'La Vie Parisienne.'

Following this engagement, he joins the Nine O'Clock Opera Co. to sing the title role in a modern version of 'The Marriage of Figaro,' which will go on tour in Canada and the United States.

Francia White and James Melton make a joint appearance at the Milwaukee Shell on Aug. 19. The Wisconsin will be conducted by its new director, Jerzy Bojanowski.

Swarthout Big in Cincy

'Carmen Draws 4,535 Topping Her Own 'Mignon' —Opens Radio Season on CBS Aug. 31

Cincinnati, Aug. 12.

Gladys Swarthout in 'Carmen' at the Zoo Opera pulled in 4,535 ad- [illegible] son's last performance, breaking last year's all time record of 4,501 set by Giovanni Martinelli in 'Trovatore.' The mezzo also clocked around 4,000 admissions for her 'Mignon' while in town.

Miss Swarthout is booked on the Coca-Cola hour on Aug. 24, and on Aug. 31 she starts radio contract for Prudential Life on a 45-minute program from 5-5:45 Sundays over CBS. Al Goodman's orchestra and Deems Taylor will support her. Program is designed as a family hour with [illegible] ssical works presented.

Swarthout's new role at the Met this year will probably be Marina in 'Boris Godunoff' with Alexander Kipnis mentioned as the prospective 'Boris.'

Settles Chorus Overtime

Cincinnati, Aug. 12.

Settlement of claims by chorus members for payment of overtime on rehearsals, made through the American Guild of Musical Artists, was reached on the last day. Arbitrators awarded $205 to the choristers. Threat of a walkout was averted Wednesday (6) when the chorus group consented to the offer of Oscar F. Hild, managing director of the Cincy Opera Association, that Gladys Swarthout act as stakeholder of $400 which Hild posted to guarantee the pay in question.

At the hearing it was stated that Fausto Cleva, the opera maestro, had worked chorus members overtime without the knowledge of Hild, who also is president of Local 1 and an officer of the American Federation of Musicians.

Who Said—"They Never Come Back?"

LARRY ADLER

—Came Back for 11 Bows
After His Concert
With Philadelphia Symphony
August 7th
—They Wouldn't Let Him Off
At Lewisohn Stadium, New York, August 9th
Scheduled: Rochester Civic, November 9
Direction: MUSIC CORP. OF AMERICA

OPERA SPREADS IN AMERICA

Lewisohn Series Draws 330,000

Helen Traubel Wagnerian Recital Worth $4,700 in Final Week of New York Concerts

Tha Lewisohn Stadium Concerts close down today (Wednesday), with a sesssonal attendance of over 330,000, a jump of 35,000 from the 295,000 figure last year. Through Sunday (10) the concerts, some 46 in number, drew 303,820 admissions in a year which has seen 11 conductors, seven violinists, nine pianists, eight singers, a clarinetist, a harmonica player, a flutist, and a violincello player featured.

Last week, starting Tuesday (5), drew 6,000 admissions, or $2,800 for a program of Beethoven, Shubert and Strauss. Wednesday (6) Helen Traubel, Wagnerian soprano of the Met, drew 10,000 admissions, or $4,700 for an all-Wagner concert. The soprano today is the best of all American singers for sheer voice, with her only rival Kirsten Flagstad, whom she will replace this year at the Met. Her offerings included two songs by Wagner, two English encores, 'Dich Teurle Halle' from 'Tannhauser,' 'Du bist der Lenz' from 'Walkure,' and the Immolation scene from 'Gotterdammerung.' All were sung with a variety of color, a tremendous crystal clear tone, and ringing top notes.

Thursday (7) an all-Dvorak program drew 1,500 admissions, or $700, lowest of the week.

Friday (8) Weber, Mozart, Mendelssohn, Ravel, Debussy, Chabrier, Schuman and Copeland drew 4,000, paying $1,800.

Larry Adler OK Too

Saturday (9) Larry Adler appeared as harmonica soloist in a program including his transcription for his own instrument of the Vivaldi Concerto and a number of shorter works. Remarkable versatility with his instrument featured Adler's work, with the breath support covering over two octaves of range, the unusual color and harmonic effects being secured, making it regretful that the artist saw fit to cheapen his impression with Broadway flash stuff of the 'Blue Danube' and 'When Day Is Done.' His handling of the rapid runs in Albeniz's 'Malaguena' were tops, while the slow movement in the Bach 'Siciliana' produced exactly the opposite effect, and brought successive recalls for the soloist. Attendance, 5,500, with gross $2,600.

Sunday (10) Dean Dixon, Negro conductor, made his Stadium debut in a Berlioz,' Brahms, Lee, Bach, Mendelssohn, Liszt program, and drew an ovation from 5,000 listeners for his steady beat and thoroughly workmanship job with the orchestra. Gross was $2,300.

HEIFETZ TO START HIS TOUR ON FEB. 6

Jascha Heifetz will limit his tour this fall to 25 concerts, playing from Feb. 6 to March 16. The violinist will make two extra appearances on March 26-27 with the Chicago orch..stra, making up for his having missed his first date in 20 years with that organization last year.

Heifetz draws $3,000 to $3,500 a concert, tops in his field. The balance of the summer and winter will be spent resting and composing. The tour is already sold out.

Ruth Draper Set for 46

Ruth Draper opens her fall tour Oct. 13 in Corning, N. Y.

Dancer is booked for 45 recitals this year.

James Melton Draws SRO

Oklahoma City, Aug. 12.

James Melton appeared here Aug. 6 with the symphony orchestra selling out to the tune of 2,500 admissions with 2,000 as an overflow.

It was the biggest crowd in the history of the symphony concerts.

Raya Garbousova, cellist, has been booked by NBC for 25 concerts for the fall season and opens in Albany, Nov. 11.

ROSALYN TURECK'S TOUR

Will Do 30 Concerts—Booked by Charles Wagner

Rosalyn Tureck, pianist, has been booked by Charles Wagner for 30 concerts this fall, and opens her tour Oct. 25 with a Town Hall recital.

Pianist will probably hava another 10-15 dates before tha year is out.

NELSON EDDY TO 'REDEEM' HIMSELF

Pittsburgh, Aug. 12.

Nelson Eddy's 1942 booking on May Beegle concert serlea is for night of April 10 when, he told Pittsburgh newspapermen who visited Hollywood recently, he hopes to 'redeem' himself for his showing here last spring. Eddy was roundly rapped by the local music crix for being in such poor voice but told nobody until after the concert that he was suffering from a bad cold and shouldn't have appeared in the first place.

He only showed up, Eddy told Miss Beegle afterwards, because he didn't want to disappoint her two seasons in a row. He had cancelled his 1940 appearance here only a few days before his scheduled appcarance because of a bad throat, forced local impresario to make refunds to an over-capacity house. Same thing would have happened this time, but Eddy went through with his end of contract, suffering professionally, but doing a land-office biz. Next year, he says, he'll be in shape for Pittsburgh or know the reason why. Wants to make local music crix eat their words, although admitting they were perfectly justified in putting him on the pan.

Marj. Lawrence Improves But Doubtful She Can Fullfill Autumn Dates

Marjorie Lawrence, dramatic soprano of the Met, whose legs became paralyzed several months ago, may not be sufficiently recovered this year to enable her to fill her fall dates.

The singer is reported making progress, but slowly.

Tuminia Road Tour Prior to Metropolitan Op

Josephine Tuminia, Met coloratura, has been booked for 18 concerts for the fall beginning Oct. 24 in Newport. The soprano is reported getting $750 per concert.

Coloratura rejoins the Met for the complete season from Nov. 24 to March 14. Her new role will be in 'Coq d'Or.'

Olin Downes' Series

The Lecture Recitals of Olin Downes, music editor of the N. Y. Times this year, under the auspices of the Junior League Matinees will include Bruno Walter on Oct. 22, Joseph Szigeti on Nov. 19, Jarmila Novotna, Dec. 10; Yella Pessl, Rene Le Roi, and Janos Scholz on Jan. 4, and Edward Kilenyi on Feb. 4.

Jean Watson, Canadian contralto has been signed by RCA Victor for a series of recordings. Singer will appear in Toronto, her home town, on Aug. 7.

28 COMPANIES NOW PERFORMING

Some Are Concert Attractions—Some Are Educational Undertakings—But Total Volume of Performances Is New High for United States and Total Income From Admissions of Over $5,000,000 Is Expected

FULL LIST

There will be 28 opera companies either temporarily or permanently established in one city, or touring the country, during the fall and winter months. This is a record for the United States for all time. More cities will be visited this year than ever before and a gross income for opera of between $5,000,000 and $6,000,000 is expected as another all-time high.

Heading the list of companies is, of course, the Metropolitan, whose 16-week season in N.Y. at a $7 top will be supplemented with a six-week tour. Tour is exected to follow last years' route which will take the Met to Baltimore, Boston, Philadelphia, Hartford, Richmond, Dallas, Atlanta, Rochester (N. Y.) and Albany.

The San Francisco Opera Company season, directed by Gaetano Merola, will be for four weeks and includes a tour of Portland, Seattle, Pasadena, Los Angeles, Sacramento and possibly Santa Barbara.

The Chicago Opera Co. will open a five-week season on Nov. 6 but is not expected to tour. These three companies use practically the same talent with the latter two drawing from the Met's best b.o. stars, for their shorter seasons. Fees paid run from two to three times what the Met offers.

The Cincinnati Summer Opera Co. closed a six-week season on Aug. 9, the 20th of its existence, with a top gross for its history. It uses some first rank stars and draws on some of the lesser personnel of the Met.

Other U. S. Cos.

Other U.S. companies are:

The St. Louis Opera Co. which gives eight performances and may tour to Kansas City this year.

The New Opera Co. headed by Mrs. Lytle Hull, which plans on a six-week season for younger artists in N.Y. starting Oct. 14.

Alfredo Salmaggi's perpetual group which pops up summer and winter for weekend performances in N. Y.

The week-end operas at Randall's Island, N. Y., which gave six performances this summer.

The Philadelphia Opera Co., giving seven performances in the fall and winter.

The annual presentation of two operas, each running two weeks at Central City, Colo.

Bennington, Vermont, which heard Mozart's 'Impresario' this summer, and plans more Mozart in the fall.

Charles Wagner's 'Barber of Seville' and 'Don Pasquale,' which is booked for 50 performances together this fall.

The Trenton Opera Co., which will present five operas in the fall and winter.

The Philadelphia La Scala Co. which plans on nine performances during the fall.

The Newark Opera Co.

The Milwaukee Civic Opera Co. (an Educational project).

The Flint, Mich., Opera Co. (also educational) with three performances scheduled.

San Carlo

The San Carlo Opera Co., which will have a 28-30 week tour of Portland, Seattle, Toronto, Spokane, Wash.; Chicago, Salt Lake City, Blacksburg, Roanoke; Greensboro; Rock Hill, Augusta, Sioux Falls, Philadelphia, Albany, Ga.; Macon, Tallahassee, Milwaukee, Wheeling, W. Va.; Pittsburgh, Detroit, Grand Rapids, Cedar Rapids, Ia.; Mobile and Jackson.

The Juilliard School Opera singers' presentation of 'Nozze di Figaro,' has been set at Columbia for the extraordinary total of 80 dates.

The New England Opera Co. will put on three performances this fall.

The Allentown Opera Co. plans on five or six.

Salvatore Baccaloni's Vignettes are booked solidly and sold out for all the time the Met basso can be spared by that organization.

Hollywood Bowl put on two this summer and plans more next year.

The Monte Carlo Co. gave one performance in N. Y.; the N. Y. Grand Opera Co. is negotiating now with AGMA, and the National La Scala Co. gave three in the Northwest.

Revise AGMA Pact With Met Opera

Must Notify Spring Tour Singers by Feb. 1—Met Pays for Chorus, Orchestra Only on Broadcasts

No new contract with the American Guild of Musical Artists was necessary this summer for the Metropolitan to sign, but minor changes were made in last year's agreement, first in the Met's, or AGMA's, history. This year the Met must notify artists desired for the spring tour by Feb. 1, rather than the March 15 date of last season.

Met singers are allowing the company to broadcast, gratis, operas in which they appear, but the Met must pay the chorus and orchestra men $8 extra per broadcast.

FLAGSTAD SUBSTITUTE

Lotte Lehmann, Rise Stevens in 'Rosenkavalier' for Merola

First booking change as a result of Kirsten Flagstad staying in Norway this winter, is the substitution of 'Rosenkavalier' with Lottie Lehmann and Rise Stevens for 'Tristan Und Isolde' at Gaetano Merola's San Francisco Opera Co.

Merola had sold out his Northwest tour on Flagstad's name, and the 'Rosenkavalier' substitution came as a result of the success the opera had last season.

Elisabeth Rethberg, one of the Met's leading sopranos since 1922, has prepared the role of 'Isolde' in 'Tristan Und Isolde' this summer, and if needed is prepared to step into the breach caused by the absence of Kirsten Flagstad.

Tha Met, and other leading opera companies, hava been planning to use Helen Traubel or Marjorie Lawrence in the role, but Miss Rethberg may now be a dark horse contender.

MILWAUKEE TOO FESTIVE FOR NATIVES

Milwaukee, Aug. 12.

This town's 8th annual midsummer festival on the lakefront, which attracted 1,500,000 during the nine days it ran, has brought so many squawks from theatres, drugstores, taverns, other business establishments and people generally that city officials are now working out plans to limit next year's fete to five or six days.

Not only did complainta come from business houses, but people living along the lake shore kicked because, due to the crowds, they were unable to get to or from their homes except with the greatest difficulty, while nightly fireworks displays lasting under nearly midnight prevented their getting any rest.

Nine for Lhevinne And 12 More With His Wife

Josef Lhevinne has been booked for nine concerts by himself for the fall season, and will appear in 12 others as a duo-pianist with his wife, Rosina.

Lhevinne opens his own tour on Nov. 5, two days after he appears with his wife in joint recital in Gary, Ind., Nov. 3.

DELL MAKES $3,500 PROFIT

Philadelphia, Aug. 12.

The Robin Hood Dell wound up its most successful season last night (Monday) with $3,500 left on the right side of the ledger. It was the first time in the Dell's 12-year history that it had finished in the black. The $3,500 will be used toward the paying off of last year's deficit.

The achievement was largely due to $5,000 netted at last night's concert which was billed as a 'benefit' for the deficit. The entire Dell personnel, including members of the Philadelphia Orchestra, ushers, backstage help, and even conductor Eugene Ormandy, contributed their services gratis. Only one paid was Artur Rubinstein, pianist-soloist, and he took a voluntary cut in his usual fee.

Gate receipts for the season, outside of last night's benefit, was $75,000. In addition, $21,000 was raised by a pre-season gift campaign. Cost for Dell operation was $97,500.

Bob Ely's 80th Birthday Emphasizes the Growth Of New York's Town Hall

Town Hall, Inc., New York, will give a dinner Sept. 12 at the Astor hotel, N. Y., to celebrate the 80th birthday of Robert Erskine Ely, director of the organization (and its forerunner, the League for Political Education) for nearly 40 years. Participating in the affair will be the Economic Club, which Ely founded in 1907 and of which he is also a director. Celebration will also mark the completion of more than 20 years of the Town Hall as an entertainment-educational center of New York.

Since the erection of the Town Hall building in January, 1921, it has been the scene of approximately 12,220 events of various kinds, with an estimated attendance of 8,855,840. Town Hall, Inc., sponsored 5,120 of the events held there. Of the total events taking place there, 5,760 were musical and 2,180 were lectures.

Besides musical debuts, the Hall has been the scene of many notable 'firsts,' such as the first known public experiment with sound in combination with motion pictures. In 1935, the radio program, 'America's Town Meeting of the Air,' originated in Town Hall, with George V. Denny, Jr., at that time Ely's assistant, directing. Either on the radio program or at non-broadcast events, many celebrated names have appeared on the Town Hall platform.

Zimbalist Set for 15

Efrem Zimbalist, who now heads the Curtis Music School in Philadelphia, has been booked for 15 concerts for the coming fall season. Balance of his time will be spent in teaching.

Violinist will appear Feb. 27 and 28 with the Philadelphia Orchestra.

BOXOFFICE BANDS « « « «

A comprehensive and detailed analysis of the orchestra world. Designed for permanence as a B.O. Barometer to the Band Buyer and Booker. Augmented with authoritative and informative editorial text in a . . .

SPECIAL SECTION IN VARIETY

SEPTEMBER 17 ISSUE

Boxoffice reflections of the big and small orchestra in relation to the all time show-business standard . . .

THE DOLLAR AND CENTS DRAWING POWER OF AN ATTRACTION IN:

» RADIO
» THEATRES
» ONE-NITE STANDS
» HOTELS
» COIN MACHINES
» RECORDS
» NITE CLUBS
» CLASS CAFES

Inside Stuff—Orchestras

Macy's squawk against the use of pre-release masters of dance band recordings on local record shows didn't mean a thing in the life of at least one platter jockey, WOV's Dick Gilbert. Gilbert, who conducts the 'Latin American Rhythms' and 'The Fifth Avenue Troubadour' record sessions each night gets 'so few good records a week, it doesn't matter much to me. I'd rather build a good program than be first with any record. I probably would never play most of the pre-release masters anyway.'

Gilbert set a speed record for recording when he etched an original number with Xavier Cugat's orchestra on Columbia Records. Song, to which Gilbert contributed title and lyrics, is 'I Love the Conga.' Gilbert sang the ditty in English and Miguelito Valdes did a Latin version.

Columbia has set release date as Sept. 26, when the tune will be included in a 'Conga With Cugat' album. E. B. Marks will publish.

It took Tommy Dorsey almost six hours last week to go through an operation for the removal of tonsils at Johns Hopkins Hospital, Baltimore. Leader resisted the effects of anesthetic almost an hour end, after the cutting was finished, was unconscious for almost five hours. He left the hospital Mondey (11).

After taking couple weeks to recuperate Dorsey and his band begin a stand at the Paremount theatre, N. Y., Aug. 27.

The symphonic-rhumba style of music Xavier Cugat plans to use in a series of concerts this fall, beginning at Carnegie Hall, N.Y., in October, will also be inscribed on Columbia Records. Cugat will shortly begin recording special Latin material written and played symphonically, using a 45-piece orchestra. Results will be released on Columbia's higher priced Blue Label releases.

Leader's normal sized 14-piece band is at the Waldorf hotel, N.Y.

One of the few tunes ever to be recorded without first being arranged on paper was cut by Benny Goodman in Chicago last week. Goodman crew grooved the tune, 'Pound Ridge,' via what is called a 'head' (memorized) arrangement. Such attempts are rare among full-sized bands, though they're common with small jazz outfits.

'Pound Ridge' got its title from Goodman's new home in Connecticut.

Stanley Fritts, leader of the Korn Kobblers sextette, gets unusual billing on the group's broadcast shots via WOR, N.Y., from The Flagship, New Jersey roadhouse. He's tabbed, 'The World's Greatest Trombone and Trumpet Player—In the Low Price Field.'

Kobblers is the group of instrumentalists who do all their stuff on toy instruments.

After 71 weeks of airing from Hotel St. Francis, Albert S. Samuels Jewelry Co. has shifted its Art Linkletter dancer-interviews to the Palace, only other Frisco hostelry with Sunday night terping. Show airs from the Rose Room via KSFO.

On the Upbeat

Dick Wharton orch at Ramage's Blue Room, Beach Arlington, N. J., goes to Hotel Philadelphia Sept. 29 for an indef return engagement.

Bonny Boyd replaces Dee Keating aa vocalist with Al Donahue.

Paul Cohen replaced Sammy Stern in Bob Chester trumpets.

'Bullets' Durgom, formerly with Glenn Miller, now Tommy Dorsey's advance man.

Claude Thornhill band shifted from Columbia's 35c Okeh label to the 50c sides. First release this week.

Bob Allen's new band is unveiled at Buckeye Lake, O., Saturday (9).

Jimmy Richards at Idora Park, Youngstown.

Nancy Gardner picked as vocalist at Trelon Cafe, Pittsburgh, with 3 Yachtsmen and George Weber, organist.

Lawrence Welk will wind up summer dance season at Kennywood Park, Pittsburgh, opening there Aug. 24 for nine-day stay.

Mike Shelby, formerly with Mal Hallett, added new vocalist, Betty Moran, to his orch at Mt. Pocono Grill, Mt. Pocono, Pa.

Bernie Parsons' at the Columbia Hotel, Columbia, N. J. Floor show added for weekend.

Carl 'Deacon' Moore held over for a second week in the Cascades Room of Hotel Pick-Ohio, Youngstown, O.

Ray Pearl playing Centennial Terrace, near Sylvania, O., this week. Joe Venuti plays a return engagement next.

Eddie DeLange-Will Hudson's new band has been signed to MCA. Outfit begins work early in Sept.

Billy Yates now playing at Craig Beach, near Youngstown, O.

Rendezvous Villa, Youngstown, has shuttered.

Michael Loring's band replaced Bobby Day, who was scheduled to go into Chatterbox, Mountainside, N. J., last week. Loring was booked Wednesday (6) and opened Thursday (7).

Earl (Father) Hines and orchestra booked into the Paramount, Los Angeles, Aug. 21.

Ramon Ramos follows Glen Garr into the St. Anthony Hotel, San Antonio, for a two weeks' stay starting Aug. 14.

Artie Shaw Playing Dance Dates But Still Cherishes Concert Idea

Despite his assertions that he would never again play dance dates, Artie Shaw is returning to that field. He begins a series of ballroom bookings at Andy Perry's Empire Ballroom, Allentown, Pa., Sept. 5, and follows with Steel Pier, Atlantic City, and Fernbrook Park, Dallas, Pa., on successive days. Sept. 10 he's at Sunset Ballroom, Carrolltown, Pa.; 11, Lakewood Park, Mahanoy City, Pa.; 12, Aud., Rochester, N. Y.; 13, Hershey Park, Hershey, Pa.; 14, Ritz Ballroom, Bridgeport, Conn.

Shaw will play the hops with a 32-piece group, including himself and Bonnie Lake, vocalist. It will be made up of 15 strings (eight violins, four violas and three cellos) and six brass, five sax, four rhythm. He has already set most of the men for the latter portion, taking most of them from currently organized bands. They are: Jack Jenney, Ray Conniff, Vernon Brown, trombones (Brown is not yet definite); Maxie Kaminsky, Lee Castaldo, 'Hot Lips' Page (colored) trumpets; Les Robinson, Georgie Auld, saxes set, other three to be from Ronnie Perry, Mickey Folus, Gus Bivona, Hank D'Amico, or El Scalzi. Johnny Guarnieri, piano; Dave Tough, drums; Mike Bryan, guitar; Ed McKinney, bass.

Shaw has not dropped the concert idea that he was working on, involving a 52-piece symphony-to-swing band. He has set it aside temporarily, however, because of what a month of rehearsals would cost. At $3 per man an hour he would have to get up about $18,000 for rehearsing alone. Instead he'll play the dance hops and theatres for about two months, then come into New York and add the 20 more pieces for concert work. In that way the cost is cut considerably.

GAS CURBS MAY BE RUINOUS

NAME BANDS VACATION MINDED

This summar finds quite a few name bandleaders temporarily sidetracking their bands for extended vacations. Prior to this year few of the biggies took rests beyond perhaps two or three days here and there between dates, mainly because they were loathe to forego the loss of dough that such idle time represents. In the past the motto of most leaders has been grab while the grabbing is good. For bands like Glenn Miller, Tommy or Jimmy Dorsey or Benny Goodman a two to three week siesta could easily mean giving up a total gross of as high as $25,000.

Yet this year, Goodman, both Dorseys, Miller, Guy Lombardo, Bob Crosby, Woody Herman, Raymond Scott and Al Donahue and others, have or are to take layoffs ranging from two to three weeks. Scott and Donahue, of course, are not in the same money-making class, but that's even more reason for them to avoid deliberate layoffs. In Donahue's case he just completed an 11,000 tour to the Coast and back.

Bookers and managers of the vacationing outfits deny that the vacations are the result of tax problems. Say they are just well-earned rests.

Ballroom for Those Over 30 Protests Nearby Nitery; Words With Liquor Board

Minneapolis, Aug. 12.

Frank Kenney, owner of the Friendship club, ballroom which admits only men and women over 30 years of age, who is leading a group of business men in a fight against the transfer of a liquor license to permit a new night club and bowling alley in the club's vicinity, was accused by an alderman at a public hearing of having called his home and threatened 'bloodshed.'

'I took a lot of insults from you yesterday,' Kenney told the chairman of the license committee. 'You went so far as to threaten that you'd pass some blue laws to get rid of my place and another member of your committee said he would punch me.'

The chairman of the committee told Kenney to sit down or get out. Action on the license transfer was deferred.

BOB ARMSTRONG, WBEN, PLAYS SHEA'S BUFFALO

Buffalo, Aug. 12.

First local instance of a radio-built band going on a local stage occurs Aug. 22 with Shea's Buffalo Theatre penciling in Bob Armstrong's WBEN house band for a week. Crew expects to pipe three sponsored 'House Party' shows and NBC sustainer 'Matinee in Rhythm' from theatre.

Armstrong branched out recently to play dance dates and is spending summer at Beaver Island Casino on Grand Island, dishing out dance stuff.

Ray & Trent, Paul Winchell and three more acts will be added to round out Armstrong bill.

Kapp's Cocktailery

Hollywood, Aug. 12.

Jack Kapp, president of Decca Records, made 300 recordings of Bing Crosby, Connie Boswell and Irene Dunne while on the Coast.

His cocktail party last week at the pool of the Beverly Hills Hotel for some 250 film, music and radio folk, and Decca artists, was one of the big social events of the summer season here.

Duke Daly's Kidding

As a gag Duke Daly's orchestra, now playing at Playland Casino, in Rye, N. Y.'s, Playland Amusement Park, is going on a short one-night trip in a hay wagon hung with 'We can't buy gas' signs. Outfit is to play Policemen's ball at Port Chester Aug. 24.

Port Chester is just a few miles from Rye.

Gas Rationing

Continued from page 1

portation to and from the suburbs However, some of the smaller metropolitan centres will unquestionably be hurt when private auto owners are forced to keep their cars in garages, except for dire emergencies, by further restrictions on gas sales.

Not Acute Yet

Thus far, the gas sales curfew has not affected show business to any really noticeable degree. Motorists are filling up their gas tanks before 7 p.m. and don't have to worry about their fuel again until the following day. The average tankful of gas can take a car 200 miles, in some cases more, and few people even drive more than that for merely an evening's entertainment.

Should actual gas rationing go into effect this fall or winter, it will mean almost the complete blitz next summer of some shore and park resorts which are by necessity reached by automobile. One such spot is Jones Beach, Long Island. Golf coursea will likewise be sadly affected. Football games in college towns also draw heavily by motor.

Gas Rationing Hypo To Nabes in Philly

Philadelphia, Aug. 12.

A marked upturn in patronage in neighborhood theatres, especially those in suburban areas, has been noticed in the past week, and operators of these spots are attributing it to the gas station curfew ordered by Secretary Ickes.

With the service stations blacked out from 7 p.m. to 7 a.m., many theatregoers are foregoing their usual trips to the downtown deluxers and are making the shorter trek to the nabes. Downtown managers are getting worried. Although many motorists are filling up their tanks before the 7 p.m. deadline, there has been a slackening of traffic downtown—slight but perceptible.

Film industry observers say that the real headache for the downtown houses will come when compulsory rationing begins. And conversely, it will mean a bonanza for the nabes.

No B.O. Help

Hartford, Aug. 12.

Despite a Hartford Courant story Monday (11) to the effect that voluntary cooperation of Hartford citizens in the Ickes gasoline consumption curb had been a terrific boon at the b.o.'s on Sunday, local theatre managers declared the yarn to be all wet and themselves to be burned up because the story had no apparent definite source.

Feeling optimistic over the eventual cutting down of gasoline consumption and auto usage and declaring that this will bring on a boom at the b.o., more than a half dozen managers Monday (11) declared that there had been no appreciable effect on receipts by shutting gas stations at early hours and other voluntary gestures. Men surveyed controlled houses in neighborhood as well as downtown houses, with one in direct charge of 14 houses in this area.

Courant story went on to say that lines formed at downtown houses before 2 p.m. (Sunday opening) and that increased biz was due to decreased use of autos.

Dick Leibert's Victor Album

Dick Leibert, organist at the Radio City Music Hall, N. Y., will record a series of tunes to be released in an album by Victor Records. He'll use Viennese waltzes exclusively.

Book is to be issued Aug. 22.

AFFECTS BANDS AND CUSTOMERS

Checkup by 'Variety' Reveals That One-Night Profession Has Given Little Heed to Disastrous Possibilities—In Some Spots 90% of Attendance Comes by Auto From Considerable Distances

EAST IS CREAM

Far-seeing bandleaders and managers are wondering and worrying at the moment what will happen if the eastern states' gasoline situation is extended beyond the present 7 p.m. to 7 a.m. curfew. It's understood that if the regulation now in effect does not curtail gas consumption on the eastern seaboard, a rationing system will be substituted. Which is what has the bandmen bothered. No one knows how the Government will handle rationing as far as the band business is concerned. And gasoline is a 'must' on one-night trails.

Territory affected by the gasoline shortage, all up and down the eastern coast and extending westward at least into Ohio and perhaps farther west than that, is the heart of the one-night business. Some of the biggest and most lucrative ballrooms in the country are located within the area, particularly the ones in Pennsylvania, Ohio and New England.

Apparently no band official has been alarmed enough to try to ascertain the attitude the controlling authorities will take in the event of emergency rationing. Few seemed to have thought of the problem when questioned. And it is, or will be a serious one. If the rationing system, whereby a car owner will get say 15 gallons of gas a week, is instituted, eastern one-night trails probably will become temporarily weed-bound. It's virtually impossible to route a band on single dates entirely by train because few of the major spots, and most of the smaller ones, are easily reached by rattler. Also, train schedules are not built to fit the movements of orchestras. In almost all cases it's travel by car or bus or don't play, the reasons why most bands currently cover ground that way.

Busses

One or two persons sounded out on the problem responded by saying, in essence, 'Well if we can't get gas enough for private cars we'll travel by bus, as others do now; they ought to be able to secure the fuel they need.' Perhaps they will, but it's more likely they won't. Busses in public service and on regular runs, and busses hopping bands from one point to another are probably two different things to bureaucrats. It also was mentioned that traveling bands might not be disturbed, that their work would come under the heading of 'public morale.' There's no assurance that such special dispensation would be given. In fact, indications are the reverse. When conscription came along it was figured that authorities might exempt musicians under that guise. There are a flock of crack bandsmen playing in Army bands at the moment.

Perhaps the government will take special notice of the gas needs of the band business. Or. as another person suggested, 'If they don't we may be able to get around by having say six or seven men in one band pool their ration cards and travel in one car, leaving the others idle.' There's one thing they forgot in any event. Who's going to supply the travel wherewithal to band lovers who go to one-night dances?

On a Jimmy Dorsey one-nighter at Ray Hartenstein's Sunnybrook Ballroom, Pottstown, Pa., recently, of the 4,600 payees that evening Hartenstein estimated that no more than 10% came from Pottstown and vicinity. Most travelled anywhere from 30-75 miles. If a car owner is allowed only 15 gallons of gas a week, only a rabid hoofer will go distances to dance. That angle will be just as jarring a blow to band grosses as the lack of gas preventing bands from getting to various points.

Recording Co.'s 'In Perpetuity' Ban on Competitive Use of Theme Song by Xavier Cugat

A moot question in the recording business has to do with an interpretation of tha rights of an ex-Victor artists to re-record the same tunes when shifting over to Columbia. Specifically, Xavier Cugat can't wax his own theme song, 'Night Must Fall,' because of a contractual proviso in the Victor recording contracts specifically prohibiting that practice for lifetime. Cugat has since gone over to Columbia.

There is talk, in turn, of Columbia Phonograph Co. suing Bing Crosby who has since become a Decca artist, to interpret whether Crosby has the privilege to wax the same number for the competitive label. Columbia, however, restricts its re-recording privilege to five years, unlike Victor's lifetime embargo.

However, Columbia has made no decision to sue or not, although is studying this case. Doubtful if recorders want a specific ruling established or any new law written. After all, since 1909 issues have not been adjudicated and the business has gone on.

In other businesses, a grocer or a merchant or a theatre-owner might be curbed from going into competition with his former employer, or with his former business should he sell out therein, but the law has never restricted his opportunity for livelihood for life. Usually such restrictions are for a term of years, five or 10 or 20; never in perpetuity. Cugat's attitude against Victor is that he would perforce make new arrangements of the old Latin tunes he waxed for the RCA company, but technically he can't even utilize the same melodies. If he does, another contracted proviso is that he forfeits all his royalties therein.

Armonk Already Hurt

Owners of suburban New York roadhouses which use nama bands as lures are already suffering from the shortage of gasoline. Blue Gardens, Armonk, N. Y., in particular claims that its patronage has dropped off since a week ago Sunday (3) when the 7 p.m. to 7 a.m. filling station curfew went into effect.

Rule hasn't yet begun to bother Glen Island Casino, New Rochelle, or some of the other spots within reasonable distance from the city.

LOS ANGELES WEB MUSIC TERMS

Los Angeles, Aug. 12.

Musicians Local 47 straightened out its differences with NBC last week for Coast staff orchestras and signatured a contract giving musicians $85 weekly with a full year's work guaranteed. Under terms of the contract, NBC undertakes to maintain a staff of not less than 18 men on a three-hour day, six-day week, on a sustaining basis. Transcontinental, regional or local commercials will be extra and staff men can be employed only apart from regular hours if wanted. New deal is intended to provide work for layoffs.

Similar terms have been made for CBS and J. K. 'Spike' Wallace, president of Local 47, is slated to complete contract arrangements before the end of the week.

Band Serenades Tourists Arriving at Atlantic City

Atlantic City, Aug. 12.

Boardwalk promenaders and visitors to Atlantic City coming into resort by train are now being entertained by a 27-piece concert orchestra under direction of Oresta Vessella, as result of Mayor Tom Taggart's plan to create spirit of welcome.

The orchestra entertains strollers along strand each evening except Friday and Saturday, between 7 and 9 o'clock at Convention Hall plaza. Incoming trains' passengera are serenaded by the orchestra from 10 o'clock in morning until 1 o'clock. Present series of concerts will continue until Sept. 15.

Kelly's Stables Sprucing

Kelly's Stables, one of the few remaining hot music stands on 52d street, New York, temporarily shuttered last night (Tues.). Spot will be enlarged and refurbished and reopen in about a month.

Andy Kirk's orchestra, which has never located in downtown N.Y. is a possible booking for the reopening.

Totem at Auburndale Running as Location; Corky O'Keefe Booker

Totem Pole Ballroom, Auburndale, Mass., is further expanding its operations. Where it once was a weekend only proposition, it is now running full week, and on Sept. 22 becomes a location job. Glen Gray's Casa Loma crew begins a six-week stay at the spot on that date. It will run through the winter. Last year the Totem operated through the winter, but on weekends only. Spot will have national network wires and will run on its current policy of $1.35 a couple admission.

Negotiations for band bookings at the Totem Pole will henceforth be done through Corky O'Keefe and Bobby Burns, who handle the Gray band, Freddie Martin, et al. O'Keefe signed with Roy Gill, operator of the spot, last week to represent him in New York.

BERNIE CUMMINS PLAYS MIDWEST FAIR DATES

Chicago, Aug. 12.

Bernie Cummins' band will play midwest fair dates through September and well into October.

It will be a week to 10 days on each stand, starting at DuQuoin, Ill., and extending through Springfield, Mo., Wichita and Muskogee, Okla.

BRUNSWICK, HUB, RESUMES

Name Policy Recommences Sept. 26 With Ella Fitzgerald

Brunswick hotel, Boston, reopens its name band policy Sept. 26 with Ella Fitzgerald's band. Singer-leader is in for four weeks. No following outfit yet set.

Miss Fitzgerald's outfit closed the Brunswick's name policy for the summer last April.

Once Potent Brunswick Label Looks Certain to Pass Out Altogether

Albany, Aug. 12.

Brunswick Record Corp., New York, has changed its name to Walwite Corp.

Papers to this effect have been filed with the secretary of state by Rosenberg, Goldmark & Colin, CBS general counsel.

Columbia Record Corp., a CBS subsid, acquired the Brunswick name with the purchase of the American Record Co. Recently the Decca Record Co., as buyer from Warner Bros. of the Brunswick Radio Corp., notified the CRC that since it (Columbia) had not been making sufficient use of the Brunswick name recently it would have to discontinue any claim on the label. Decca itself has no particular plans for the use of the Brunswick label and indications are that this once valuable trade mark will probably pass into discard as far as phonograph records are concerned.

Columbia Record proposes to dissolve the Walwite Corp.

PAY SCALE UP IN CLEVELAND

Cleveland, Aug. 12.

Music scale for dance places is being upped from 10 to 25% Sept. 1 by the Cleveland musicians union, headed by Lee Repp, which also voted and approved of a six-day work week for its members playing in night spots.

Repp last week sent letters of notification about the hike and new ruling to about 70 hotels, cafes, clubs and beer spots. Change won't affect majority of downtown cases, since they close down Sundays anyway. Six-day musical clause isn't drawing any kicks from the others, either, for Sabbath biz here is so poor that the majority of them favor lopping off orchestras on that day. Only the smaller joints that keep going full blast on a seven-day schedule, to catch transient or nabe trade, are being hit on this score and forced to hire another band to fill in on the seventh day.

Orchestra musicians in the top-shelf hotels, who have been receiving $1.75 per hour, will be pulling down $1.90 hourly when the fall and winter season starts.

Class B scale for the important restaurants and niteries, now $1.40, will be increased to $1.65 per hour under the new scale. Smaller clubs will have to advance salaries from $1.25 to $1.35 per hour, while the beer joints and others of lesser ilk, which formerly had a flat $1 hourly rate, will be charged $1.15 per musician.

For single engagements on Saturday night, Repp is raising the ante to a minimum of $8 for three hours, and $1 for each following half-hour or fraction thereof. Latter rates not affecting Cleveland radio stations, theatres or dance halls, except those spotting bands for single Saturday night engagements.

FINE COIN MACHINE DISTRIB

Had Obscene Literature Sideline—Second Conviction

Spartanburg, S. C., Aug. 12.

Till of Amusu Novelty Co., Spartanburg, Carolinas' top distributors of juke boxes and other musical equipment, tapped for a grand, plus 100 bucks, in courts here.

Charged with having in possession and distributing obscene literature. R. T. Thomason, owner, pleaded guilty and was fined $500, alternative a year in jail, in general sessions. Two employes were fined $250 each, alternative eight months in jail. Previously Thomason had paid $100 on same charge in police court.

Firm has upwards of 1,000 juke boxes in operation on split profits basis.

CHASE HOTEL FINED FOR DANCE 'NOISE'

St. Paul, July 12.

In plastering a fine of $5 and costs ($8.00), the maximum for a first offense, on Albert C. Tucker, resident manager of the Hotel Chase for a violation of the city's anti-noise ordinance caused by the fortissimo playing of a dance band several weeks ago police judge Joseph B. Cantazaro last week held that the tooters made as much noise as music.

One complainant, Dr. Louis H. Behrens, who lives across the street from the hotel said music didn't bother him but that the 'terrible noise' at 1:30 a.m. prevented any slumber. Dr. Hugh McCulloch, who lives a block away from the hotel, said the noise kept him awake until 2 a.m. or later. Former Excise Commissioner Thomas L. Anderson said the 'jungle drums and an announcer more like a circus barker, could be heard half a mile away.'

The only defense witness, Tucker, said he was the 'front man,' had nothing to do with the hiring of bands, but because of complaints had closed some of the roof windows and had ordered the public address system in the room discontinued at midnight. Judge Cantanzaro offered to stay the fine and put Tucker on probation if the noise would be discontinued but attorneys for the hotel announced they would appeal Catanzaro's decision to the Court of Criminal Correction where the fine may be recinded or raised. Matty Malneck's orch was playing at the hotel at the time of the alleged infraction of the ordinances.

Jukebox Distrib in Crash

St. Louis, Aug. 12.

Earl Walker, 33, Herrin, Ill., juke box distributor, who makes sales and service calls in his own airplane, was injured last week when the plane landed in a hole at an airport near New Athens, Ill. Plane's undercarriage and landing gear was damaged. Walker and his companion, Claude Rice, suffered bruises and lacerations and possible internal injuries.

Walker was responding to a service call near the New Athens field.

RAID MUSICIANS CLUB

Business Agent Denies Any Union Connection With Spot

Minneapolis, Aug. 12.

Dissatisfied with merely the arrest of a doorman in a morals squad raid on the Musicians' club, Judge Paul Guilford in municipal court preferred charges against George Murk, Musicians' union business agent, who was in court when the case came to trial. Murk, however, denies that either he or his union has had anything to do with the establishment's operation.

When the place was raided at 2:30 a.m. Sunday, police said 75 people lined the bar and sat at tables consuming liquor. The place has a federal liquor license, but no city permits.

In the Waxworks

Al Donahue (Okeh), 'Hi Neighbor,' 'Under Fiesta Stars,' 'I Love You More Each Day,' 'Waiter and the Porter and the Upstairs Maid,' 'Revolutionary Etude,' 'Shrine of St. Cecilia.'

Les Brown (Okeh), 'I Got It Bad, and That Ain't Good,' 'Nickel Serenade,' 'Nothing,' 'Joltin' Joe DiMaggio,' 'City Called Heaven.'

Tommy Tucker (Okeh), 'Jim,' 'Shepherd Serenade,' 'Yo Te Amo, Oh Baby,' 'Give Me a Reason.'

Benny Goodman (Columbia), 'Pound Ridge,' 'The Count,' 'Anything,' 'From One World to Another.'

Inkspots (Decca) 'Keep Cool Fool,' 'Hey Doc,' 'Until the Real Thing Comes Along,' 'Nothing,' 'It Isn't a Dream Anymore.'

Ella Fitzgerald (Decca) 'Can't Help Lovin' That Man of Mine,' 'I Can't Believe That You're in Love With Me,' 'I Must Have That Man,' 'When My Sugar Walks Down the Street,' 'I Got It Bad and That Ain't Good,' 'Melinda the Mousie.'

Vaughn Monroe (Bluebird) 'Loved One,' 'Two in Love,' 'My Foolish Heart and I,' 'One, Two, Three O'Lairy.'

Les Brown recorded a novelty tune last week built around the exploits of Joe DiMaggio as a hitter. Number is titled 'Joltin' Joe DiMaggio,' written by Ben Homer-Alan Courtney.

Coin-Catching Records—and Others

Frankie Masters 'Wind Blows Free'—'Under Canadian Skies' (Okeh 6322)

'Wind' tune improves greatly under Masters' arrangement. Flowing, even tempo cutting sizes up as one with machine potentialities. Phyllis Miles' vocal is okay. Reverse is also neat. Already recorded by several top outfits tune still doesn't shine with machine power, however, though it should sell on counters. Leader and Masters Voices vocal. Best sides band has made recently.

King Sisters 'Rose and Prayer'—'Yo Te Amo, Oh, Baby' (Bluebird 11239)

Kings seem to get better. Their work on 'Prayer,' strong tune now riding boxes, should find plenty play from that corner. It clicks. Alyce takes crack solo. Background is good. Coupling has distinct machine possibilities, too. Bright, briskly interpreted tune is a good novelty, handled with neat vocal tricks. It's a much better turnout than **Shep Fields'** work on it (Bluebird 11242). His is lifeless and dull in comparison. Dorothy Allen vocals. 'Whistler's Mother-In-Law' is okay backing, a rhythmic idea that satisfies. However, for some reason band lacks the spark it showed on past releases.

Ray Noble 'Harbor of Dreams'—'If It's You' (Columbia 36271)

Nothing quite as poor as 'Harbor' side has been issued lately. Snooky Lanson's vocal and the muted accompaniment make good furnace material. Tune is one that should sell, but not this version. Reverse is better, but still not worth much attention. On top of the band's bad impression, the recordings here could have been much better.

Tommy Dorsey 'You and I'—'Free For All' (Victor 27532)

Dorsey's 'You' is done in medium rhythm tempo, in contrast to all the ballad styles now in circulation. Brass-in-hat opening gains attention. Machines should find wide use for it; Frank Sinatra vocal and Pied Pipers. Patriotic tunes are adding up and 'Free For All' is one of the better. Good machine melody and lyric; tune is done in alternating march and fast dance tempo. It's rousingly cut. **Kay Kyser's** (Col. 36269) is not quite as inspiring, but it also hits the mark. Male quartet vocals. Reverse, 'Knee Deep In Stardust' doesn't make much impression. Ginny Simms does the words.

Les Brown 'As If You Didn't Know'—'All That Meat' (Okeh 6323)

Columbia's riding this new band too fast; a release a week is too much. 'As If' side, a pop, easily sung by Ralph Young, is an okay starter for any category. 'All That Meat and No Potatoes' is good. Solid, rhythmic instrumental work and Betty Bonney's vocal easily make it stand out. Machines might find tune a good novelty. Will Bradley did it recently.

Glenn Miller 'Cowboy Serenade'—'Below the Equator' (Bluebird 11235)

Several releases are already available on first. Tune doesn't seem too strong for machine play, but counter sales should move. Miller does it without much fanfare; his usual ballad formula and Ray Eberle vocal suffices. Latter and Modernaires do the reverse, a new pop that doesn't seem to pick up punch no matter how many times it's played. Theme is familiar, somehow. **Art Jarrett's** new band does 'Cowboy' (Victor 27534) at faster tempo and it sits better, but the arrangement is thin and Jarret's vocal leaves much to be desired. 'Call It Anything, It's Love' is better done, but it's a weak entry. Gale Robbins vocals. None of these hold much for machines.

Charlie Spivak 'Don't Take Your Love'—'If It's True' (Okeh 6321)

Same thing applies to Spivak as Les Brown; too many releases. In this case it's more noticeable because of the trumpet formula. Happens, however, that these are good sides, worthy of machine or counter attention. First, smart melody and lyric, is done very commercially, Gary Stevens vocaling. Artie Shaw recently debuted the tune. Reverse has possibilities too, one that may well start the tune in machines (there are previous releases of it). Stevens vocals, backed by Three Debs' harmonizing.

Claude Thornhill 'Where Or When'—'Snowfall' (Columbia 36238)

First release of Thornhill on 50c sides. Nicely done, but both slow-paced and of no commercial value. 'Where' is an old fave, arranged with all the Thornhill touches. 'Snowfall' is his theme. Counter sales.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to Variety. Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Maria Elena (7) Southern	Jimmy Dorsey........Decca Tony Pastor............Bluebird
2. Daddy (10) Republic	Sammy Kaye..........Victor Andrews Sisters......Decca
3. Green Eyes (6) Southern	Jimmy Dorsey.........Decca
4. Goodbye Dear, Be Back Year (5) C. to C.	Horace Heidt......Columbia Dick Robertson.......Decca
5. Rose and a Prayer (5) BVC	Jimmy Dorsey.........Decca Charles Spivak ....Okeh
6. Yours (4) Marks	Jimmy Dorsey.........Decca Vaughn Monroe......Bluebird
7. Yes, Indeed (2) Embassy	Tommy Dorsey.......Victor
8. Kiss Boys Goodbye (2) Famous	Tommy Dorsey........Victor Tommy Tucker ....Okeh
9. Things I Love (3) Campbell	Jimmy Dorsey.........Decca Barry Wood ....Victor
10. Goodbye Little Darlin' (1) T. B. Harms	Bing Crosby ....Decca Gene Autry ....Okeh

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Guess I'll Have to Dream Rest (Block)	Tommy Dorsey.......Victor Glenn Miller.......Bluebird
Don't Cry Cherie (Shapiro)	Glenn Miller.......Bluebird Sammy Kaye.........Victor
Little Bit South North Carolina (Porgie)	Dick Robertson........Decca Gene Krupa ....Okeh
Peaceful in Country (Regent)	Charlie Spivak ....Okeh Harry James ....Columbia
When Sun Comes Out (BVC)	Charlie Spivak.........Decca Jimmy Dorsey.........Decca
'Til Reveille (Melody Lane)	Bing Crosby..........Decca Kay Kyser.........Columbia
You and I (Willson)	Glenn Miller.......Bluebird Dinah Shore.......Bluebird

Dash-Connelly's Six

Six songs which Gracie Fields popularized in England have been acquired by Dash-Connelly from Cameo Music of London.

Numbers include 'Walter, Walter' Lead Me to the Altar,' 'I Never Cried So Much in All My Life,' 'Out in the Cold, Cold Snow,' 'In My Little Bottom Drawer,' 'He's Dead, But He Won't Lie Down' and 'The Biggest Aspidastra in the World.'

LISTEN TO — Swingdom's Newest Musical Combination
LUCKY MILLINDER
HIS FAMOUS ORCHESTRA
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ROSETTA THARPE
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And His Orchestra
OPENING AUG. 14
RITZ-CARLTON HOTEL ROOF
BOSTON
COLUMBIA RECORDS
General Amusement Corp.

Bands at Hotel B.O.'s

NEW YORK

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Bobby Byrne	Pennsylvania (500; 75c-$1)	9	675	7,400
Xavier Cugat	Waldorf (375; $1-$1.50)	17	2,575	33,450
Will Bradley	Astor (1,000; 75c-$1)	4	2,425	9,550
Ray Heatherton	Biltmore (300; $1-$1.50)	9	425	3,850
Ray Kinney*	Lexington (300; 75c-$1.50)	17	1,200	22,275
Johnny Long*	New Yorker (400; 75c-$1.50)	9	1,400	12,400
Hal Saunders	St. Regis (400; $1-$1.50)	12	375	4,950

**Asterisks indicate a supporting floor show, although the band is the major draw.*

Chicago

Benny Goodman (Panther Room, Hotel Sherman; 700; $1-$2 min.). Another strong week for the Goodman crew with 5,800 payees.

Skinnay Ennis* (Empire Room, Palmer House; 600; $3-$3.50 supper min.). Bolstered by convention biz in the hotel, Ennis comes up with biggest week to date, playing to 6,100. Sensational in this swank spot.

Boyd Raeburn* (Chez Paree; 500; $2.50-$3.50 min.). Milton Berle still pulls them into this nitery. Another great week with 4,900 customers.

Jimmy Joy* (Walnut Room, Bismarck Hotel; 300; $1-$2 min.). Biz consistent in this room, with Jimmy Joy established as a definite draw; 2,400 people on week.

Bob Grant* (Camellia House, Drake Hotel; 250; $2.50 min.). Lee Wiley opened Tuesday (5) as single additional attraction to the Grant band. Fine week; 2,800 patrons.

Bob Strong (Villa Moderne; 400; no min.). Marking the final week for Strong in this spot, outfit came up with great total of 3,700 customers. Strong proved a real money puller all during his stay.

Freddy Martin (Ambassador; 900; $1-$1.50). Off a bit, parties not so numerous, but still satisfactory with around 2,450 covers on the week.

Chuck Foster (Biltmore; 1,150; minimum $1-$1.50). Tourists are drifting back home and that cuts into this downtown grotto, which gets strong play from the hotels. Little over 3,500 patrons on the week.

Woody Herman (Palladium; 6,000; 55c-83c). First band to be held over and to fill an eight-week stand. Good for 16,500 stubs on the week.

Harry Owens (Hotel Miramar, Santa Monica; (500; 50c-$1). On four-night weekly schedule getting around 1,600 payees on the stanza.

Hal Grayson (Casino, Catalina Island; 4,000; 28c-44c). Bowed out with around 11,000 hoofers, not so good considering this is height of the season. Bob Crosby opened Sunday (10) to finish off the year, one of the worst at this spot in a long time.

Johnny 'Scat' Davis (Trianon, Southgate; 1,200; 40c-55c). They've been used to names at this tavern and this outfit hasn't much of a rep around here. Lucky to pull 2,000 payees. Ted Fio Rito follows.

Charlie Barnet (Casa Manana, Culver City; 2,000; 55c). Couldn't get started and weekly pull sloughed off to meager 2,750. Ozzie Nelson on deck.

San Francisco

Carl Ravazza* (Rose Room, Palace Hotel, 500; 50-$1.25). Still building in fourth week; total of 1,800 covers, best to date. Band has two weeks more to go, being replaced (28) by Will Osborne.

Tommy Carlyn band out of Pittsburgh, now one-nighting in tri-state area, has just acquired two new men, Pee Wee Walker, formerly with Ray Pearl, and Will Ashley, who used to be with George King.

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and His Orchestra
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Columbia Record No. 36211
By
RAYMOND SCOTT
AND HIS ORCHESTRA

HARRY JAMES
AND HIS
Music Makers Orchestra
Columbia Records
ON TOUR
Dir.: — Music Corp. of America

Harold Lee New Chicago Manager for Robbins

Chicago, Aug. 12.

Harold Lee, who has been chief of the Southern Music office here, takes over as manager of the Robbins office.

Replaces Jack Perrin who is now in New York working out a new connection.

Band Bookings

Charlie Spivak, Aug. 28, Lakewood Park, Mahanoy City, Pa.; 29, Geo. F. Pavillion, Johnson City, N. Y.; 30, Saylor's Lake, Saylorsburg, Pa.; 31, Lyonhurst, Marlborough, Mass.; Sept. 5, Lincoln Park, No. Dartmouth, Mass.; 6, Hershey Park, Hershey, Pa.; 7, Ritz B., Bridgeport, Conn.; 10, week, Central theatre, Passaic, N. J.

Jimmie Lunceford, Aug. 27, Convention Hall, Asbury Park, N. J.; 28, Convention Hall, Atlantic City; 29, Canobie Lake, Salem, N. H.; 30, Ocean Pier, Old Orchard Beach, Me.; 31, Roton Point Pavilion, Norwalk, Conn.; Sept. 1, Renaissance Casino, N. Y. C.; 2, Palmer Park, Donora, Pa.; 3, West Side Park B., Berwick, Pa.; 4, Olympic Park, Pittsburgh; 5, Aud., Dayton, O.; 6, Casa Loma B., Charleston, W. Va.

Bobby Byrne, Aug. 21, New Ocean Casino, Virginia Beach, Va.; 22, New Planter's Warehouse, Wilson, N. C.; 23, Potomac River Boat Line, Washington, D. C.; 24, Pleasure Beach, Bridgeport, Conn.; 12, week, Eastwood Gardens, Detroit.

Lou Breese, Aug. 19, Dunbar Cave, Clarksville, Tenn.; 20, Fair Grounds, Carmi, Ill.; 22, week, Stanley theatre, Pittsburgh; 29-Sept. 1, Zoological Gardens, Cincinnati.

Al Donahue, Aug. 30, Convention Hall, Asbury Park, N. J.; 31, Fernbrook Park, Dallas, Pa.

Larry Clinton, Aug. 22, Aud., Rochester, N. Y.; 23, Summit Beach, Akron, O.; 24-28, Zoological Gardens, Cincinnati.

Glenn Miller, Aug. 22, Wheeling Park, Wheeling, W. Va.; 23, Casa Loma, Charleston, W. Va.; 24, Dreamland Park, Kenova, W. Va.; 25, Aud., Roanoke, Va.; 30-31, Steel Pier, Atlantic City.

Joe Venuti, Aug. 23, IMA Aud., Flint, Michigan; 28, week, Surf Beach C., Virginia Beach.

Al Kavelin, Aug. 18-29, Mansion, Youngstown, O.

Bunny Berigan, Sept. 8, four weeks, Roosevelt hotel, Jacksonville, Fla.

Isham Jones, Aug. 18-17, Convention, Dayton, O.; 22-Sept. 1, Palisades Park, Fort Lee, N. J.

Red Norvo, Aug. 15-23, Pine Point Casino, Orange Lake, Newburgh, N. Y.

Harry James, Aug. 15-21, Eastwood Gardens, Detroit; 22, Mansion, Youngstown, O.

Gene Krupa, Aug. 22, Frog Hop B., St. Louis, Mo.; 23, Peony Park, Omaha, Neb.

Vaughn Monroe booked into Stanley theatre, Pittsburgh, for week of Sept. 19.

Dave Cheskin WGR-WKBW, Buffalo, music director. Currently batoning or fiddling themes for 14 chain programs a week, 12 piped to Mutual and two on CBS.

Pastor's Jukebox Pull Helps to Fine $23,000 in Wash.; Fields, $19,000, Potent in Pitt; Masters 17G in Philly

Estimates for This Week

Lou Breese, Chicago — (Chicago; 4,000; 35-55-75). with 'Kiss the Boys Goodbye' (Par) (2d wk) and Andrews Sisters. First week for stage show and latter chiefly responsible for keeping wickets whirling currently to great $44,000. Breese something of a local fave, with Andrews Sisters most potent at b.o.

Shep Fields, Pittsburgh—(Stanley; 3,800; 25-40-60). With 'Ringside Maisie' (M-G). Can't be the film, since 'Maisie' pix have always gone to Warner on double bill. Fields gets the credit then for fine $19,000. Obviously they've caught his new band on the air and like it even better than 'Rippling Rhythm' outfit, inasmuch as Fields, on three previous visits to WB deluxer, hasn't come even close to 19G.

Phil Harris, New York—(Strand; 2,767; 35-55-75-85-99). Coupled with 'Bride Came C.O.D.' (WB) on screen for third week. Holding up to sturdy $20,000, after splendid $34,000 on second session.

Clyde McCoy, Indianapolis—(Lyric; 1,900; 30-40-50) with 'Bullets O'Hara' (WB). Band credited for bulk of business, film being mild. Good $11,500.

Erskine Hawkins, New York — (Paramount; 3,664; 35-55-85-99). Plus 'Shepherd of Hills' (Par) on screen and Four Ink Spots and Stumpy on stage (2d wk). Heading for neat $33,000 on h.o. Bill well sold. Ink Spots holding over for new show.

Frankie Masters, Philadelphia — (Earle; 2,768; 35-46-57-68-75) with 'Ringside Maisie' (M-G) and Dennis Day. Boxoffice credit about equally divided and biz okay at $17,000.

Tony Pastor, Washington — (Capitol; 3,434; 28-39-44-66) with other acts and 'Whistling in Dark' (M-G). Red Skelton's name on the picture is the major draw, but Pastor crew is magnet for plenty of the juke-box set, combo aiming at socko $23,000.

Art Green Disc Jockeys From Manhattan Beach

Manhattan Beach, New York, playground and name band date, is now also a once-a-week originator of a recorded broadcast. Art Green, indie record jockey who works his spiels on several N.Y. outlets, began a one-hour platter show (noon-1 p.m.) from the Beach's bandstand last Friday (8), over WMCA. It's sustaining, but if it is sold, Green and WMCA only share profits. Beach is satisfied with the air exploitation.

Green's chatter and music is piped to speakers all over the beach, bathhouses, etc.

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DOES NOT APPLY
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THEY ARE HELD OVER
(2 Additional Weeks)
BY POPULAR DEMAND
AT THE
PARAMOUNT, NEW YORK
Personal Management
GALE, INC.
48 West 48th Street
New York

Monroe, Kaye, Donahue Reap Big Rewards on 1-Niters; Barron Seesaws

(Estimates)

Blue Barron (Joyland Park, Lexington, Ky., Aug. 4). Barron collected fair 450 dancers at $1, but did much better at Fountain Ferry Park, Louisville, four days later (8), drawing fine 1,000 at $1.

Count Basie (Aud., Atlanta, Ga., July 11). Despite hot weather Basie drew exceptionally strong, 5,871 people, at 75c-85c, to gross $4,237.

Larry Clinton (Peony Park, Omaha, Aug. 6). Grosses big here as rule, but Clinton's 1,585 draw at 90c to total $1,426 gross was exceptional.

Al Donahue (Totem Pole B., Auburndale, Mass., Aug. 4-7). Donahue continued pull of previous two-day weekend (1-2) with 1,500 Monday, 2,100 Tuesday, 2,400 Wednesday, 2,700 Thursday at $1.35 couple. Six-day total: 15,700 dancers-$10,898. On Friday (8) band drew heaviest crowd of season with over 2,200 at 85c for gross of $1,870.

Sammy Kaye (Turnpike Casino, Lincoln, Neb., Aug. 8). Kaye's swing 'n' sway lure netted about 1,600 at $1.15-$1.40 for till load of $1,750. That's three times biz of last name band here.

Andy Kirk (Fairyland Park B., Kansas City, Aug. 8). Fine crowd of 1,000 at 70c advance, 90c gate gave Kirk good $800 gross.

Jimmie Lunceford (Aud., Houston, Tex., Aug. 7). Excellent reception; 2,500 at 99c.

Vaughn Monroe (Manhattan Beach, N.Y., Aug. 10). Ben Bernie's Sunday 18,000 record didn't last long. Monroe drew 17,600. Admish: $1.85 for all beach facilities, including dancing, 85c to ballroom alone.

Russ Morgan (Totem Pole B., Auburndale, Mass., Aug. 8-9). Morgan began week on first stand here with 2,900 Friday, 3,200 Saturday at $1.35 pair for $14,118.

Ray Noble (Radioland B., Twin Falls, Idaho, Aug. 4). Sock 1,750 at $1. Next night at Miramar B., Boise, band got very nice play of $1,500 at $1. Fair 1,450 at 85c greeted group at Natatorium Park B., Spokane succeeding evening (6). At Trianon B., Seattle, Friday (12) outfit got good crowd of 1,250 at $1.

Tony Reynolds (Pleasure Beach, Bridgeport, Conn., Aug. 10). Return of Reynolds to spot where he teed off two years ago brought good 1,160 at 68c.

15 Best Sheet Music Sellers

(Week ending Aug. 9, 1941)

You and I	Willson
Maria Elena	Southern
Things I Love	Campbell
Intermezzo	Schuberth
Daddy	Republic
Yours	Marks
*Kiss Boys Goodbye ('Kiss Boys Goodbye')	Famous
'Til Reveille	Melody
Green Eyes	Southern
You Are My Sunshine	Southern
Hut Sut Song	Schumann
Until Tomorrow	Republic
I Guess I'll Have to Dream the Rest	Block
Apple Blossom Time	Broadway
South of North Carolina	Porgie

*Filmusical.

The Art of Dance Band Bookings

Everything Against It In Seattle — Long Jumps Between Cities and Not Many Cities

By DON REED

Band booking in Seattle is practically an unknown art, with only two spots in town that occasionally book in traveling bands. These are the Trianon Ballroom, which averages about one traveling band a month, and the Olympic hotel, which has used about six in the past two years.

Geographic location of Seattle works against the use of traveling bands, particularly name bands. Being up in the northwest corner of the nation, off the main line of east-west, north-south travel, about the only traveling bands booked are those barnstorming up from California for one-nighters.

No Cocktails

This handicap, together with another even more important—no bars, no cocktail lounges, because of state's no mixed drinks law—results in the almost universal use of local bands, and as a result taverns, roadhouses and night spots often us the same bands year after year.

Seattle is, probably more than any other like-sized city a working man's town. The city is full of taverns and bars that use jukeboxes or one to three-piece bands for dancing, but the majority of the taverns have only the boxes, with no place for dancing because of the high license fee for such activity. Consequently, all recent attempts to operate night clubs have resulted in failure.

The Olympic hotel has, in the Olympic Bowl, the town's only night club or supper club. And this is kept open chiefly for prestige and guest pull, as even the price of lesser known bands runs the Bowl in the red every month. There are several cafes in Chinatown that use bands and have dance floors, but the main centers for Seattle night life are the roadhouses north and south, most important ones being the Ranch and Oasis to the north, the new China Pheasant to the south. The Ranch and Oasis use variety acts in conjunction with their regular bands, being about the only spots that book in outside acts. Downtown places such as the Music Box and Music Hall depend mostly on local talent, but do book in name attractions now and then. Chances taken in doing this is well shown in the case of the Music Box using Duke Ellington and band for two weeks about a year ago; Box is still paying off on the engagement which ran way down in the red.

Peculiar liquor laws of the state, about which cafe, dance hall, nitery and hotel operators moan constantly, works very effectively to keep profits of niteries down or non-existent, and also has a restraining action against the addition of new night clubs or added entertainment in the hotels. Several of the larger hotels would use small bands and entertainers if allowed to open bars or cocktail lounges and there is no doubt that easing of the no-mixed-drinks law would result in the opening of several first-class night clubs. Before prohibition every large hotel in the city had a band and there were also a number of cafes having full-time orchestras.

Move to legalize bars and the sale of mixed drinks in restaurants, cafes and hotels at the last legislature was foredoomed to failure and was never reported out of committee. Also easing of Saturday closing law to allow taverns and bars to sell wine and beer until 1 a.m. Saturdays was vetoed by Governor Langle after a long struggle to get it through both houses. Present law forbids the sale of wine and beer on Sunday, state liquor stores also being closed on that day.

Speakeasies Still

Enforcement of the liquor law whereby city has only bottle sales not only reminds of the old days in that bottles are put on or under the table in most night spots, but also results in the operation of a number of speakeasies, atmosphere of which are redolent with same smoke and decor of those of ten years ago. Speaks are mostly in the Skid Road section or its fringe and are on a pattern of small smoky dives, having a small bar, a smaller dance floor, two to four-piece band and sometimes a blackjack or crap table. One thing about the speaks is that probably the best hot music in Seattle is heard in them, with several colored trios that really pour it on.

High school contingent does not mean much to any downtown places outside of the Trianon, because of monthly PTA dances at the various schools; dance halls at numerous nearby lakes and resorts get the younger play during the summer season. College trade stays out in the university district mostly, patronizing the Trianon a bit and splurging at the Olympic Bowl on infrequent occasions.

Another liability against good bands here is that younger musicians of any talent go south or east, where opportunities are more plentiful, with an occasional talented localite being picked up by a traveling band.

Hard to figure how name bands will draw here. Experience at the Trianon, where Kay Kyser drew a record crowd recently, indicates that a big time radio show band is the surest puller for a crowd. Neither Russ Morgan nor Glen Gray, here recently, drew very big, and reason is said to be that they have not had a big radio show of late. Only bands that would draw along with Kyser would be Glenn Miller, the Dorseys, or other topshow radio bands of the moment.

Town Well Heeled

Seattle is the big city of the Pacific Northwest, but many of the facets of social life of same size eastern or midwestern cities are missing. Latest census gives the town about 500,000, but none of the radio stations have a staff band, and the only theatre using a pit band is the Palomar. Most businesses here are booming, with defense spending giving much more in comparison than most other cities; and airplane factories, shipyards, lumber mills, etc., are putting new employees on by the thousands. Figured almost any way the town looks ripe for bands and entertainment, but operators shake their heads and say they can't figure it. Town usually gives roadshow plays, ballets, concert stars and the like a hearty welcome and strong boxoffice—as witness the Ice Follies recent $27,000 week [ending May 17]—but when it comes to bands it's a headache.

For the reason it seems one guess is as good as another; but most observers point to the pattern of social life created by the liquor laws and the general tenor of Seattle night life and say: "There you are.'

Top British Radio Plugs

'So You're the One' (C-C).
'How Did He Look?' (Prowse).
'For All That I Care' (Wright).
'Silver Wings' (Maurice).
'It's Always You' (Chappell).
'Apple Blossom Time' (FDH).
'Never Mind' (Wright).
'Sergeant Sally' (Prowse).
'That Song' (Chappell).
'Amapola' (Campbell).
'This Heart of Mine' (FDH.).
'Johnny Pedler' (FDH.).

BEST SELLERS

'I've Got Sixpence' (Wood).
'Waltzing in Clouds' (Feldman).
'Old English Memories' (Wood).
'Darling Daughter' (Chappell).
'Do I Love You?' (Chappell).
'Sergeant Sally' (Prowse).
'I Understand' (Sun).
'Over the Hill' (C-C).
'Silver Wings' (Maurice).
'Steeple Pointing' (Maurice).

Shuberts Sue Schirmer Over 'Maytime' Rights

April Productions, Inc. (Shuberts), filed suit yesterday (Tuesday) in N.Y. supreme court against G. Schirmer, Inc., seeking an injunction, accounting of profits and damages for the unauthorized use of the music from plaintiff's operetta, 'Maytime.' April Prods. claims that Shubert Theatrical Co., its assignor, granted the defendant the publishing and mechanical rights to 'Maytime' in September, 1917, but did not grant radio rights.

Schirmer is accused of having permitted broadcasts of the music and of having granted ASCAP the rights to broadcast the music. Other charges say that Schirmer has failed to account for legitimate performances after having received in excess of $100,000, and that April wants 50% of the proceeds on mechanical rights in excess of $10,000, and royalties on sales of sheet music in excess of $10,000. Suit was revealed by a plea to examine officers of Schirmer, to be argued on Aug. 18.

Band Review

DUKE DALY ORCHESTRA (14)
With Vera Barton
Playland Casino, Rye, N. Y.

Playland Amusement Park's Casino is the first date this latest Duke Daly band ever played. For the length of time the band has been in existence it's not bad, and it should improve because the leader, husband of Paula Stone, is rehearsing it continually.

Daly's five sax, three trumpet, two trombone, three rhythm combination lacks arrangements more than anything. It's books are currently stocked with things that only occasionally make a good impression. A great many of them are jiva things turned out by Horace Henderson (who's delivering two new arrangements a week), most of which lack the taste and imagination so necessary in modern dance band arrangements. Few of them generate any enthusiasm, but those that do prove that the playing of the band itself is much better than it seems to be when it tees off on the negative writings.

One of the weakest points in the band at the moment is a drummer whose steady, tasteless pounding gets monotonous fast, and Daly himself. Leader's work up front is pretty lacking in personality and could stand a perking. However, the latter crack may not be justified. When caught threatening weather kept the room's tables a sea of almost unblemished white, no incentive to trot out tricks. Additionally, the Casino's walls and numerous columns are solid concrete, which don't treat any music kindly. The echoes even had Daly ducking.

The outfit, staffed by some good men, is alternately rough and clean sounding, the best team work being evident in the saxes. With more time and attention there's no reason why it can't hit and stay in the big time.

Vera Barton, former staff singer at WHN, N. Y., handles vocals. She handles her mike tries in good voice. Her looks are not flattered by a glaring white spot from above.

Wood.

Miklos Rozsa, on loan from Alexander Korda, is scoring Walter Wanger's 'Sundown.'

Inside Stuff—Music

Colonial Music Pub. Co., Inc., a subsidiary of Standard Phonograph Co. which, in turn, produces foreign recordings for RCA Victor, is continuing publication of 'Misirlou,' a Greek melody by N. Roubanis which that cafe pianist first composed in 1910. It became a somewhat traditional folk song through the years, particularly by meistersingers and cafe musicians in the Balkan countries, and wasn't copyrighted until 1927 and just recopyrighted by Colonial with new lyrics by Fred Wise, Milton Leeds and S. K. Russell (Spanish wordage: J. Pina).

North & South American Music Co. (Warner Bros.' Latin subsid, in which Xavier Cugat is partnered) was dickering to take it over, on strength of Cugat's recent recording for Columbia, but Paul Case, in charge of Colonial's exploitation activities, is plugging the number independently.

Colonial's parent company, Standard Phonograph, found "Beer Barrel Polka' among other tunes for the U. S. market, and Shapiro-Bernstein thus acquired it.

One of those coincidents has hooked up 'This Above All,' theme song which Sammy Stept and Charlie Tobias wrote ad lib, with 20th Century-Fox's forthcoming filmization of the Eric Knight best seller of that title. Picture will be made in England. Songsmiths turned out the ballad months ago, strictly from the literati best sellers and pieced it with Feist, independently of any film hookup. When 20th bought the rights, it naturally spotted it into the picture, due to a long-established Hollywood link between the pub and the pic company.

Carol Scott, songwriter, has retained counsel to start infringement suits against those stations that have been broadcasting transcription versions of her latest number, 'In a Hansom Cab with a Handsome Caballero.' Miss Scott contends that while she did grant Broadcast Music, Inc., a non-exclusive right, the permission was strictly for live broadcasts and did not provide a general release for recordings.

She had also, Miss Scott said, rejected a publication contract offered her by BMI.

Jack Kapp, prez of Decca, found Hildegarde's recording of 'Darling, Je Vous Aime Beaucoup' such a big seller, that he also had Bing Crosby make another waxing for Decca. Not yet released. It's Hildegarde's theme song, authored by Anna Sosenko, her manager. Kapp also had Richard Himber do the dance version, the Decca topper figuring that 35c disks will thus further stimulate Hildegarde's 75c recording sales.

'Elmer's Tune (Robbins) is by Elmer Albrecht, in collaboration with Sammy Gallop and Dick Jurgens, of the Jurgens band, which started it in the midwest, and has already asserted itself as a jukebox seller around Chicago.

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning Aug. 4 (Monday) and ending Aug. 10 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Yours	Marks	40
I Went Out of My Way	BMI	40
Daddy	Republic	37
Things I Love	Campbell	35
Do You Care?	Campbell	32
Time Was	Southern	31
Maria Elena	Southern	30
Green Eyes	Southern	30
Peaceful in Country	Regent	28
You and I	Willson	28
Guess I Have to Dream Rest	Block	28
Intermezzo (*Intermezzo)	Schuberth	28
South of North Carolina	Porgie	22
Lament to Love	Roe	21
'Til Reveille	Melody	20
Hut Sut Song	Schumann	19
Let's Get Away from All	Embassy	19
What Word Sweeter	Reis	18
We Go Well Together	Regent	16
Yes, Indeed	Embassy	16
You Talk Too Much	Southern	15
City Called Heaven	Warren	13
Two Hearts Pass Night	Marks	13
G'Bye Now	BMI	13
Amapola	Marks	13
You'll Never Know	Sheldon	13
Nighty Night	Beacon	12
Boogie Woogie Piggy	Mutual	12
Hello There	Levison	11
Cowboy Serenade	Marks	11
Georgia on My Mind	Southern	11
Romantic Guy I	Nationwide	11
Wasn't It You?	BMI	11
Jim	Leeds	11
Sing Love Song	Musicana	10

*Filmusical excerpt.

Mutual Network Plugs

The following tabulation of network popular music performances is not confined to WOR, New York release for Mutual Broadcasting System, but also includes the entire MBS chain. Compilation herewith covers the week beginning Aug. 4 (Monday) and ending Aug. 10 (Sunday), from 8 a.m. to 2 a.m. based on daily recapitulations furnished by Accurate Reporting Service and the MBS logs.

TITLE	PUBLISHER	TOTAL
Daddy	Republic	21
Kiss Boys Goodbye—(*Kiss Boys Goodbye)	Republic	17
Apple Blossom Time	Broadway	15
Aurora	Robbins	15
Don't Cry Cherie	Shapiro	13
Harbor of Dreams	Miller	20
I Understand	Schumann	12
Love Me Little Little	Mayfair	12
Maria Elena	Southern	12
Rose and Prayer	BVC	11
Yes, Indeed	Embassy	11
Intermezzo—(*Intermezzo)	Schuberth	10

*Filmusical excerpt.

Only Eight ASCAP Protests Says NBC

NBC reported yesterday (Tuesday) that out of the 90-odd responses that it has received from a wire informing its affiliates of the impending ASCAP deal only eight expressed any disapproval. The network is confident that once the contract forms have been completed and have been given the double O by the executive committees of the Independent Radio Network Affiliates and the National Association of Broadcasters the tiff between the radio industry and ASCAP will be cleaned up by at least 95%.

One of the affiliate objectors was Ed Craney, Montana operator, who already has contracts with ASCAP. Craney doesn't want to pay on the basis of 2¾% but wants to work out his own system of compensation on network commercials.

Mutual Seeks Same Terms as NBC And Wants 'Em Retroactive to May 19

The Mutual Network and the American Society of Composers, Authors and Publishers have already engaged in crossfire over the favored nations clause in their licensing agreement. Mutual contends that any better deal given to another network should be made retroactive to May 19, when the ASCAP-MBS deal became effective, while John G. Paine, the Society's general manager, has informed the network that payment is to be made on the basis of the original up until that time any better network contract goes into effect.

The agreement between Mutual and ASCAP stipulates that the latter will 'have the benefit of any more favorable arrangement made with another network.' Fred Weber, Mutual general manager, last week phoned Paine that he construed this clause as giving MBS a retroactive claim to the terms granted NBC. Paine answered with a letter setting forth the Society's position on the issue.

Weber holds that Mutual is entitled to the difference, even though it is comparatively small, because, if nothing else, of the moral principle involved. Mutual, he argues, should not be penalized because it was the first to sign up with ASCAP. His claim is based more on moral than contractual grounds, while ASCAP points that Mutual has had the ASCAP repertoire all to itself and should be willing to pay the difference.

BURLEIGH NOMINATED FOR THE ASCAP BOARD

Without precedent last week was the nomination of Harry T. Burleigh, 74-year-old Negro composer and arranger, to the board of directors of the American Society of Authors, Composers and Publishers. Three vacancies on the board are to be filled by standard writers.

Other nominees are Deems Taylor and Oley Speaks, present board members, and Clara Edwards, Horace Johnson, Geoffrey O'Hara, John Tasker Howard and Harvey Enders. Burleigh, who is perhaps best known for his spiritual arrangement of 'Deep River,' has long been associated with G. Ricordi.

It is the first time in ASCAP'S history that a Negro has been nominated for a post on the governing board.

Elmore White, professional manager of BMI's newly formed subsidiary, Radio Tunes, Inc., hired Harold Wald, brother of film writer Jerry Wald, as the first member of his New York stuff. Firm will also maintain representatives in Hollywood and Chicago.

DAVE DREYER PENDS

His Joining of Berlin As General Professional Mgr. Coming Up

Question of whether Dave Dreyer steps into Irving Berlin, Inc., as general professional manager, won't be settled until he returns from the West Coast next week. Meanwhile the firm is functioning without a professional head, as Charlie Warren's resignation from that post took effect Saturday (9).

Dreyer was with Berlin's professional department until early in 1933 when he went out to Hollywood to represent the firm around the studios. RKO later put him in charge of its music department.

He was in New York last week discussing the managerial job with Saul Bornstein, operating head of the Berlin company.

Mills Has Gus Edwards' Renewal Rights; Follows Will D. Cobb Settlement

Mills Music, Inc., has obtained from Gus Edwards the renewal rights of all his compositions. What gave the deal an ironic twist is that it came several weeks after Mills had settled a dispute with Shapiro, Bernstein & Co. over the renewal rights of the works of the late Will D. Cobb, who collaborated with Edwards on many of his hits, by agreeing to let S-B handle the publication of the Cobb songs on a royalty basis.

Mills had held the original copyrights on these collaborated numbers. The Edwards songs involved in the renewal assignment include 'School Days,' 'Sunbonnet Sue,' 'A Boy Like You Loves a Girl Like Me' and 'I Can't Make My Eyes Behave.' Edwards has for years made a practice for reserving to himself the renewal rights of his works as they came due.

Another group of renewals recently obtained by Mills is that of Bill Jerome. There are about 20 songs in the group and they include 'Rum-Tum-Tum-Tiddle,' 'Flower Garden Ball' and 'Where the Red, Red Rose Grows.'

ABBOTT & COSTELLO'S ARGUMENTATIVE SONG

Bud Abbott and Lou Costello have undertaken to do a 'Mr. Gallagher and Mr. Shean.' They've sold the publication rights to an argumentative routine set to music titled, 'Abbott and Costello,' to Mills Music, Inc. Same firm holds the rights to the 'Gallagher and Shean' routine.

Irving Mills made the deal with Abbott and Costello on the Coast.

Jay Levison and Ray Evans (Writers of 'G'Bye Now') say

"HELLO THERE"

—and wish to publicly thank the artists who made it possible for us to "make the list of most played songs" our first week in the music publishing business . . . We would have liked to take a full page ad to express our gratitude but we must prepare

REGULAR COPIES AND DANCE ARRANGEMENTS

Anyway "we will meet the gang at Tony's" at high noon today (Wednesday) and start from there. Till then "G'BYE NOW."

LEVISON-EVANS MUSIC CORP., 336 W. 24th Street, New York

NBC PACT (MODEL FOR ALL RADIO) NEARS FINAL FORM; NAB INVOLVED

'Protective' Clauses Delaying Factor—Neville Miller May Have to Sell Broadcasters on Terms—Publishers Summon Patience

NBC and ASCAP had but two points to thrash out late yesterday (Tuesday) before they could consider the contract forms covering the new licensing agreement as finished and ready to go out to the network's affiliates. These points had to do with the optional right of a station licensee to shift from the per program plan to the blanket plan and visa versa.

The network had first held that an affiliate should be allowed to make such shifts as it saw fit but it later conceded that there ought to be a limit to the period within which such shifts can be made. NBC's new proposal was that the stations agree to stick to one plan for a year but with the privilege of switching to another plan for the following year on 90 days' notice. The right to switch within this mechanism would prevail for the nine years of the agreement.

ASCAP's radio committee was called into session yesterday afternoon (Tuesday) to study this proposal

NBC's delay in putting the finishing touches to contracts embodying the network's deal with the American Society of Composers, Authors and Publishers has produced a disquieting effect in ASCAP publisher quarters. ASCAP directors had been under the impression that NBC had been dealing for itself and its affiliated stations but incidents of the past week have nudged these ASCAPites to the conclusion that NBC is seeking to obtain terms and conditions that will be acceptable to the entire broadcasting industry, including CBS.

ASCAP leaders admit themselves perplexed by the past week's developments. They are torn between reconciling themselves to a wait of from three to four weeks before hearing ASCAP music again on NBC or resorting to drastic legal action in the speculative hope of forcing immediate closure of a network contract. From NBC yesterday (Tuesday) came the assurance that its efforts to obtain affiliate support for its ASCAP deal were moving along satisfactorily. Also the opinion that it would take at least until Sept. 1 before the network could complete the preliminaries necessary to resuming ASCAP music. Indications have been given by CBS that it will go along on the same terms obtained by NBC.

As ASCAP directors now see the situation, NBC had anything but the intention of making peace for that network and letting CBS fend for itself. NBC's course, they now find, is to put through contract forms that will meet with the approval of CBS and the rest of the radio industry as represented on the board of the National Association of Broadcasters. NBC last week presented the details of the ASCAP terms and conditions to the executive committee of the Independent Radio Network Affiliates and almost made a similar presentation to the N.A.B. directorate. The latter authorized its executive committee to co-operate with NBC in working out contracts with ASCAP and, if it so wishes, to recommend such completed contracts to the N.A.B. membership. (i.e. most of the radio industry).

That NBC is representing the wishes of other interests than its own in the formulation contracts has, according to ASCAP directors, been obvious in the discussions between NBC and ASCAP counsel the past several days. NBC lawyers have at each subsequent meeting brought up new angles for inclusion in the contracts. ASCAP counsel, it was said, have had to point out again and again that most of these points are matters of negotiations with their principals and that all they (ASCAP counsel) have been authorized to do is couch the terms and conditions agreed upon in legal language.

'Protective' Clauses

An NBC high official declared Monday (11) that all that remained to the task of contract writing, preliminary to getting the forms out to the NBC affiliates, was the inclusion of certain protective clauses. ASCAP directors later stated that they knew of no protective clauses that could be included other than those that had already been agreed to. NBC counsel, it was said, had said something about providing for a reduction in the fee in the event there was a diminution of the ASCAP catalog, but that this subject was dropped when it was suggested by ASCAP counsel that the idea should also work the other way, that is an increase for ASCAP should it acquire catalogs not included in the present repertoire.

Other issues brought up by NBC counsel during these verbiage debates have had to do with ASCAP's granting of releases for any suits pending to persons and corporations in the radio business. NBC

(Continued on page 63)

Counting the Days

Chafing more than the publishers themselves over the delay in contractual consummation of the deal entered into between NBC and ASCAP are these publishers' professional managers. Latter have prevailed upon band leaders to make up arrangements of their new tunes with the assurance that ASCAP music would be back on NBC in two weeks.

The professional heads, as anxious as they are to getting rolling again, don't want to find themselves in the predicament of having to admit later to leaders that things didn't happen as represented.

ASCAP Asks Court Rule BMI Not Properly Party To Edw. B. Marks Suit

The American Society of Composers, Authors, and Publishers will ask the N. Y. supreme court on Aug. 18 to eliminate Broadcast Music, Inc., as a plaintiff in an action against it, leaving Edward B. Marks Music Co. as the complaining party, and to dismiss the suit by Marks as defective. It will be claimed BMI is not a proper party to the action.

Suit is a test action, and includes five songwriters as well as ASCAP as defendants. Marks, the actual plaintiff, was a member of ASCAP and seeks to have the courts decide whether ASCAP has the rights to its music, published by it when it belonged to ASCAP. Songwriter defendants are Bud Green, Jesse Greer, J. Rosamond Johnson, Lew Pollack and Tot Seymour. They wrote the songs which are involved in the controversy.

Marks Scores Point In 'Rancho Grande' Suit

Edward B. Marks Music Corp. scored a point over Stasny Music Corp. and Mrs. Betty F. Stasny in N.Y. federal court yesterday (Tuesday) when Judge Edward A. Conger refused to dismiss Marks' suit and ordered a trial of the issues. Marks claims the defendants are publishing arrangements of 'Rancho Grande' without permission.

Song was given by the Mexican composer in 1934 to Marks, but the defendants, in seeking a dismissal, claimed it to be in the public domain. That issue will have to be decided at the trial.

RELUCTANT NOMINEES

Edwin Morris, Lester Santly Unwilling to Serve ASCAP Just Now

Balloting for new directors of ASCAP is expected to proceed slowly as far as the publisher contingent is concerned until it has been made clear just which of the candidates actually want the appointments. Edwin H. Morris has asked that his name be withdrawn, while Lester Santly, also named by the publishers' nominating committee, has expressed a reluctance for going on the board at this time.

Morris' withdrawal request was contained in a wire to the ASCAP board and not to the nominating committee and it arrived after the ballots had been printed and mailed to the publisher membership. Edgar Leslie did succeed in having his name stricken from the list of writer candidates. Leslie, who resigned from the board in the midst of discussions on the NBC deal, made his request direct to the writers' nominating committee.

Jimmy Howe, lab worker at Universal, cleffed 'Mr. Soldier Boy,' his first song, which will be introduced by the Merry Macs.

Henry King and band booked into the Trianon, Seattle, August 20-21.

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When you're giving your products the "sock" support of a sparkling radio show, but regional markets make it impractical to broadcast direct—you want transcriptions that don't lose any vitality or punch. That's why so many great companies like Dr. Pepper, and its radio-wise agency, Benton & Bowles, Inc., are turning to Columbia for ultra-high-quality transcriptions.

Columbia TRANSCRIPTIONS

Made by The Columbia Recording Corporation. A Service of The Columbia Broadcasting System.

T. D. Kemp Sees Dixie's Best Vaude Season in Yrs.; Units and Name Bands

Charlotte, N. C., Aug. 12.

That the coming vaudeville season in Dixie will be the best in years is the prediction of T. D. Kemp, Jr., booker, in discussing the fall lineup for stage shows in the southeastern territory.

Already booking stage shows for a large number of theatres in the south, Kemp said he can't take care of all the theatres that have asked him for stage unit bookings. Kemp is booking a larger than avearge number of road shows and name bands in addition to regular units this season. Kemp said re... routes for units would be resumed in the territory on Sept. 1 and would offer nine weeks of consecutive bookings.

The route will include houses of Wilmer & Vincent, Wilby-Kincey, Lucas & Jenkins, Sparks, and many indie houses. Houses that will play units on regular weekly policy include: Noble, Anniston, Ala.; Plaza, Asheville, N. C.; Capitol, Atlanta, Ga.; Modjeska, Augusta, Ga.; Beckley, Beckley, W. V a.; Grenada, Bluefield, W. Va.; Pantage. Birmingham, Ala.; Carolina, Burlington, N. C.; Royal, Columbus, Ga.; Broadway, Charlotte, N. C.; Victory, Charleston, S. C.; Cabarrus, Concord, N. C.; Rialto, Danville, Va.; Carolina, Durham, N. C.; Center, Greenville, S. C.; National, Greensboro, N. C.; Gadsden, Gadsden, Ala.; Paramount, Hickory, N. C.; Paramount, High Point, N. C.; Palace, Jacksonville, Fla.; Bijou, Knoxville, Tenn.; Trenton, Lynchburg, Va.; Logan, Logan, W. Va.; Carolina, Lumberton, N. C.; James, Newport News, Va.; Granby, Norfolk, Va.; State. Raleigh, N. C.; National, Richmond, Va.; Gordon, Rome, Ga.; State, Salisbury, N. C.; State, Spartanburg, S. C.; Bijou, Savannah, Ga.; Pocahontas, Welsh, W. Va.; Carolina, Wilmington, N. C.; State, Winston-Salem, N. C.; and Lyric. Waycross, Ga.

Units playing these houses will run from 25 to 35 persons, including band of four or five, line of eight girls, and four or five acts.

Name bands will be booked on a three-week routing at the following houses: Plaza, Asheville, N. C.; Albany, Albany, Ga.; Paramount, Atlanta, Ga.; Imperial, Augusta, Ga.; Paramount, Bristol, Tenn.; Paramount, Charlottesville, Va.; Bijou, Chattanooga, Tenn.; Palmetto, Columbia, S. C.; Carolina, Durham, N. C.; Carolina, Greenville, S. C.; Carolina, Greensboro, N. C.; Center, High Point, N. C.; Florida, Jacksonville, Fla.; Tennessee, Knoxville, Tenn.; Paramount, Montgomery, Ala.; Paramount, Newport News, Va.; Ambassador, Raleight, N. C.; American, Roanoke, Va.; Wilby, Selma, Ala.; Carolina, Spartanburg, S. C.; Lucas, Savannah, Ga.; Bama, Tuscaloosa. Ala.; and Carolina, Winston-Salem.

Several legit road shows are also being booked, Kemp said. Shows already set include 'Blossom Time,' 'Life With Father,' 'Hellzapoppin',' and the Marcus show. Others will be set later.

Art Weems Quits Weems

Chicago, Aug. 12.

Art Weems has resigned from Weems, Inc., talent agency here, and has returned to the local offices of General Amusement, on a personal appointment by Tommy Rockwell.

Bob Weems continues in charge of the Weems agency.

DeHaven Named AGVA Exec Sec in Cleveland

Charles DeHaven (and Nice) has been appointed executive secretary of the American Guild of Variety Artists' local in Cleveland.

DeHaven, vet vaude actor, took over last week, replacing Charles Nelson.

SUNBROCK PUTS COIN ON LINE

Chicago, Aug. 12.

Larry Sunbrock, outdoor promoter, who was notified by the American Guild of Variety Artists that he would have to pay all back salaries due AGVA performers, in addition to posting a cash bond to guarantee future salaries before opening his outdoor show here, delivered $566 to the AGVA local as his initial payment.

Money is to be distributed to the Walter Guice Troupe ($225), Flying Mezoras ($225), Gay Baire ($12), Paroff Trio ($104). Amounts represent balances due the acts on previous Sunbrock dates. There is still in litigation the amount of $216, for which acts have entered claims, but AGVA is waiting for proof before collecting from Sunbrock.

In addition, Sunbrock will be required to post a $5,000 cash bond to guarantee payment of salaries to acts appearing at his outdoor show here Aug. 30-Sept. 1.

Pomeroy Pays

Jack Pomeroy, operator of defunct 'Stars Over Hollywood' unit, closed by AGVA in Buffalo for failure to pay acts, has deposited $200 with the AGVA, representing half the balance due. Balance is to be paid within 15 days.

Acts sharing proportionately in the payment of back salaries are Shirley Dean, Senator Murphy, Lester Ohman, and Ross & Pierre. Money was collected by Los Angeles AGVA head, Leslie Litomy.

Beauhart Settles

Frank Beauhart, operator of the Monroe Club, Peoria, has deposited with AGVA here $34.34 as payment of back salaries due three chorus girls, Beauhart disputed the claim, but, under threat of being declared unfair by AGVA, paid up in full.

Spot is booked by Chi agent, George Hall.

Boreo Back at St. Moritz

Emile Boreo returns to the Sky Gardens of the Hotel St. Moritz, N.Y., tomorrow (Thursday). Betty Thompson, warbler from Florida, will make her New York debut with Ford Harrison's orchestra.

Carla and Fernando, South American dance team, hold over from the previous show as do Lolo and Ramon's rhumba outfit and Harrison's crew.

• Really a Career

Pittsburgh, Aug. 12.

Nan Blakstone, cafe singer, completing 49th consecutive week of work with her fortnight's engagement at Yacht Club last Thursday (7), left immediately by car for Des Moines, Ia., to open at Club Chesterfield. Theatre engagements in Kansas City and Miami will follow, then come bookings at 500 Club in Atlantic City, Leon and Eddie's (during Eddie Davis' vacation), Seattle, Reno and Hollywood before Miami Beach and winter season again.

Entertainer's string of consecutive bookings began last summer at Boston's Cocoanut Grove (14 weeks) and continued at Hotel Elysee (N. Y.) Money Room (4 weeks), Latin Quarter, Miami (10 weeks); 15 weeks split between New Yorker Club and Brown Derby in Chicago, and Club Charles in Baltimore preceding local stay.

Reynolds' Tobacco Army Unit Touring Camps in Carolinas

Nashville, Aug. 12.

Four bookings at camps in North and South Carolina are on schedule this week for the 'Grand Ole Opry' unit of the Camel Caravan, traveling army camps show bankrolled by the R. J. Reynolds Tobacco Co. Ford Rush, WSM Artists Service director, is m.c., and cast includes Golden West Cowboys, San Antonio Rose, Camelettes dancing girls, Kay Carlisle, Minnie Pearle and Dolly Dearman.

First show was given July 3, at Camp Forrest and another at Fort Knox, Ky. These shows were primarily tests to see what type programs suited the soldiers.

Six autos and a truck-trailer make up caravan. After this week's bookings at Fort Jackson, Camp Bragg, Camp Davis and Fort Bragg, show moves in to Georgia and Florida.

GRAND, ST. L. BURLEY, REOPENS FRIDAY (22)

St. Louis, Aug. 12.

Jack Zeisler, the Villas, N. J., Justice of the Peace, who managed the Garrick and Grand last season for the Izzy Hirst burlesk circuit, is readying the Grand for opening Friday (22). Consolidation of two houses shuttered the Garrick and the Hirst traveling shows shifted to the Grand, with Zeisler as top man and Harold Clamage second in command.

The house completed a 37-week season, one of the longest in many years in this burg. With a general increase of b.o. returns for burlesk houses in the east and the large number of national defense plants in St. Louis and environs, Zeisler is looking for the banner b.o. year since the depression. A lease on the Garrick is held by the Hirst circuit.

Sophie, Cross & Dunn In Saratoga Niteries

Saratoga Springs, N. Y., Aug. 12.

Cross and Dunn, who have headlined at Riley's Lake House, Saratoga, during previous seasons, will open a limited engagement there Aug. 14.

Alice Dawn, singer, Bernie Collins' band and The Three Majors remain. Victor Montez's Latin orchestra is the second musical combination.

Sophie Tucker opened at Arrowhead Inn Monday (11) after two strong opening weeks by Hildegarde who had been topping bill. Ted Straeter's orchestra, Gomez and Minor and Noro Morales' rhumba band around out of the show. Dancers replace Georges and Jalna; Morales is vice Oscar de la Rosa's rhumbaists.

Ferdinando Buys Park

Hartford, Aug. 12.

Felix Ferdinando has purchased the dilapidated Capitol Park for a reported $50,000. Ferdinando, onetime band leader, has been operating a night club there.

Park consists of seven acres, denuded and shorn by the ravages of a hurricane and time of everything except a boxing arena and the nitery.

The Good Old Days

Herewith appears a VARIETY review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No speceial reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.

(Reprinted from VARIETY of Aug. 12, 1921)

PALACE, N. Y.

The first four acts were a continuous procession of wows at the Palace Monday night, and when the show had gone along for an hour or so it looked as if the audience was going to declare it a field day for the whole show—one of those exceptional occasions wherein those out front whoop it up for everybody, and make it a question of who's going to carry away the biggest applause bouquet in an all-hit entertainment. But somehow they cooled off a bit toward the end of the first half, and from there on, although good to play to, they were not nearly as receptive as in the fore part of the evening.

The show held nine acts, with three silent turns and two sketches, both in the first half, with but an act intervening. Owen Jones conducted the new orchestra, which succeeded the striking No. 310 men Sunday. The musical contingent comprised 12 men, and one woman playing the French horn. As a vaudeville orchestra the new bunch shape up excellently, there being no perceptible difference between their playing and that of the former occupants of the pit. They caught all of the music cues without a miss Monday night, and generally played the show in a competent way that compared more favorably with any of the orchestras that have preceded them at the Palace.

Elly started the show off with a bang and Bill Robinson, the colored dancing chap, deuced it for a hit that shook the rafters. Few performers who have filled the admittedly difficult No. 2 hole at the Palace can boast of the riotous reception accorded Robinson Monday night. He couldn't give 'em enough of the hard shoe tapping which he executes as only a colored stepping expert can. Had he cared to, Robinson could have stretched his applause for a speech, but he took it out in encores.

Harry Holman & Co. knocked over a laughing hit, following with 'Hard-Boiled Hampton.' Mr. Holman is entitled to praise for not overdoing the grouchy character he handles so legitimately. The sentimental passages are also convincing. Mr. Holman's two female associates render him faultless support, the team work registering 100%. Mr. Holman was given a reception on his entrance and several curtain calls at the finish of his act.

A reception also greeted Miller and Mack, who have established themselves as Palace favorites. The travesty stuff bowled 'em over for a comedy hit that brought the laughs in gales. The double dancing bits also scored on their merits.

Crane Wilbur and Martha Mansfield, fifth, got plenty of laughs and held rapt attention throughout the playing of their travesty playlet, 'Right or Wrong,' but failed to receive the appreciation they deserved at the finish. Mr. Wilbur and Miss Mansfield were accorded warm receptions when they appeared. Unlike some of the other picture stars that have taken a dip into vaudeville, both are competent players of the spoken drama. The supporting cast is also up to the mark, the man playing the judge giving a particularly able performance. The fact of the Holman sketch preceding the Wilbur-Mansfield playlet evidently filled the audience up on sketches and tended to minimize the impression registered.

Else and Paulsen (New Acts) open the second half, and Bob Hall, programed for next to closing, changed spots with the George Jessel Revue, 'Troubles of 1920.' Mr. Hall extemporized everything in sight in song, including the show. Some of the rhymes might not excite the admiration of a stickler for poetical perfection, but then, as Mr. Hall says, it isn't so easy, when you're making 'em up on the spur of the moment. He went over for a neat score.

The George Jessel turn still remains one of the best of its type, the contrasting values of sentiment and comedy being nicely balanced in a manner to make the specialties and numbers stand out. Next to closing the act held to the finish, receiving plenty of applause for the high spots but doing but fairly at the conclusion. Siegel and Irving, hand balancers, closed.

The Palace was capacity Monday night, with the standee section back of the rail well occupied. *Bell.*

Saranac Lake

By Happy Benway

Saranac, Aug. 12.

Bows and salutations to Dr. Wells for the successful operation that he performed on Mrs. William (Mother) Morris' hand.

Evan Evans, who runs a farm here, is the brother of the late George (Honey Boy) Evans. He is not a bad tenor singer himself.

Fred Stone ogled the Actors Colony while visiting C. M. Palmer here, en route to New York City from Lake-Of-The-Woods, Canada.

John P. Mulvany, m.c. and vocalist of years ago and later of radio station WOR, is a new arrival at the Will Rogers.

Don Fairchild was visited by his father and mother who motored in from Danbury, Conn.

Harry (Pop) Barrett, formerly of the Juggling Barretts, is totally blind. A move is on hand that will sponsor an operation which may restore part of his eye-sight.

Uncle Henry (Morris office) Berlinghoff landed his first black bass, weight three and one-half pounds, caught at Mannis fish market, rate 26c a pound, and devoured at Camp Intermission. No one except the bass knew the difference.

John Louden seen downtown on mild exercise.

Johnny Papulus, Steubenville, O., ex-theatre manager, vacashing on Upper Saranac lake.

Write to those who are ill.

Another Return Engagement !
WEEK OF AUG. 15TH
LYRIC THEATRE, Indianapolis
SHIRLEY DEANE
"20th Century-Fox Picture Singing Star"
Personal Management
THOMAS KETTERING
Direction
William Morris Agency, Chicago

WILLIE SHORE
America's Youngest Singing and Dancing Comedian
Opening August 22nd
RICE HOTEL
Houston, Texas
PERSONAL MANAGEMENT
AL BORDE
203 N. WABASH AVE.
Franklin 4406 Chicago, Ill.

NOTICE!!
GEORGE HAMID
IS UNFAIR TO
THE AMERICAN GUILD OF VARIETY ARTISTS
(A.F. of L.)
Any performer working for Hamid or booked by him is subject to expulsion from this Union and its Affiliates
GERALD GRIFFIN, National Exec. Sec'y.
VETO MELFI, Director Outdoor Div.
1650 Broadway, New York, N. Y.

MORE VAUDE IN 1941-42

Philly Nitery Biz Does a Switch: Now It's the Operators, Not the Actors, Who Are Squawkers

Philadelphia, Aug. 12.

Once the complaint files of the American Guild of Variety Artists were filled with squawks of performers against night spot operators. 'Overwork,' 'failure to pay off,' 'forcing entertainers to mix with guests,' etc., were some of the complaints.

Today, beefs are still coming into AGVA—but the squawkers aren't the union's members but the nitery nabobs themselves. The ranks of male Philly performers have been shot by the draft. Defense jobs have taken away many of the girls. Less acts are coming into town from other cities. [Ed. note: Such has been the complaint in many other key cities all over the country].

With this shortage entertainers are becoming choosier about the conditions under which they work. Last week a downtown cafe proprietor complained that two chorines had walked out of his place because they were asked to ride hobby horses to entertain the patrons. Another left her job because she didn't like the dressing room.

A dance team quit a North Philly bistro because the owner asked them to work an extra show without added pay.

Incidents like these have been unheard of in a town that has been notorious for benefits, five-shows-a-night, and 'sweatshop' pay. With a brisk season expected this fall in the night club field, operators are worried whether they'll be able to find enough acts to fill their bills.

Most acute shortage is expected to be felt in the ranks of emcees. Many of the best-known in these parts have been grabbed by their draft boards. Among the latest to sign up with Uncle Sam are Johnny Leary, former AGVA prexy, who was widely in demand as a show jockey in Philly and South Jersey; Al Dee, Lindsay Barratt, Gene Stroud, Paul Neff and Bill Boden.

CYNDA GLENN TOPPER AT ANDERSON'S CAFE

Hollywood, Aug. 12.

Cynda Glenn, being tested here by Universal and RKO, goes into the new Wilshire Bowl nitery revue under John Murray Anderson's direction.

Former London and Paris revue star, U. S.-born but long domiciled abroad, is being agented by Lou Irwin on the picture deals.

Thanks to the Patrons of the
COLLEGE INN
HOTEL SHERMAN
CHICAGO
BENNY GOODMAN

Nat Karson's New Decor For La Martinique, N. Y.

Dario and Jim Vernon are giving their La Martinique, N.Y., a complete facelift with new decor by Nat Karson, in anticipation of fall reopening. Joe Frisco is being talked of for a N.Y. 'comeback.'

Danny Kaye will be unavailable, but if he decides to double from 'Let's Face It,' new Vinton Freedley stage musical into a cafe, he will probably accept the very big bid which the Versailles made him and which tops the Martinique's, where Kaye first established himself. However, Kaye's percentage terms in the stage show insure him $2,500 weekly and better, if the show is a smash, and he may forego all nitery doubling.

ARREST TENNER AS PAROLE VIOLATOR

San Francisco, Aug. 12.

Joe Tenner, of 'Stairway to Stars,' new nitery, was arrested around midnight Saturday (9) on a telegraphic warrant from Seattle charging him with a parole violation. Bail was set at $500 pending hearing on his case Aug. 26. Additional $1,500 bond was required when Tenner was unable to produce an alien registration card, but no charge was filed pending investigation.

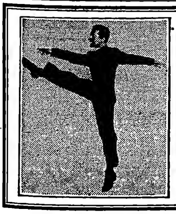
Tenner, an Austrian, claims his registration card was lost. Understood he is now out of the nitery with his wife, and Lloyd Campbell has taken over. Campbell was ousted by Tenner last week but is now back in.

UNION EXEC. LOST 29G IN NITERY AND CASINO

St. Louis, Aug. 12.

Eugene E. Scott, ousted $5,000 a year secretary of the Benton, Ill., local of the electrical workers' union, charged with embezzling $49,076 of the union's funds, is alleged to have dropped approximately $29,000 in an unsuccessful attempt to operate the Spot, a nitery in Springfield, Ill., and later the Golden Gate, a gambling casino on the outskirts of the same town, during the last three years.

When the nitery was shuttered, Scott opened the Golden Gate, but still couldn't click. His house of cards crashed several weeks ago when he filed a petition in bankruptcy listing assets of $27,668 and liabilities of $15,686. Then the embezzlement charge was made. Scott's daughter, Mrs. Elizabeth Scott Whaley, who was his bookkeeper, has been named as an accomplice in a larceny and embezzlement warrant.



BILL GARY
Peer of Personality and Character Dancing
NOW
CHEZ PAREE
CHICAGO
Thanks to JOEY JACOBSON and MIKE FRITZEL for return engagement opening Xmas.
Management
WILLIAM MORRIS OFFICE

BETTER THAN IN PAST FEW YEARS

Upbeat Talk Enhanced By RKO's Indication To Go For Shows Through Its New Theatre Manager, Charles Koerner, Who's Long Been Show-Minded —Indie Bookings Rise

WARNERS, TOO

With the approach of fall, there's a growing belief in theatre circles that stage shows are due for something of an upbeat the coming season. Nobody is so optimistic as to presage a definite vaudeville 'comeback,' but most are certain that the amount of pop-priced stage playing time will be greater than it has been for the past several years.

A good part of the prognostications are based on the fact that Charles Koerner is now general manager of RKO theatres. Koerner, formerly division manager in Boston and latterly on the Coast, is the circuit's first vaude-minded head theatre exec in 10 years. Koerner is known in the vaude trade as an astute judge of stage talent and a showman in selling it to the best boxoffice advantage. Besides the reguar RKO vaude spots, such as Boston, Cleveland, Dayton, which resume vaude Aug. 29; Cincinnati, opening Sept. 5, and San Francisco, Koerner has already made it known that next season will see vaude at least on a one-week-a-month basis in several other towns, notably Rochester, N. Y.; Syracuse, Albany, Schenectady, and Columbus, Ohio. He'll play attractions when available and, if the business warrents, may stretch the vaude time to two weeks a month and more.

Warners, Too

Warner Bros., though not yet reaching any final decision, is another circuit that has been talking about stretching its vaude playing time this fall and winter. Presently the circuit is playing stage shows at the Earle theatres in Philadelphia and Washington; Stanley, Pittsburgh, and Strand, N. Y. Additions in all likelihood will be several nabes in Philadelphia and some of the small Pennsylvania cities where WB operates.

As for the past several seasons, Eddie Sherman's office will have the largest indie book. His spots include Fay's and Carmen theatres, Philadelphia; Hipp, State and Royal, Baltimore; Howard, Washington; Paterson, N. J., Camden, N. J., and the split-week Palace theatres in Akron and Youngstown. In season, Sherman also books the Atlantic City Steel Pier, probably the largest single talent and band buyer in the country.

Arthur Fisher, with the Brandt vaudfilmers in N. Y., Flatbush, Brooklyn, and Windsor, Bronx, as the backbone of his book, will also have considerable playing time this season. Fisher is acquiring a brand new house in the Central, Passaic, N. J., which is presently under construction and opens Sept. 10 as a full-week stage show spot. House will seat 2,500. Another Fisher house opening soon (30) is the weekend Met in Providence, which plays name bands. The Brandt houses, full-weekers, open Sept. 18, after a summer of subway stock.

Bookers Worried

With a minor boom in stage shows in sight, bookers are already beginning to worry about where they will get attractions, both personalities and orchs. Some of the show buyers claim that the band salaries are now way out of proportion to the ability of some of their theatres to pay. It's pointed out that many of the indie houses in particular can't afford the $7,000, $8,000 to $10,000 band salaries, plus the other costs of operating a

(Continued on page 56)

Geo. Hamid Placed On 'Unfair List' By AGVA; Union Acts, Agents Get Warning; Ban Effective Next Week

Hoysradt Pre-Hildegarde Into Savoy-Plaza, N. Y.

John Hoysradt returns to the Savoy-Plaza, N.Y., Sept. 12 for four weeks with options, which will probably run seven weeks, until Oct. 17, when Hildegarde makes her steenth return to the S-P. Jack Bertell booked both.

Hoysradt is also in on guarantee and percentage, a la Hildegarde.

Jane Froman, also under CBS Artists (Bertell) direction, opens Beverly Hills Country Club, Cincinnati, Aug. 29, for two weeks.

OUT-OF-STATE AGENTS ASK PA. OKAYS

Philadelphia, Aug. 12.

With the new State law regulating the booking business scheduled to become effective Sept. 1, out-of-State agents are sending in applications for licenses at the offices of the State Department of Labor and Industry here.

Anthony C. Sharkey, enforcement officer in charge, announced that no license will be granted unless the agents establish offices here and are thoroughly investigated.

James V. Loughran, president of the Entertainment Managers Association (bookers), said that members of his organization were prepared to represent any booking office from outside of the State which wanted to do business here without going to the expense of maintaining an office and separate staff.

Under State regulations, a Philly agent will only be allowed to represent one out-of-State office. Under the act, bookers who do not have Pennsy licenses can only sell acts through a local agent. Because of the expense involved in setting up an office here, it is believed that most 'foreign' agents will clear their business through a localite.

George Hamid, his agency, booking office, fairs and Million Dollar Pier at Atlantic City, have been placed on the 'unfair list' by the American Guild of Variety Artists. No AGVA act can play these spots after this week, nor can any AGVA-franchised agent place any acts in Hamid enterprises without facing loss of franchise and other penalties.

AGVA early this week notified all agencies and booking offices, particularly Arthur Fisher's, of its stand against Hamid. Fisher is booker of Hamid's Pier and the Brandt vaudfilmers in New York, which have an agreement with AGVA, and it's expected he'll be forced to live up to AGVA's warning. On the other hand, Fisher is booked up for the season at the Pier, which puts it up to AGVA to pull out those acts set who are members of the union.

Outdoor Angle

Matter between AGVA and Hamid has been brewing for some time and came to a head when Hamid flatly refused to enter into any agreement with the union. Outdoor booker further aggravated the situation, one AGVA official said, by threatening to 'break' AGVA. Hamid is also said to have taken the position that he can't enter into any agreements with AGVA because the fairs he books are adverse to union entanglements.

It's probable that both Hamid's A.C. pier and his fair shows will be picketed by the end of this week, if not before.

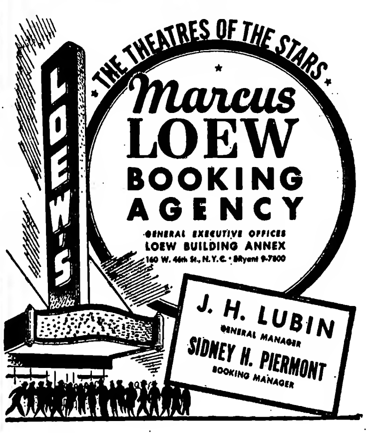
Apparently caught in the middle of the battle is Fanchon & Marco, which has three lines of Gae Foster girls playing for Hamid under an

(Continued on page 56)

MEROFF REBUILDING 'FUNZAFIRE' FOR TOUR

Benny Meroff is currently in Chicago rebuilding his 'Funzafire' vaude unit in preparation for a new tour. He's replacing his band, acts, girls, scenery and expects to resume work about Sept. 1. New outfit goes into rehearsal this week.

Maroff folded 'Funzafire' July 28 at Cedar Rapids, Ia.



It's Stein's Pay-From-Profits Plan Vs. Tuthill Offer for NBC's Bureau

As the situation shaped up yesterday (Tuesday), the NBC Artists Service will be sold to either the Music Corp. of America or Daniel Tuthill, the bureau's business manager. J. C. Stein has already submitted a flat proposition, while Tuthill is supposed to submit the financial terms of his offer next week.

Stein is ready to put up a lump sum and pay the balance from income derived through contracts now held by the NBC artists bureau. The arrangement is described as primarily a pay-as-you-go plan.

CBS-MCA Ratified

Sale by CBS of its artists management interests was approved by the corporation's stockholders at a special meeting Monday (11). In the deals the Music Corp. of America got Columbia Artists, Inc., and Columbia Management of California, while CBS' stock in the Columbia Concerts Corp. was sold to the latter corporation itself.

The transfer as far as it concerns MCA will be to a subsid, MCA Artists, Inc.

Conn. Gov. Overrides Own Veto of Bill To Ease Curfew on Fems

Hartford, Aug. 12.

Although Governor Hurley (Conn.) has vetoed a bill permitting female entertainers and waitresses to work after 10 p.m., he has issued an executive order allowing such work under the emergency provisions of another law. Reason of veto by governor was that it would nullify protection of minors. Under his order, women entertainers and waitresses must be over 21 years of age.

Entertainers will be restricted to an eigh-hour day and 40-hour week, while waitresses are restricted from working after 12 midnight.

MARDEN'S RIVIERA TO SPLURGE ON NAMES

Ben Marden's Riviera, just across the George Washington Bridge in Jersey, will splurge on names for tha show opening Sept. 4 after going along prosperously with non-name layouts up to now. Set for Sept. 4 are Harry Richman, Joan Merrill and Phil Baker. There will be two more acts, one mentioned being The Hartmans.

Most of last season the Riviera played along with the triple name combo of Harry Richman, Sophie Tucker and Joe E. Lewis, but this season Marden started modestly and business surprisingly has been consistently good. A couple of weeks ago, in fact, Marden passed out an extra week's salary to all of the Riviera's employees, including musicians, because of the big grosses.

Rain Hits Al Fresco Niteries in Philly

Philadelphia, Aug. 12.

This has proved a disastrous season for the al fresco spots in and around Philly. Chief headache has been the rainy evenings which have discouraged trade despite the fact that all of the spots have indoor dine-and-dance space.

Chief sufferers are the Peacock Gardens, King-of-Prussia, Pa., and the Park Casino, Evergreen Casino and Sunken Gardens, all in Philly. Only spot to beat the Jupe Pluvius hoodoo is the Covered Wagon, Strafford, Pa., on the Main Line. Featuring Cecil Golly's orchestra, the place has been turning them away on clear nights, and getting a fair play even when the skies drip.

BEN BURKE'S OPERATION

Bennie Burke enters Beth David hospital, New York, today (Wednesday) for an abdominal operation.

Vet vaude agent has been ill for some time.

More Vaude

Continued from page 35

theatre. The solution they claim is the playing of the higher-priced bands on straight percentage; in other words let the bands get as much as they can earn; but the bands are wary of deals of this type and demand guarantees nearly as high as their salaries.

So far as stage name personalities are concerned, there's only a mere handful at present, but it's expected there will be a heavy draw on Hollywood and radio talent.

Cleve. Palace Set

Cleveland, Aug. 12.

After a summer of straight pictures, Nat Holt, RKO division manager, is uncorking the Palace's vaude season Aug. 29 with Earl Carroll's 'Vanities.'

RKO deluxer, the only house in Cleveland with vaude, is following it up with film player Billy Gilbert's revue Sept. 5; Ted Lewis' orch Sept. 12 and Carmen Amaya in a South American unit Sept. 17. Listed on its October calendar are Jimmy Dorsey's crew, Dorothy Lamour, Tony Pastor's band and Linda Darnell.

Arena, New Haven

Arena, New Haven, resumes Sunday afternoon and evening name band and vaude presentations Sept. 7. First band set is Guy Lombardo's.

Policy is maintained through the winter, sbuttering during the hot months.

State, Hartford

Hartford, Aug. 12.

State Theatre relights Aug. 22 for another 10 months of name bands and vaude.

Opener is Phil Harris for six days.

N.Y. PAR UNIT SET FOR REUNION TOUR IN FALL

Colored unit which completed two weeks at the Paramount theatre, N. Y., last night (Tuesday) is to reunite in the fall for a swing through key city theatres. Inkspots, Stump and Stumpy, Bill Bailey and the Erskine Hawkins band open their fall itinerary at the Adams theatre, Newark, on Oct. 31.

Inkspots have remained at the Par, holding over another two weeks with Claude Thornhill's band and new show which opened today (Wednesday). They open the Club Ball, Philadelphia, Sept. 16 for four weeks, then go back with Hawkins' band and the other acts. Hawkins, meanwhile, will take his outfit on a one-night trip to the Coast and back.

Square Dance Stunt For WLW Fair Date

Cincinnati, Aug. 12.

Each of Ohio's 88 counties is to be represented by 'champion' barn dancers in an All-Ohio Square Dance as part of the WLW Boone County Jamboree's opening night show, Aug. 23, at the Ohio State Fair in Columbus. More than 250 rural hoedowners are expected to participate, all dancing at the same time. Another stunt on the night's program is a circular party game.

Crosley's large staff of hillbilly musicians will supply accompaniment for the square dance roundup. Eight separate units of fiddlers, guitar and banjo players are carded. Lazy Jim Day, WLW's homespun comic, will do the calling.

Philly Nitery Appeals Pa. Rum Board Rap

Philadelphia, Aug. 12.

Stanley Carroll, operator of Carroll's in midtown Philly, last week filed an appeal in the courts against a 100-day license suspension ordered by the State Liquor Control Board on the charge that he had violated regulations regarding sales after hours and entertainment on the Sabbath.

Unless the courts reverse the board, Carroll would have to pay a fine of $1,000—at the rate of $10-a-day—or close for the 100-day stretch. It was the stiffest rap handed down by the liquor board in Philadelphia.

Hamid 'Unfair'

Continued from page 35

old contract that still has a year to run. As yet they haven't been asked by AGVA to pull the lines, merely being notified, along with the rest of the agents, that Hamid is on the 'unfair list.' F. & M. presumes that it will be up to AGVA to influence the chorus girls.

Hamid may find himself in a spot with at least one headliner, Ken Maynard, cowboy film player. Maynard is booked on the Million Dollar Pier but, should AGVA invoke its reciprocal agreement with Screen Actors Guild, Maynard undoubtedly would be forced to withdraw from the show.

Hamid Previews His Fair Show in Trenton

Trenton, Aug. 12.

George A. Hamid 'previewed' his newest outdoor musical extravaganza, 'Echoes of Broadway,' at the Trenton State Fair Grounds Friday night (8) before an audience of several thousand, including hundreds of Fort Dix soldiers. Hamid turned over proceeds of tryout performance to Hamilton Township Defense Council.

Show will tour the country's larger fairs during the next few months and entourage embarked Sunday for Batavia, N. Y., for its opening stand. Following Batavia engagement, 'Echoes' will hop to Ottawa, Canada, where it has been booked for the Canadian International Exposition.

'Echoes' is a pretentious spectacle. With cast of more than 40, it has a line of 24 Gae Foster chorines, all of whom are lookers and equally adept at dancing and singing. Their five numbers stand out as highlights of the production. Hamid himself appeared as m.c. at the Trenton tryout, introducing the various numbers, and also taking occasion to outline the features prepared for the Trenton Fair, which he owns, opening Sept. 21.

Three men and a girl, billed as the Martells and Mignon, cop honors for individual turns, with a novel dance specialty. Doris Reed, contralto, delivers three solos. The Eight Commanders, radio octet from the Palmer House, Chicago, do a medley of popular songs.

Lighting effects and good band all add up to big-time stuff for fairs.

Rosen.

Rose Marie Cancelled In Philly Because of Kid Labor Law; Father Beefs

Philadelphia, Aug. 12.

Miss Rose Marie (formerly Baby Rose Marie) was cancelled out at the Club Martinique, Wildwood, N. J., last week, when the manager of the spot, Jack Diamond, received word from State authorities that she could not work without a State permit because she was under 21.

The gal had been booked for two weeks and had worked four days when she was told she was through. Her father and manager, Joe Curley, filed a complaint with the American Guild of Variety Artists here, charging that Diamond had failed to tell him that a State permit was needed. He demanded that the Martinique be forced to rebook the chirper after she gets the State okay or pay her for the extra week's engagement. Diamond had paid for the first week in full.

The union took the case under advisement.

New Act in Nitery

LINA D'ESKO
Ballet
4 Mins.
Marden's Riviera, N. J.

This little femme was spotted here at the behest of Cuba's President Batista, who claims Senorita D'Esko as a protege. It's understandable why Ben Marden would make the gesture, but it's not understandable where Battista learned to evaluate talent. The import is not big-time calibre; in fact, she's close to being an amateur.

She does two routines (1) a conga-rhumba in toe shoes (2) a straight ballet on her toes but without her shoes. It's a difficult trick, but not flashy, and the best it will do for her is perhaps cripple her feet within a few years. The idea of her sitting down on the floor and removing her shoes before going into the second routine is a complete stage wait and decidedly unprofessional.

The audience here was politely silent for the most part after she wound up.

Scho.

Night Club Reviews

MARDEN'S RIVIERA

(ENGLEWOOD, N. J.)

Englewood, N. J., Aug. 8.

Hal LeRoy, Gower and Jeanne, Frank and Jean Hubert, Marie Austin, Lina D'esko, Chester Hale Girls (24), Pancho and Fausto Curbello Orchs; $3.50 minimum.

Youth and sight acts appear to be the keynote of this Ben Marden divertissement, the fourth of the present season, and it is the right answer for the magnificient roadhouse perched high on-a-lip of the Hudson River. Only jarring note is Lina D'esko (New Acts), who was spotted at the last-minute as a favor to Cuba's Batista, whose protege she is and who appears to need more schooling in less-important berths. As is, she looks like an amateur ballet dancer.

Outside of the payoff to Prez Batista, Marden has himself an excellent show. Regardless of how much noise the waiters may make with the dishes, the customers aren't going to miss much because the entertainment is more attuned to the eye than the ear. Only exception is Marie Austin, a cute, roly-poly package of hot, throaty singing. She's been caught before and usually clicks, but opening night here she was handicapped by having to follow the opening Miss D'esko, who wrapped the audience in ice. Miss Austin's type of singing is a throwback to older days, when shouting deliveries were the rule rather than the exception as today. She has a robust voice and commands attention, which she'll probably get more of when the show is re-routined.

The holdover (fifth week) Gower and Jeanne team are again the show's standout. These two youngsters are perhaps the first really great American ballroom team of modern times. No Spanish, Italian or French lineage here, but an extremely graceful breeze from within these 48 states. They're kids in age but veterans in ability; they've got everything that it takes and it's only a question of time before Hollywood gets hep and drafts what could be a very valuable piece of property. At this catching they did five routines and left the audience begging for more of their ballet and hotcha interpretations of polite terpsichore.

Hal Le Roy, the kid who once stood Palace audiences on their ears with his rhythmic, loose-limbed legmania, is now grown up, but just as limber and just as clicko. His taps are no confliction with Gower and Jeanne's ballroomology and he also was forced by the audience to dance until he was breathless. Four routines for him, plenty hard work for a dancer of his type with two more shows to go, and he could have done more without being suspected of milking.

Third sight act are the Huberts, who, like Le Roy, are veterans of vaudeville and who do and have been doing for years one of the great drunk pantomime acts. Their comedy knockabout easily scores here with an audience that itself is drinking. However, at the finale, Miss Jean Hubert could heighten the element of surprise by not tipping off she's a femme until after the first bow.

Chester Hale's line of 16 and eight showgirls are in for the same three routines they've been doing since the spot opened in the spring. Also unchanged are the costumes, and only Marden can answer why he changes the acts and not the production accoutrements. The Riviera gets plenty of repeaters and some of them may be thinking that Marden is repeating on them, although he's really known in show biz as a very fast man with a buck. So it's not a question of cheating; maybe Hale's tired or the management figures it an unimportant detail.

Pancho's orch is playing the show and sharing the dance sessions with Fausto Curbello's crew. Both bands have been playing stock here and turn in satisfactory jobs. Business has been terrific ever since the season's start.

Scho.

Casino Gardens, Det.

Detroit, Aug. 1.

George Olsen Orch, Don Royale Orch, Anthony, Allyn and Hodge, Yue Sisters (2), Massey and Miller, Fehnova Ballet (16).

This is Detroit's latest outdoor dancing spot, designed to compete with the older and successful Eastwood and Westwood Gardens. The emphasis here seems to be on quantity, with quality running second. The only name offered is George Olsen's, who, incidentally, is managing the spot.

Whether the idea of mixing vaude with dancing will flourish is yet to be seen. The place has been operating about three weeks to fair crowds, considering the heat and the competition, but from all appearances it has a good-sized weekly nut and the low prices (55c—83 on Saturdays) necessitate a heavy draw.

The Casino setup is rather attractive, with the acts performing on a shell that overlooks about 6,000 feet of floor space. About a quarter of that is space for dancing, the remainder occupied by tables. It's situated in a grove of trees, which helps create a pleasant atmosphere.

Vaude talent doing two 30-minute shows each evening. The biggest job is done by the Olsen crew, which plays for dancing and backs up the acts. It's a standard bunch of four brass, four rhythm and four reed, but it's not on a par with former Olsen units. Don Royale's seven-piece rhumba outfit plays relief. It's a fair combo.

Best of the acts are the Yue Sisters, a couple of Orientals who thrill with their balancing. Their stint is built around a flight of stairs which one climbs as the other balances berself on the first one's head, using single foot and hand-stands.

The other acts are the type that would rate about No. 2 spot on a good variety bill. Massey and Miller do a ballroom tap and Anthony, Allyn and Hodge do an adagio number in which the gal is tossed back and forth by her male partners. The Fehnova Ballet would be a nice looking line if it had more of a semblance of precision. All the performers are costumed nicely, which helps create a better impression than the talent alone could.

Vocal assignments throughout the evening are handled capably by Jeanne Blair, Jerry Mitchell (female), Bob Hollard, Bob Rice and the Bachelors (4).

Alu.

GLEN ISLAND CASINO

(NEW ROCHELLE, N. Y.)

Charlie Spivak Orchestra (16) with Gary Stevens, Three Debs.

Charlie Spivak's outfit has come a long way since it was first reviewed by VARIETY as a new band at this spot early last winter, but it still has a distance to travel before it can lay claim to being an outstandingly good band. As it is now, Spivak's crew is selling records and drawing crowds to Glen Island on the strength of commercial arrangements of good tunes and good dancing tempoes.

Spivak has aimed his outfit for a spot as a seller of commercial music in a modern, 'corn-free' style, building the group around his trumpet with the tag, 'The Man Who Plays the Sweetest Trumpet in the World.' In itself that's okay. But as previously pointed out the arrangements which sustain that tag don't hold up interest through an evening. They're pretty, dressed up in mutes, but few have the ability to shake one loose from a conversation.

That groove is a smart one as a foundation for a band. There are no groups around worth mentioning at the moment that are selling that kind of product. But Spivak can't hope to gain and keep the interest of youngsters without something that can knock 'em off their seats, or draw a crowd around a bandstand. When heard, the only arrangement along those lines that captured attention as a change of pace was a thing called 'Charlie's Horse.' On this particular occasion it had a rounded wallop, played with enthusiasm. More of such things is what the band needs most.

Musically the band has improved, too. One of its most glaring weaknesses once was the drums. Bunny Shawker, from Alvino Rey, has remedied that. He keeps a steady beat and assures easy dance speeds, but occasionally can be noticed getting above the group. From a showmanship viewpoint, Spivak's trumpeting is a problem. Because of the muted, close-to-the-mike method he's forced to use to get his effects, there's little chance for flash. He gets the opportunity only occasionally on open bell work.

Gary Stevens, vocalist, has greatly improved, too. He has, apparently been aided by increased confidence. Three Debs so far haven't many arrangements built around them. What they do try, however, seems okay. But it's nothing compared to the way they dress up the bandstand.

Wood.

MINNESOTA TERRACE

(HOTEL NICOLLET, MPLS.)

Minneapolis, Aug. 8.

Dorothy Lewis, Heasley Twins (2), St. Regis 'Bustles' (4), Tom McGovern Orch (12); minimum, $1.50 weekdays; $2 Saturday.

Direct from making 'Icecapades' for Republic at Hollywood, pretty Dorothy Lewis, Twin City skating star, brings her ice show for the second summer season into this class night spot. It's the same cast as appeared with her last summer, and previous to that at the St. Regis, New York, but the production and

(Continued on page 60)

Variety Bills

WEEK AUGUST 15

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount
C Thornhill Orc
Inkspots
Jack Williams
Jerry Colonna
Lorraine & Rognan
CHICAGO
Chicago (15)
Gene Krupa Orc
Andrews Sis
Virginia Austin
Stump & Stumpy
State Lake (15)
Sally Rand
Brende & Cobina
Wally Brown
Regal
Count Basie Orc
Gordon & Rogers
MIAMI
Olympia (13-16)
Olive White
Paul Regan
Joe Besser
Paul Kirkland

Warner

NEW YORK CITY
Strand (15)
Rochester
Clyde Lucas Orc
Nonchalants
Sunny Rice
Phyllis Colt
(8)
Phil Harris Orc
Ames & Arno
Billingtons
Lime 3
PHILADELPHIA
Stanley (15)
Phil Harris Orc
(8)
Frankie Masters Orc
Dennis Day
Lane & Ward
Arnaut Bros
PITTSBURGH
Stanley (15)
Alvino Rey Orc
King Sis
Whitson Bros
Patsy King
(8)
Shep Fields Orc
Gil Lamb Co
Lathrop & Lee
WASHINGTON
Earle (15)
Roxyettes
(8)
Roxyettes
Helene Faye
Enrico & Novello

Loew

NEW YORK CITY
State (14)
Biltmorettes
Lela Moore
Frances Faye
Mitzi Mayfair
Henny Youngman
Mills Bros
NORFOLK
State (15)
John Boles
Marty May
Rhythm Rockets
Nathane Bros
Harriet Hoctor
WASHINGTON
Capitol (15)
Sam Barton
Eddie Rio Bros
Ella Logan
Ciro Rimac Orc

Independent

NEW YORK CITY
Music Hall (14)
Paul Haakon
Johnny Woods
Duciee Kerekjarto
Merlo Gray
Selma Kaye
Mario Berini
Nicholas Daks
Louise Fornaca
Rockettes
Corps de Ballet
Erno Rapee Symph
Roxy (15)
Archie Robbins
Don Arres
Lane Bros
Toy & Wing
Ben Berri
Stan Ross
12 Esquires
Gae Foster Gls
Paul Ash Orc
AKRON
Palace (15-18)
Sammy Kaye Orc
Billy DeWolfe
3 Smart Gls
ATLANTIC CITY
Steel Pier (14)
Gae Foster Gls
3 Arnolds
Eddie White
Gypsy Rose Lee
Roy Smeck
Frankie Masters Orc
Billy Gilbert
West & McGinty
Christiani Tr
Sharkey
Goutier Co
Richard Dana
Pinky Lee
Ryan Benson
Ben Yost Co
Hamid's Pier (17)
George White Co
Helen Morgan
Harris & Shore
Pat Henning Co
Charles Kemper
Vaughn Monroe Orc
BALTIMORE
Hippodrome (14)
Simone Simon
Lew Parker Co
Condos Bros
James Barton
DeMarco Co
(17-20)
Ross & Bennett
Grant Fam
(Two to fill)
State (14-16)
Kitaros
La Rosa Sis
Fred Lightner Co
Nellie Arnaut Co
CAMDEN
Towers (16-17)
3 Glamorettes
Hoo Shee
Rochelle & Beebe
Harry Rose
6 Lucky Gls
FLUSHING MEADOWS
Stadium (13)
Wells & 4 Faye
Bob Howard
FREEPORT
Freeport (15)
Edna Maye
Horton Spurr
Equili & Marcelle
(Two to fill)
JONES BEACH
Stadium (14-18)
J & L Seller
Briants
Tin, Tan & Toe
PHILADELPHIA
Carman (14)
Starnes & Arnavan
Grace Drysdale
Moke & Poke
4 Polka Dots
WASHINGTON
Howard (14)
Billy Halliday
WILLOW GROVE
Willow Grove Park (17 only)
Starnes & Arnavan
La Rosa Sis
Grace Drysdale
Fred Lightner
Kiteros
YOUNGSTOWN
Palace (19-21)
Sammy Kaye Orc
Billy DeWolfe
3 Smart Gls

Cabaret Bills

NEW YORK CITY

Armando's
Geo Morris Orc
Pedrito Orc
Dorothy Allen
Bill Bertolotti's
Nola Day
Lynn Russell
Marianne Farrar
Jane Churchill
Edith Lambert
Annette
Moya Gifford
Ginger Lane
Don Sylvio Orc
Angelo Orc
Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Cafe Society (Midtown)
Eddie South Orc
Calvin Jackson
Kenneth Spencer
Ammons & Johnson
Cafe Society (Village)
Teddy Wilson Orc
Sammy Price
Art Tatum
Helena Horne
Chateau Moderne
Annette Guerlain
Covert & Reed
Lucile Jerrott
Maurice Shaw Orc
Gabriel
Lou Spielman
Dorothy Tanner
Carmelita
Claremont Inn
Joe Ricardel Orc
Club 18
G Andrews Orc
Jules Stower Orc
Pat Harrington
Jack White
Frankie Hyers
Archie Robbins
Stan Ross
Vince Curran
Club Gaucho
Don Avendano Orc
Currito & Coral
Lala Camacho
Jose Perez
Rosa Rio
Harriet Carr
Renee
Cora & Irene's
Joe Ellis Orc
Ringo & Herrie
Betty Frose
Marcella Clair
Nick Leeds
Diamond Horseshoe
Mae Murray
Nita Naldi
Carlyle Blackwell
Joe E Howard
Ross Wyse, Jr
June Mann
Della Lind
Geo Fontena
Lila Lee
Gilda Gray
Charles King
Mangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Benito Collada
Padilla Sis
Teresita Osta
Anita Seville
Antonio de Cordova
Famous Door
Bebe Russin Orc
Roy Sedley
Billie Holiday
Johnny & George
Dixie Roberts
Havana-Madrid
Frollen Maya Orc
Juanita Senebria O
Ramon & Lucinda
Belen Ortega
Carmen Montoya
Augustin Rival
Alda Rios
Hickory House
Bill Turner Orc
Marcedes
Carol Boyd
Rollin Smith
Ginger Wayne
Hotel Astor
Will Bradley Orc
Hotel Belmont Plaza
Arthur Ravel Orc
Joe Pafumy Orc
Bee Perron
Gwen Gery
Eleanor Eberle
John Hubert
Belmont Balladeers
Hotel Biltmore
Ray Heatherton O
Judy Clark
Clawson Sis
Electra Allison
Pickert & Ross
Hotel Bossert (Brooklyn)
Bobby Parks Orc
Imogen Carpenter
Hotel Edison
Una May Carlisle
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Ray Kinney Orc
Meymo Holt
Napua
Leilani Isea
Nani Todd
Lehua Paulson
Hotel Lincoln
Harry James Orc
Hotel McAlpin
Arturo Arturos Orc
Wendy Bishop
Hotel New Yorker
Johnny Long Orc
Adele Inge
Peter Killam
Jo Ann Dean
Gene Berg
DeLorios Ziegfeld
Le Verne
Maribel Vinson
Guy Owen
Ice Ballet
Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Alfonso Orc
Jack Waldron
Elenore Wood
Hibbert, Byrd Co
Winton & Diane
Bunny Howard
Ginger Dulo
Wilson Lang
Kay Evans
Hotel Pennsylvania
Bobby Byrne Orc
Dorothy Claire
Stuart Wade
Hotel Plaza
Dick Gasparre Orc
Chiquito Orc
Paul Haakon
Maxine Kisor
Hotel Savoy-Plaza
Howard Lally Orc
Peggy Fears
Milton Douglas
Hotel St. Moritz
Ford Harrison Orc
Betty Thompson
Emile Boreo
Ceria & Fernando
Lolo & Ramon
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Hotel Taft
Vincent Lopez Orc
Ann Barrett
Sonny Skyler
Hotel Waldorf-Astoria (Starlight Roof)
Xavier Cugat Orc
Miguelito Valdes
Lina Romay
Frakson
Evelyn Tyner
H Williams, 3
Hurricane
Dave Dennis Orc
Romani Orc
Billy Vine
Iceland Restaurant
Ted Eddy Orc
Danny White
Stanley 3
Jack Lane Co
Lilyan Dell
Amelia Gilmore
Kelly's Stable
Hot Lips Page Orc
Billie Holiday
Billy Daniels
Stuff Smith
King Cole Trio
La Martinique (West End, N. J.)
Eddie Oliver Orc
Herbert Curbello O
Georgie Tapps
Adrienne
Leon & Eddie's
Lou Martin Orc
Jimmy Farrell
Oscar Davis
Rose La Rose
5 Crackerjacks
Adrienne Parker
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Victor Harte
Queen Mary
Chiquita Venezia
Lelia Gaynes
Terry Carroll
Jack Wallace Orc
Babe Slater
Consuelo Flowerton
Jerry Blanchard
Kimi Toye
Rainbow Grill
Russ Smith Orc
Ashburns
Rainbow Room
Ozzie Caswell Orc
Clemente Orc
Dacita
Jose Fernandez
Juanita Deering
Rolf Passer
Laura Dutton
Riviera (Ft. Lee, N. J.)
Pancho Orc
Fausto Curbello O
Hal LeRoy
F & J Hubert
Marie Austin
Ireno Vernon
Lathrop Bros & Lee
Gower & Jeanne
Lina D'Esko
Ches Hale Gls
Ross Fenton Farm (Asbury Pk, N. J.)
M Bergere Orc
Carole & Sherod
Sally Gay
Russian Kretchma
Nicolas Matthey O
Peter Nemiroff Orc
Olga Ivanova
Nastia Poliakova
Marusia Sava
Adia Kuznetzoff
Senia Karavaeff
Michel Michon
Mishi Uzdenoff
Arjsiak Arafelova
Spivy's Roof
Nora Sheridan
Eddie Mayhoffe
Barbara LaMarr
Haywood & Allen
Stork Club
Sonny Kendis Orc
Roy Benson Orc
Angelita Hermes
Versailles
N Brandwynne Orc
Panchito Orc
Marjorie Gainsw'th
Tommy Wonder
Village Barn
Gene Austin Orc
Sherrill Sis
Zeb Carver
Bud Sweeney
Don & Ruth Lane
Pappy Below

LOS ANGELES

Bar of Music
Bill Jordan
George Kent
Ann Harriett
Tony Sharrabba
Dick Winslow Orc
Biltmore Bowl
Margery Daye
Jack Gwyne
Jimmy Castle
Royal Guards
Max & His Gang
Dorothy Brandon
Max & Gang
3 Dec's
Chuck Foster Orc
Casa Manana
Charlie Barnet Orc
Cocoanut Grove
Mary Parker
Billy Daniel
Jimmy Brierly
Mitchell Leisen Rev
Freddie Martin Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hara
Gene Shelton
Barney Grant
Dorothy Ford
6 Debonaires
Beryl Wallace
Reyes' Rhumba Bd
Bill Brady
Manny Strand Orc
Florentine Garden
Corrinne & Tito
NTG
Billy Rayes
Fred Scott
Sugar Geise
David Marshall Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Jerry Lester
Lorraine Elliott
Red Stanley Orc
Grace Hayes Lodge
Mary Healy
Neville Fleeson
Peter Lind Hayes O
Carlyle
Grace Hayes
Jack Boyle
Mary Reilly
Mary Lee
Val Delmar
Mavis Mims
Inecita
House of Murphy
Frankie Gallagher
Jean Maunier
Gordon Bishop
Bob Murphy
'It' Cafe
Stop, Look & Listen
Peter Ray
Joe
Dave Forrester Orc
Macambo Cafe
Edwardo Aguilar O
Phil Ohman's Orc
Miramar
Harry Owens Orc
Palladium
Woody Herman Orc
Paris Inn
Kenny Henryson
Marg'rite & M'rtinez
Henry Monet
White Sis
Carlos & Dorthea
Fred & Jerry
Helen Miller
Chuck Henry Orc
Pirates Den
Henry Grant
Dennise
Gaby La Fitte
Billy Burt
Homer Rhodes
Shadrack Boys
Nick Cochran Orc
Rhumboogie
Harlem in H'wood
Lovey Lane
Lois Galloway
Buck & Bubbles
Cee Pee Johnson O
Scheherazade Cafe
Mara Manet
Yascha Borowski
Russian Gypsy Orc
Seven Seas
Lillie Kipikone
Sybil Thomas
Benny Kaha
Puaneni Mathews
Miki Wiki
Chief Sautini
Melua
Charlie Openui
Bobby Mathews
Eddie Bush Orc
Slapsy Maxies
Ben Blue
Cully Richards
May Williams
Ann Page
Benny Lessy
Patti Moore
Sam Lewis
Joe Polsky
Joe Oakie
Al Bard Orc
Somerset House
Joe Moshay Orc
Trianon
Johnny Davis Orc
Carlos Molinas Orc
Eduard & Diane
Pan-Am Duo
Don Pedro Orc
606 Club
Billy Carr
Alyce Cerf
Cell von Dell
Margie Kelly
Edith Evans
Hugo & Myra
Diane Rowland
Jean Mode
Sparklet Gls
Elayne
Nennette Carmen
Millie Wayne
Sol Lake Orc
Tripoli 3
Villa Moderne
Bob Strong Orc
Villa Venice
Rosita Ortega
Poggi & Igor
Tano
Vonessa & Sandino
Jacqueline Mignac
Ted Adair
Buzzonnie
Rinaldi
Aurette Sis

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

CHICAGO

Ambassador Hotel (Pump Room)
Val Omen Orc
Meggi McNellis
Bismarck Hotel (Walnut Room)
Jimmy Joy Orc
Betty Burns
Maurice & Maryea
Art London
Tune Tassers
Hedley Gls
Art London
(Tavern Room)
Dave Pritchard Orc
Blackhawk
Art Jarrett Orc
Gail Robbins
Lloyd & Willis
Pearl Islanders
Blackstone Hotel (Balinese Rm.)
Eddie White Orc
Brevoort Hotel (Crystal Room)
3 Niblics
Peggy Lester
Lois LaChonce
Bob Billings
Broadmont
Wally Rand
Pat Patterson
Betty Coeda
Anita Paga
June Darling
Sally Barr
Herb Rudolphs Orc
Brown Derby
Harriet Norris
Jo Ann Dere
Charlotte van Day
Mary Earl
Chiquita
Evalyn Lee
Virginia James
Joe Franks
Edith Mitchell
Savage Trio
Marsha DeLand
Jim Polk
Ethel Brown
Mickey Dunn
Advocates
Sammy Frisco Orc
Capitol Lounge
Modulators Orc
Maurice Rocco
Louis Jordan Orc
Chez Paree
Milton Berle
Jensleys
Carole Rhodes
Raquel & Tarribe
Bill Gary
Ben Yost Singers
Boyd Raeburn Orc
Bobby Ramos Orc
Evans Gls
Club Alabam
Larry Vincent
Pancho & L Roche
Irene Burke
Natacha
Ramona Hughes
Bernie Adler
Paulette LaPierre
Dotty Dale
Marion Moors
Allan Coe
Colosimos
Frank Quetrell Orc
Gale 6
Reneo Villon
Rose Perfect
The Hartzells
Don Baldwin
Frank Prince
Harry Pooley Orc
Bobby Danders
Congress Hotel (Glass Hat Rm)
Jerry Shelton
Del Shore
Eddie Danders Orc
Drake Hotel (Camillia House)
Bob Grant Orc
Peggy Fears
Edgewater Beach Hotel (Beach Walk)
Horace Heidt Orc
Donna & Juane
Ronnie Kemper
Bernie Mattinson
Minnie Cabanne
Burton Pierce
Nighthawks
Dorben Gls
Herb Foote
885 Club
Johnny Howard
The Conrads
Ann Suter
Fifi DeValeri
Julio Garcia Orc
5100 Club
Danny Thomas
Roberts & Reynolds
Mary Beth Sires
The Bertons
Bob O Lin Gls
Mark Fisher Orc
Garrick Stagebar
Stuff Smith
Clarence Profit 3
Graemere Hotel (Glass House Rm)
Crusaders
Dorothy Timmins
Betty Grey
Hi Hat
Guy Cherney
DeMarlos
Jim Penman
Andree Andrea
J Manzanares Orc
Younger Gls
Eddie Fens Orc
Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Vierra Hawaiians
Helen Sumner
L'Aiglon
Spiros Stamos Orc
Gwendolyn Veausell
Edna Sellers
Isobel de Marco
Morrison Hotel (Boston Oyster House)
Manfred Gotthelf
New Yorker
Moray Amsterdam
J & J Walton
Mary Ann Russell
Doris DuPont
Mary Camp
Kratlow Gls
Arne Barnett Orc
Al Milton Orc
Old Heidelberg
Hans Muenzer 4
Doris Wittich
Cosmo Pusa-Teri
Heidelberg 4
Rathskellar
Louis & Orc
Palmer House (Empire Room)
Skinnay Ennis Orc
Rosario & Antonio
Carlos Ramirez
3 Pitchmen
Johnny Mack
Inez Gonan
Carmine Calhoun
Pedro DeLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Joros Sis
(Panther Room)
Benny Goodman O
Carl Marx
Coleman Clark
Rhumba Casino
Joan Merrill
Georgie Tapps
Gloria Gilbert
Galli Galli
Filipe de Flores
Martinez & Devlin

ATLANTIC CITY

Ambassador Hotel (Surf Room)
Johnny Pick Orc
Babette's Club
Don & R Marshall
Owen & Parker
Beatrice Howell
Milton Huber Orc
Fernandez Orc
Guy Martin Rev
Bath & Turf Club
Yvonne Bouvier
Donna Wilson
Jerry Cooper
Pupy
Gerardo
Jack Whitehead O
Benson's Cafe
Princess Whitewing
Bobby Wallace
Rita Cunningham
Roe Coletta Orc
Breakers Hotel (Ship Deck)
Beale Street Boys
University 3
Pearl Williams
Brigantine Hotel (Treasure Is Room)
Pedro Albeni Orc
Claridge Hotel (Mayfair Room)
Marty Magee Orc
Chelsea Hotel (Terrace Room)
Johnny Hamp Orc
Billy Ven 3
Cliquot Club
Ann Howard
Eddie Lang
Cosmo & Anita
Ramona
Mildred Gilson
Eddie Brown
Bucky Lopez
Tony Gillard Orc
Chez Paree
Bothwell Brown
Helen Jerrico
H Montgomery
Club Harlem
Jackie Mabley
Cook & Brown
Frances Brock
Myra Johnson
Garland Wilson
Larry Steele
Anise & Aland
Beachcombers
Coleridge Davis O
Dude Ranch
Dude Ranch Orc
Endicott Orc
El Morocco
Jimmy Jackson Orc
Millie Meyers
Althea Heyes
Elephant Cafe
Joe Armstrong
Joe Doyle
Rita Roberta
Peggy Shields
500 Club
Florie Vestoff
Dorothy Blaine
Dick Finney
Henry Jerome Orc
Jockey Derby Club
Lenny Ross
Bobby Johnson
Kiki Hall
Peppi Carman
Lee Norre
Bobby Dell
Nomad Club
Sally Keith
Edith Delaney
Jackie Whalen
Dixie Sullivan
Helen Colby
Zola Grey
President Hotel (Round World Rm)
Josephine Delmor
Franco & Beryl
Bud Sweeney
Marion Powers
Cheena de Simone
Phyllis Baker
Anselmo Secasas O
Juanita's Bd
Paddock Int'l
Dagmar
Ramon Telavera
Vicki Cooper
Maria Kibbey
Jackie Richards
Paradise Club
Bardu Ali Orc
Wilma Middleton
Honi Coles
Candy & Pepper
Catherine Atkinson
Ethyl Love
Beverly White
Tundeleya & Lopez
Little Bits Turner
Ethel South
Penn-Atlantic Hotel (Palm Room)
Sue Mitchell Orc
Renault's Music Bar
3 Peppers
4 Men of Rhythm
Sid Rose
Harry Key
Dorothy Johnson
Al Francis 3
Ritz-Carlton Hotel (Merry Go Round Room)
Carmen Cavollaro O
Traymore Hotel (Stratosphere Rm)
Bill Madden's Orc
Pierce & Roland
Pooshee-Pooshee
LaHola
T, K, 9 Club
Alan Gale
Grace O'Hara
Eddy Blum
Judy Cummings
Ralph Brown
Eddie Thomas
Bobby Lee Orc
Village Garden (Black Horse Pike)
Don Gibson
Lenny Burke
Ginger Aitken
Don Ireland
Vic Ceroccio
Hap Brender

PHILADELPHIA

Club Ball
Ramoni Rhumba Bd
Alan Fielding Orc
Ball-lovelies
J & A DiGianto
Virginia Ramos
Helene Standish
Jane Johnston
Howard Brooks
Ben Franklin
Ralph Eastwood
Leo Zollo Orc
Ellen Mitchell
Beverly Wilson
Birmingham Inn (Pemberton, N. J.)
Birmingham Orc
Jean & R Carney
Jerry Gordon
Cadillac Tavern
Harry Dobbs Orc
Cadillac Caperettes
Sally Osborne
Carroll's
Charlie Gainest Orc
Carrie Finnell
Elena Martinez
Maxine York
Al Farr
Harry Rose
Jean Lee
Carrollettes
Jack Shaw
Myrna Dean
Cederw'd Log Cabin (Malaga, N. J.)
Mayonn Blondell
Ray O'Day
Cynthia Evans
Barbara Dole
Dolly Bruce
Carol Kent
Lucille Evans
Frances Williams
College Inn
Mory Love
Sid Raymond
Garner Gls
Southernaires
Embassy
Susan Lang
Allida & Chico
Johnny Parrish
Chiquita
Carlos Reyes Orc
Evergreen Casino
Vivian Vance
Pete Rubino
Pat Shevlin Orc
(H Walton Roof)
Glamour Gls
Helen Heath
Earle & J Leach
Madylin White
Vera Neva
Adrienne
Lon Morrisoe
Nell Fontaine
Nitza & Revell
Jam Session
Gen Verrechia
Mickey House
Billy Kretchmar
Hopkins' Rathskeller
Jimmy Venuti Orc
Frank Leater
Ray & Dale
Lloyd Mann
Jimmy Evans
Agnes Barry
Lido Venice
Darlene
Ch Dougherty Gls
Danny Verese Orc
Little Rathskeller
Muriel Kritlow Dan
De Lloyd McKay
Jackie Hill
Al Schenk
Bradfords
Victor Hugo's Orc
Manoa Inn
Gene Tobin
Dot Gercey
Edythe Sallade
Frank Cuneo Orc
Nancy Newell
Minstrel Tavern
Joe Hamilton
Estelle Aldine
Ed McGoldrick, Jr.
Margie Rose March
Sissy Ginnie Loftus
Pedro
Ed McGoldrick, Sr
Helen Marriott
Nell Dieghan's
Walter Schaeffer
Leonard Cooke
Everett & Stephens
Arno & Arnotte
Noel Hytown
Anna Dee
Roy Hottinger Orc
Old Falls Tavern
Kippee Velez
Billy Hayes' Orc
Frankie Richardson
Lorraine Chevalier
Al Kilbride
Louise Wright
Peacock Gardens (King-of-Prussia, Pa.)
Don Lee
Gil Fitch Orc
Margie George
Artie Singer
Rainbow Terrace (Strafford, Pa.)
Cecil Golly Orc
Margie Kelly
Gene Hyman
Jimmy Engler
Hal Fifer
Red Hill Inn (Pennsauken, N. J.)
Julia Cummings
Iris Wayne
Renaldo
Warren Phillips
Murray Ann
Roman Grille
Vicki Varden
Burns & Dunn
Danny Richards
Gloria Dale
Lenny Pegton Orc
Rendezvous (Hotel Senator)
Tiny Koye
3 Flashes
Sam's Cafe
Frank Ponti
3 Little Ritz Boys
Neff Bros & Fischer
Lynn Arnold
Johnny Patchen
Variety (3)
Mike Roy Orc
Showboat
Sheldon (3)
Edith Brown
Sandy McPherson
Gerard & Laurence
Hale Hamilton
Harry Taylor Orc
Silver Fleet Inn
Elaine Ellis
Lola Clere
Chic Lauler
Max Levin
Joe Lenny
Margie Hight
Phil Mills Orc
Joe Scotty
Silver Lake Inn
Dona & Darrah
Goo Reed
Don Omar
Alice Lucey
Frank Hessel Orc
Spatola's
4 Hyde Parkers
Stamp's
Faye Troller
Margie Drummond
Dancing Debs
Marion Tulley
Lanny Valo
Gwen Stader
Terry Lynne
Hal Pfaff Orc
Jack Griffin
60th St. Rathskeller
Hewson Sis
Bella Belmont
Sunny Rey
Barbara Lee
Ray Herkins
Victor Nelson Orc
20th Century
Stylists
Rose Venuti
Kenny Shaffer Trio
Marjorie Hyams
Arthur Strohman
Weber's Hof Brau Camden
Jules Fiecco's Orc
Pen Bannerman
Ridders
Syd Golden
Pumphandle Trio
Al Goldecker
Nile & Joanne
Harry Roch
Jack Smith
Roy Pichard
Signor Carmino
Rathsk'r Eldoradians
Dave Pierson
Wilson's
Joe Hough
Takayamo
Honey Breen
Frankie Page
Fred Werner
Faye Merrill
Oso Banquet Orc
Yacht Club
Betty Gaynor
Helen Wilson
Catherine King
Arnold Croce Orc

CLEVELAND

Alpine Village
Novell Bros
Fredericos
Bob Copfer
Carl Mueller
Otto Thurn Orc
El Dumpo
Bob Manners Orc
Sammy Lipman
Antoinettes
Eldorado Club
Aggie Auld
J Mackenzie Orc
Hotel Allerton
Joe Baldi Orc
Hotel Carter
Thixton Sprenger
Ambassadors Orc
Hotel Cleveland
Leighton Noble Orc
Hotel Fenway Hall
Johnny Cowgill
Grant Wilson
Hotel Hollenden
Glover & LaMae
Parker & Porthole
Frances Mercer
Sorelli
Sammy Watkins O
Hotel Statler
Jules Duke Orc
La Conga Club
Freddie Carlone Orc
Lindsay's Skybar
Jaun Florer
Pearl de Lucca
Monaco's Cafe
Jack Pollinck Orc
Regal Club
Ducky Malvin Orc
3700 Club
Art West
Ruth Farrants
Pat Jordan
Don Welsh Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Loren Parsons
Sanford Mandel
Barry Wilkinson
(Motor Bar)
Vic Abbe
Bowery
Fifi D'Orsay
Collette
Spruce & Rogers
Branch & Elliot
Paddy Cliff
Don Arden Dano
Chas Carlisle
Benny Resh Orc
Casanova
Beth Farrell
Galloe
Roberti
Hoffman Sis
Casino Gardens
Geo Olsen Orc
Keaton & Arnfield
Pritchard & Lord
Ken & Roy Paige
Jean Blair
Club Congo
Maxine Sullivan
Betty St Claire
Gladys Madden
Alice Lyons
3 Buds
Snowball & Johnny
Joyner & Joyce
6 Readettes
King Perry Orc
Corktown Tavern
Dolly Stirling
Beth Farrell
Ellen Kaya
Joe E Kerns
Colo & Corte
6 Vesters
Les Arquette Orc
Hood's
3 Old Timers
Manuel Lopes
London Chop House
Tonie Valenti
Barney Green
Frank Whitman O
Club Mar-Jo
Paul Regan
June Carson
Dancing Dietrichs
Merritt Lamb Orc
Morocco
'Gay Nineties' Rev
Buddy Durey
Joe Foder Orc
Madelon Baker
Nebiolo's
Beth Farrell
O'Donnel & Loyce
Estrallita
Leonard Seel Orc
Northwood Inn
Anita Jacobi
Woods & Bray
Harry Schilling
Roshee & Lee
Ray Carlin Orc
Olde Wayne Club
Dinorah Orc
Bernice Bishop
Hoffman Bros
Palm Beach
Bob Tolley
Ron & M Norman
Pons & Claudette
Kay LeSalle
Don Pablo Orc
Buck's Redford Inn
Mac McGraw Orc
Royale
Raul & Eva Reyes
Paul Rosini
Cappy Barra Co
Ruth Craven
Royale Starlets
Dick Worthington
Pamela Britton
Don McGrane Orc
Statler Hotel
Sande Williams Orc
San Diego
Al Alexander Orc
Udell & Daye
Burns Bros
Dolly Dawn
Marya & Martyn
The Tropics
Betty Blair
Jean Fleld
Linda Bruce
The Friars (3)
Vincent Bragale Orc
Verne
Billy Meagher
Bobbie Robbins
Raul & Annette
Alto Fryer Orc
Whittier Hotel (Gold Cup Room)
Herman Fine
Wonder Bar
Pat Nash
Consuella
Hy Baron Orc
Castrillos Orc
509 Club
Dale Rhodes
Di Giovanni
Margo Good
Good & Goody
Verne Wilcox
John & Jessie Horn
Olga Rey
Horace Houck Orc

BOSTON

Beachcomber
Harry Morrissey
Harry Dey Dano
Monica Lewis
Jean Mone
Val Voltaine
Buster Keim Rev
Blinstrub's
Karl Rhodo Orc
Boyd Heathen
George Ross
Ken Brown
Ada Mann
Casa Manana
Hal Miller Orc
Auiger Bros
Louise Sherwood
Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
George Libby Rev
Dr Marcus
Claire & Senna Sis
Diamond & Arthur
Doris Abbott
Club Vanity Fair
Kat Nira Orc
Stella Kay
Mary Sande
Rita Storey
Cocoanut Grove
Mickey Alpert Orc
Don Rico Orc
Wolly Wanger Rev
Billy Paine
Marianne Francis
Amapola Lopez
Pierce & Harris
Leo Lamont
Ellsworth & Feirc'd
Hassan, 2d
(Melody Lounge)
Marjorie Garretson

(Continued on page 63)

End of B'way Dip Not in Sight; 'Joey' 9G, 'Corn' 7G, at New Lows

Some Broadway shows are further off, but 'It Happens on Ice' is still topping the list. Saturday night, with upper floors sold out, only 22 lower floor tickets were unsold. Radio City location and admission scale are factors. Tourist agencies and even railroads sell tickets.

Estimates for Last Week

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

'Arsenic and Old Lace,' Fulton (31st week) (CD-938; $3.30). Gross has not been under the $16,000 level since opening and the virtual capacity pace was maintained last week, despite summer's low point.

'Claudia,' Booth (26th week) (C-712; $3.30). Manager Eddie Cooke has collected neckties and so forth on wagers the show would run 25 weeks; looks like engagement will extend to Thanksgiving; around $9,000; very good here.

'Hellzapoppin,' Winter Garden (151st week) (R-1,671; $3.30). Visitors still going for laugh revue, but not as strongly as before; surprising midweek matinee on clear day; around $15,000.

'It Happens on Ice,' Center (second repeat engagement) (4th week) (R-3,027; $1.65). Has been best grosser for the past several weeks, with last week's takings little changed; rated well over $21,000.

'Life With Father,' Empire (91st week) (C-1,006; $3.30). Has been offish of late, but making real coin even at lower level; better than $11,000; aimed into next winter.

'My Sister Eileen,' Biltmore (33d week) (CD-991; $3.30). One of last season's successes slated to holdover into new season; off somewhat at $8,000 last week, with Chicago topping again, unopposed.

'Pal Joey,' Barrymore. Final and 34th week. Has been dropping sharply and last week estimated around $9,000; may relight briefly with scale lowered from $4.40 top before going to road.

'Panama Hattie,' 46th St. (41st week) (M-1,347; $4.40). No plans for this musical going out and expectations are for continuance into fall; rated around $19,000.

'Separate Rooms,' Plymouth (72d week) (C-1,107; $3.30). Making good the claim of spanning a second summer; figured a promising road show, going out early next month; $3,500 approximated.

'The Corn Is Green,' National (37th week) (D-1,162; $3.30). Dropped around $7,000, which was new low for hit import; ticket sale through September and may stay longer; matinee draw features the takings.

'Watch on the Rhine,' Beck (19th week) (D-1,214; $3.30). Quoted close to $16,000, which is unusual for drama of the kind; road show mentioned, with original remaining on Broadway.

SELZNICK'S 'CHRISTIE' FINE $11,500 IN FRISCO

San Francisco, Aug. 12.

David O. Selznick's revival of 'Anna Christie,' with Ingrid Bergman, is doing well at the Curran, first week grossing estimated $11,500. There's talk now of holding it three instead of two weeks, delaying the world preem of 'Lottie Dundass,' skedded Aug. 19.

'Dundass' may break in first at Santa Barbara, as did 'Christie.'

Mgt., LOU CLAYTON

NORMAN
HARRIS
and
SYLVIA
SHORE
HELD OVER 3RD WEEK
GOLDEN GATE, SAN FRANCISCO,
Management: WM. KENT
1776 Broadway New York

'Dinner' 8G in A. C.

Atlantic City, Aug. 12.

'The Man Who Came to Dinner,' with Taylor Holmes, grossed approximately $8,000 for week ending Sunday (10) at Garden Pier theatre here. This tops b.o. receipts so far this season.

'Ladies in Retirement,' with Florence Reed and Estelle Winwood, opened yesterday (Monday). Four matinees are skedded for 'Native Son,' with Canada Lee, which opens Aug. 18.

Memphis Operettas Wind Up Five-Week Season With 3G Net

Memphis, Aug. 12.

Memphis seems to have found the solution for the problem of summer musical shows for the masses. Past week brought the Memphis Open Air Theatre's fourth season to a close, with a profit of approximately $3,000 for the five-week operation on a budget of $31,000.

Shows were 'Robin Hood,' 'Fortune Teller,' 'Mlle. Modiste,' 'Rio Rita' and 'Pink Lady.' Each ran nightly for a week in the al fresco shell in Overton Park, which seats 3,800.

Organization employs Broadway directorial staff, of three, with casts primarily amateurs and semi-pros culled from the cream of Dixie crop and reinforced by a few veterans. Operation is on city-wide civic basis, with much of help volunteer.

Leads were taken by Frances Greer, Robert Gay, Donald Coker, Finley Walker and Frances Watkins, all of the Philadelphia Opera Company; Helen Marshall, formerly of the St. Louis Municipal Opera; Lester Allen, veteran comic Leighton Ballew, Rose Kriger and Don Sparkman of Memphis, and Victor Morley, New York director and character lead.

Success of this season has caused decision to extend next year's operation to six weeks. Entire production staff will be returned.

'HELLZ' BIG $24,000 IN L. A.; 'JUMP' $6,500

Los Angeles, Aug. 12.

Road show production of 'Hellzapoppin,' with Billy House and Eddie Garr in the Olsen and Johnson roles, rated a none to friendly press, but should keep the Biltmore well populated during the rowdy play's two and a half weeks' stand. First full stanza will account for a hefty $24,000, with the likelihood that a Sunday matinee will be added to take care of the trade. 'Tobacco Road's' booking eliminates any chance of extended playing time for 'Hellz,' with Ethel Waters' return in 'Mamba's Daughters' following.

'Jump for Joy' at the Mayan is showing the effects of a fifth week and service passes and other come-ons are making their appearance to bolster window trade and New York curiosity. Take for the week won't get past $6,500, and there's not much profit for the dozen or so partners at that figure. Understood John Garfield went for $10,000 of the original 20G promoted to launch the venture.

'Eileen,' $10,500, Has Chicago All to Itself

Chicago, Aug. 12.

Just one show left in Chicago, 'My Sister Eileen,' now in its sixth month in the loop and indicating that it will stay through the rest of the summer season. Jumped to more than $10,500 last week.

In the distance lies 'Claudia,' which is slated for the Selwyn on-son's shows, with 'Theatre' due into the Harris soon afterwards. In October the Erlanger is scheduled to relight with 'Louisiana Purchase.' The Blackstone is due to try some stock set through house-owner Israel Slavin with Henry Duffy, and at least one of the shows will have Billie Burke, possibly in 'The Vinegar Tree.' Grand, now operated by the Hamlin Estate through John Schreiber, has not yet set anything.

No-Strip Corio

Anne Corio, who starred in 'The Barker' at Cedarhurst, L. I., Tuesday (12), and who has also appeared in 'White Cargo' in summer theatres, has gone legit strictly. Cedarhurst management wanted her to put on a strip act at the finale, but she refused.

Emmett Callahan, her manager-husband, backed up Miss Corio, stating she was through with burlesque and that takes in the tease stuff.

FEW N. Y. BETS IN STRAWHATS

There have been approximately 50 new shows tried out in the summer stocks up to this week—the halfway mark—with the ratio of Broadway possibilities indicated to be little different from previous summers. Only four are definitely slated to be presented on Broadway, two coming early in September—'Village Green,' Miller, and 'Two Story House,' probably at the Morosco. Later 'New Orleans,' an operetta presented in St. Louis, and 'Western Union, Please,' starring Charles Butterworth, are due.

It has been contended almost since the summer showshop idea surged upward that not enough time was taken in preparing new plays for tryout. There has been a tendency to take more care in such production, as indicated by the number of postponements this summer but either the plays need even more preparation or the quality of the scripts is too ragged. There are, however, several additional shows mentioned as Broadway possibilities. One strawhat revival slated for Broadway is 'Miss Nelly of N'Orleans' with Grace George, who came in with a revival from the sticks last fall ('Kind Lady'). Other revival possibilities are 'Yellow Jacket' (Alexander Woollcott) and 'Dear Brutus' (Henry Hull).

Hollywood scouts are on the job as usual. No report on talent has been made as yet, but several try-

(Continued on page 60)

FUND'S RECORD $825 FROM 'DINNER' DATE

Record collection for actor charities was registered last week at New Hope, Pa., during the engagement of 'The Man Who Came to Dinner,' with George S. Kaufman, Moss Hart and Harpo Marx. Passing the hat among capacity audiences grossed $825.17. Since the summer theatre collection for the Actors Fund started four years ago, that sum was never approached in any one strawhat.

This week had been designated as the collection period, but summer theatre managers have the leeway of making the appeal ahead of schedule, or next week if they believe more could be gathered. That arrangement worked to the advantage of the Fund, as proven last week at New Hope.

This season the summer theatre collections will be shared by the American Theatre Wing of the British War Relief and the Actors Fund equally, with the Stage Relief Fund also getting a share. Around 70,000 heralds asking for support were distributed among rural theatre communities.

Ratoff's Coast Play

Hollywood, Aug. 12.

Gregory Ratoff and Bradbury Foote, Metro scribe, are working on a stage play, 'Groshl,' to be co-produced in October at the Biltmore theatre in Los Angeles with an all-Hollywood cast.

Show will be directed by Ratoff, with the idea of moving to Broadway if it clicks.

'Show Off' 6G in S. F.

San Francisco, Aug. 12.

Fifth week of Joe E. Brown's 'Show Off' at Henry Duffy's Alcazar got estimated $5,800, very good.

'Quiet Please,' with Dale Winter (Mrs. Duffy), Minna Gombell and Fred Niblo, moved in Thursday (7) with the biggest opening since Edward Evertt Horton in 'Springtime For Henry.'

Inside Stuff—Legit

Tallulah Bankhead has become a teetotaler, quite a change of pace for one who was a familiar figure in the smart night clubs. Star told intimates that she would not touch a drop of liquor until the war is over and is said to have meticulously held to that determination. She held to her changed schedule throughout the long tour of 'The Little Foxes' last season.

Miss Bankhead drew press attention recently when offering a lion cub to the Bronx zoo. She has been appearing in 'Her Cardboard Lover' in summer stocks.

'The Wookey,' which Edgar Selwyn is producing for Metro, had two weeks pencilled in at Washington, unusual for a tryout booking, but Brock Pemberton secured one week of the time for his initial show, 'Two Story House.' Selwyn explained that he wanted the extra week to work on the Frederick Hazlitt Brennan drama, but Pemberton's booking is definite. It developed that the latter intended producing 'Wookey' (first called 'We Fought at Arques'), but was indisposed at the time Metro tied up the play.

There was much ado about choosing a young actress for the name part in the Chicago company of 'Claudia,' Phyllis Thraxter being the final selection. She was named after going on in Dorothy McGuire's place last Wednesday (6) matinee, first being carefully directed by Rose Franken.

Miss Thraxter's mother is a Maine newspaper columnist. She was with 'There Shall Be No Night' last season, as understudy, and also played a small part.

'Father' Fine $11,000 In 10th Detroit Week

Detroit, Aug. 12.

'Life With Father' has about run its course at the Cass here, Aug. 23 having been set as closing date. By that time the play will have concluded a run of 12 straight weeks.

In the 10th week just concluded, the show drew better than $11,000, very satisfactory figure.

'DESERT SONG' CRACKS ST. L. DEBUT MARK, 5G

St. Louis, Aug. 12.

Sigmund Romberg's 'Desert Song,' which attracted more than 250,000 payees in four previous engagements at the Municipal Theatre Assn.'s Alfresco playhouse in Forest Park, returned for another one-week stand last night (Monday). Despite 24 days of torrid temperature, the operetta drew an overflow mob of 10,500 for an all-time high opening night record. Gross was estimated at $5,000.

Arthur Kent, New York Met baritone, making first local bow of the current season, and Ruby Mercer, songbird click in 'The Three Musketeers' earlier in the season, scored in the warbling stints. Runnersup for warbling honors were Bob Lawrence, Eric Mattson and Ruth Urban. Another newcomer this season, Mimi Kellerman, niece of Annette Kellerman, also was a click in the role of Azuri and her terping solo. Violet Carlson and William Lynn socked over the comedy roles.

Standouts in the supporting cast are Joseph Macaulay, William Mercer, Mayron Dale and Frederic Persson. Watson Barratt contributed a flock of his eye-filling scenes.

Noel Coward's 'Bitter Sweet' wound up seven-night engagement Sunday (10) with an estimated $37,-00 laid on the line by 62,600 payees, satisfactory.

Current Road Shows

(Aug. 13-24)

'Anna Christie' (Ingrid Bergman, J. Edward Bromberg)—Curran, San Francisco (13-23).

'Barker' (Ann Corio)—Central, Cedarhurst, L. I. (13-17); Brighton, Brighton Beach, N. Y. (19-24).

'Charley's Aunt' (Phil Baker)—Brighton, Brighton Beach, N. Y. (13-17); Central, Cedarhurst, L. I. (19-24).

'Hellzapoppin'—Biltmore, Los Angeles (13-23).

'Johnny Belinda'—Maplewood, N.J. (13-16).

'Jump for Joy' (Duke Ellington)—Mayan, Los Angeles (13-23).

'Ladies In Retirement'—Garden Pier, Atlantic City (13-16).

'Life with Father' (Dorothy Gish)—Cass, Detroit (13-23).

'Man Who Came to Dinner'—Windsor, Bronx, N.Y. (13-17); Flatbush, Brooklyn (19-24).

'My Sister Eileen'—Harris, Chicago (13-23).

'Native Son'—Flatbush, Brooklyn (13-17).

'Quiet Please'—Alcazar, San Francisco (13-23).

'Tobacco Road' (John Barton)—Russ aud., San Diego (18-23).

Busboy's New Play

Cambridge, Mass., Aug. 12.

Ruth Chatterton will be starred in tryout of 'Sorrow of Angels,' by George Batson, at the Cambridge summer theatre here week of Aug. 25.

Batson was a Horn & Hardart bus boy who has penned one other play for Miss Chatterton.

Woollcott, Harpo Marx, Fay Wray Draw Big Biz To Strawhat in 'Jacket'

Marblehead, Mass., Aug. 12.

With Alexander Woollcott as the chorus and Harpo Marx ad-libbing around the stage in the dumb role of the property man, the revival of Benrimo's 'The Yellow Jacket' provided plenty of fun for the audience at the North Shore theatre here last night (Monday). Opening drew a packed house and the advance sale, with an extra matinee, indicates an all-time record for the spot.

Understood the management, with Woollcott's prompting is figuring on a Broadway presentation of the show this fall, which would be its first showing there since the Coburns offered it in 1928. Although the play with its present cast is a summer goldmine, it's a dubious prospect for Broadway.

Woollcott tackles his chorus part with zest and relish and, after overcoming early nervousness, helps project the spirit of the novelty piece across the footlights. Harpo Marx is somewhat hampered by the limitations of the property man part, but he touches off solid laughs with his handling of the numerous comic props at his disposal.

Rex O'Malley scores with a swishy portrayal of Daffodil, while Fay Wray also appears favorably doubling as Chee Moo, the governor's wife, and Plum Blossom, the second-act heroine. Virginia Campbell is enormously impressive in the dual role of Tso and Chow Wan. Arthur Pierson's direction is excellent. Showy first-night audience included Alfred Lunt, Lynn Fontanne, Nancy Carroll and author Benrimo.

Premieres

(Aug. 11-23)

'Beggar's Opera,' new version by Lehman Engel of John Gay's classic, at Bucks County playhouse, New Hope, Pa. (11-16).

'Walk Into My Parlor,' by Alexander Greendale, being tried out by Luther Greene, at Sayville (L.I.) playhouse (12-16); at County theatre, Suffern, N.Y. (18-23).

'As It Comes,' by Edgar Eagers, at Lakemont theatre, Toledo (12-16).

'Concert Tour,' by Frank Thomas, Sr., and Henry K. Mauritz, from an idea by Murray Boltinoff, at Woodstock (N.Y.) playhouse (14-17).

'Jorislund,' by Arnold Sundgaard, at Barter theatre, Abingdon, Va. (14-16).

'Behold We Live,' by John Van Druten, with Gertrude Lawrence and Philip Merivale, at Cape playhouse, Dennis, Mass. (18-23).

'Sixth Avenue,' by Maurie C. Buyan, at Hampton Summer theatre, Bridgehampton, L. I. (12-16).

'Lottie Dundass,' by Enid Bagnold, with Geraldine Fitzgerald, Lobero theatre, Santa Barbara, Cal. (14-23).

'U. S. 90,' by Ward Morehouse, with Gloria Stuart and Warren Hull, at Paper Mill playhouse, Millburn, N. J. (18-23).

'Hollywood Story,' by undisclosed author, with Margot Grahame, at Westchester playhouse, Mt. Kisco, N. Y. (18-23).

'About Face,' by Edward Padula, at Hilltop theatre, Ellicott City, Md. (19-23).

'Timbalu,' by Elizabeth Miele, at Theatre-in-the-Dale, Milford, Conn. (20-23).

'White Pony,' by Marion Lloyd, at Woodstock, N. Y., playhouse (21-24).

FANCY STRAWHAT COIN

Strictly Small Change

George S. Kaufman, Moss Hart and Harpo Marx worked on percentage in 'The Man Who Came to Dinner' at New Hope, Pa., and although the show played capacity the house is small and their end of the take was small change to them. Gross topped $6,000, a record, in 10 performances (four matinees). Trio capered for $75 guarantee plus a hunk of the profits but the management said it could not decide what the net was for two weeks. When Hart appeared in the play at Dennis he went into the red for $600, because he had to rejoin Equity, which cost $100 initiation, and had expenses such as house he rented, butler and so forth. Hart says he is through being an actor because it costs too much. So many friends came down from New York to see 'em act, that his summer joint resembled a tourist camp. Kaufman had a withdrawal card and was merely required to pay Equity the current dues. Marx was in good standing as a member, also belonging to the Screen Actors Guild. Generally agreed that Hart was much the better actor than Kaufman, while Harpo's part was a pushover for him.

Though 'Dinner was mentioned frequently from the strawhats in the last two weeks, it has not played in the summer spots more than a dozen times to date because not being released until July 15, it not being certain up to then whether the play would run through the summer at the Music Box. Rights varied up to $1,000 per week, according to house capacity and size of community. Kaufman and Hart's 'George Washington Slept Here,' a fair draw on Broadway, will probably top the summer stock rights list. It has been contracted for in 35 spots, $500 being the average price for rights.

Legit Mgrs. Said to Be Anxious For Long-Term Deal With Equity

Confab between Equity officers and managers was held Monday (11) at the League of New York theatres for the purpose of extending the 'basic' agreement. Principal object of the pact, from a managerial standpoint, is to stall the actors from changing rules and imposing restrictions which the producers declare have from time to time made producing increasingly difficult.

It has become increasingly clear that the agreement has not stopped Equity making changes of policy every year. It appears the solution from the showmen's side is to enter into an agreement with Equity that will run a term of years, instead of a season or solo year.

That may have been the point raised by the managers Monday during a session that was somewhat extended. The huddlers did not come to an agreement, it merely being stated that further consideration was necessary, but also claimed that no serious differences developed, and that the meeting was amicable. Before the next session Equity's council will consider revisions of the agreement presented by managers through the League, which may seek a five-year deal.

When 10 councilors, including two vice-presidents, resigned as an aftermath of the election, they declared that an element in Equity was aiming for radical rules which they believed would further restrict production, the volume of which has steadily declined in recent seasons. They added that they believed they could better fight to safeguard the welfare of the actor by not being on the council. That reasoning is not clear to many members, but the fact that there is a sharp difference of opinion among influential Equityites is definite.

Several Changes

During the time the annual agreement has been in effect, plus the ticket code, Equity raised the minimum pay, boosted the initiation fee and more recently struck out the exclusive service stipulation, the latter provision becoming effective starting on Labor Day. It is true that Equity consulted the managers before raising the minimum pay from $40 to $50, but had the showmen seriously objected the tilt would probably have gone in anyhow. Conceded by the League, however, that Equity has been more open to suggestions and willing to consider proposals for the welfare of the theatre than any of the other unions.

Discussed on Monday were the exclusive service deletion from all standard contracts, pay to casts when playing in Canada, both of which points have been ruled on by Equity but are possibly subject to revision, and the matter of radio for legit. Present rule is that players must be paid one-eighth of a week's salary if participating in the broadcast of a play, or any part of it. At the suggestion of the American Federation of Radio Artists, the rule should clearly provide that players shall receive not less than the AFRA minimum, which is $19 sustaining and $21 for commercial per broadcast. Principal idea is to protect the lower salaried players.

NEW B'WAY REVUE DUE IN FALL TO BE PART ICE

The new Lee Ephraim revue for Broadway this fall will be partly an ice show, and will have Le Verne and the Heasley Twins in the ice portion on a portable rink. The probable house is the 46th St. The original 'Double or Nothing' title will probably be changed.

Ephraim, in association with Norman Zeno, Previn Davis and Ralph McBane, is producing, and the probable talent lineup will be Bert Wheeler, Sonny Rice, George Church, and possibly either Hildegarde and The Hartmans, or both.

Latter two are also being dickered by George Marion, Jr., for his new book musical, with an Arthur Schwartz score. Hal LeRoy is set for it, as is Mitzi Mayfair, and Tony Martin is being negotiated. This marks the reunion of the LeRoy-Mayfair team.

Al Bloomingdale in With Shuberts on Jessel Musical

Al Bloomingdale, with much of his coin in the new George Jessel-Sophie Tucker musical, 'High Kickers,' will present the show this fall in association with Lee Shubert. Jessel also is lining up additional bankroll from Joe Schenck and Harry M. Warner, besides having interested a number of others.

The book idea ties in with the current Abbott and Costello 'burlesque renaissance' vogue, being also patterned after an old burley idea.

New Label for 'Fancy'

'Young Man's Fancy,' the George Abbott musical comedy that goes into rehearsal tomorrow (Thursday), will be retitled. Producer has been notified by an indie film distributor in New York that a British picture soon to be released in the U. S. already has the same title.

Since one of the most valuable assets of a hit musical comedy is the right to the title for a picture sale, Abbott must find a new tag for his show. Hasn't selected one yet.

4 PLAYERS GET 4-FIGURE WAGES

Tallulah Bankhead's $1,500 Weekly Tops Field—Mary Boland, Paul Robeson, and Jane Cowl Close Behind

12 AT $750, OR MORE

Four name players are getting four-figure salaries in the summer theatres, none being of Hollywood or essentially film players. In fact, there has been no influx from the Coast this season as was true in other strawhat terms. There are more people receiving three-figure pay than at any time heretofore, which reflects the much better business drawn in the country spots as compared to least year.

Top money is being paid to Tallulah Bankhead, who is guaranteed $1,500 weekly in most spots, appearing in 'Her Cardboard Lover.' Mary Boland, in from the Coast but whose standing was achieved on the stage, rates next when playing 'Meet the Wife,' in which she originally starred, her country showshop pay being $1,250. Paul Robeson has made at least one appearance in 'Emperor Jones,' and got $1,100, while Jane Cowl, in 'Old Acquaintance,' draws down $1,000.

Three Figure Salaries

Among the top three-figure players is C. Aubrey Smith, getting $850 in 'Old English.' Peggy Wood has been earning $600 or more in 'Acquaintance,' while the Hartmans' combined pay has been $850 in 'Anything Goes' and a revue. Ann Corio, a recruit to legit in the sticks from burlesque, has been averaging $450 in 'White Cargo.'

There are at least 12 contracts calling for $750 or more, while 22 contracts are for $500 weekly or more, some going for the same people in different stands. More than 70 contracts are for $250 and upward to more than $400, in addition there are flocks of players getting $200 per week and a larger number getting $175 and $150.

St. Louis' Big Payroll

St. Louis Municipal Opera has the biggest payroll and the largest capacity of all the summer stands. There is a long list of people getting good money through the 11-week season. Only a few of the principals receive under $200, lowest pay being $125, with most of the company getting between $250 and $350. Highest reputed salary in the muny opera outfit is $800 this season, that going to Gil Lamb.

It appears that while some name actors accept concessions in the country show shops, the indications are that name players in demand appear for approximately if not actually the same salary as they command on Broadway. However, the large bulk of players in the summer places are in the resident stocks and most are paid the regulation minimum of $40, the $50 minimum for productions in New York or on the road not applying to the strawhats.

'Easy' Not for N. Y.

'Take It Easy,' which originally scored as 'Little Jesse James,' will not be shown on Broadway as reported but is being framed strictly for the road. Book has been considerably revamped and there is an almost completely new score by Harry Archer, who wrote the original tunes, and Gladys Shelly.

Rights have been purchased by Otto H. Diehl, stage electrician who has an interest in the Lyceum, N. Y. 'Easy' is an intimate musical, set up to operate at modest money.

Six New Shows in Rehearsal Insure Early N.Y. Start; See More Legiters

Shows in Rehearsal

'Young Man's Fancy'—George Abbott.
'Two Story House' — Brock Pemberton.
'The Wookey'—Metro, Edgar Selwyn.
'The Great Whitewash'—Otto Preminger, Norman Pincus.
'Village Green'—Dorothy and Julian Olney, Felix Jacoves.
'Brother Cain' — American Civic Theatre.
'Hold Your Hats'—Al Jolson (road).
'Boys and Girls Together'—Ed Wynn (road).
'Flight to the West'—Wee & Leventhal (subway circuit).

There will be half a dozen shows aimed for Broadway in rehearsal before the end of the week. This is unusual, considering that for the last five or six years the season was increasingly late in getting started. It again supports the earlier indication that the 1941-42 legit period will go into action in September.

Early action should bring some relief to the critics, who will be required to be back on the job much sooner than usual. Last spring, when production slowed down to a walk, it was intimated that some were uneasy about their departments.

The list of shows being readied does not include the new plays that are being tried out in the summer stocks, but there are also two musicals for the road getting ready. Years ago managers dated premieres in August, but in recent seasons trend has been to duck early debuts because of weather hazards. Practice of registering opening nights in advance also has developed and opposed openings have virtually disappeared. However, this is more a result of managers having reduced the amount of production.

Number of shows slated for the new season already approximates 50, which is in sight of the total new plays presented during the season of 1940-41. If the known production plans materialize, the amount of production will considerably exceed that of last season. At least two more plays will join those in rehearsal next week. They are 'Candle in the Wind' and 'Mr. Big.' Scripts of both are well regarded.

'FATHER' TO GET MORE RKO DATES

'Life With Father,' legiter which RKO now has set for five of its houses, starting early in October, may also be dated into some of the RKO-booked Singer houses in Iowa and the midwest, Charles Koerner, RKO circuit chief, said in New York yesterday (Tuesday). Set so far are Lowell, Mass., Providence, Rochester, Syracuse and Columbus.

Koerner declared RKO circuit is open to additional legit shows of what the company thinks are the proper type for this kind of operation. He stated also that many more houses may be made available. All depends on the success of 'Father' in the initial bookings.

All the theatres so far dated, Koerner explained, are not the circuit's top pic houses, but former legiters which are ideally suited for shows. He's of the opinion that an occasional play in the houses will not only be profitable in itself, but lend a touch of variety that will make towns showminded and help film biz, too.

Phil Baker May Tour In 'Folies' for Fischer

Phil Baker may head up a 'Folies Bergeres' road tour under Clifford C. Fischer's direction, to play auditoriums and kindred halls in the lesser keys. Baker is currently winding up his 'Charley's Aunt' tour at Brighton Beach, N. Y.

Fischer has in mind surrounding Baker with people like Cynda Glenn and Fifi Dorsay, plus a lot of girls, and taking the revue on an extensive midwestern tour into Texas.

'Aunt,' with Baker, will follow Brighton Beach with a date at Cedarhurst, L. I. Both houses are operated by A. Edward Goldberg, who is said to have taken an interest in the revival. That was indicated when he posted the difference in cast salary guarantee money required by Equity.

Goldberg has encountered a number of setbacks, particularly had business at the Brighton, with the result that several claims were filed against him at Equity. Understood he made satisfactory settlement last week. Best draw he has had was 'Her Cardboard Lover,' with Tallulah Bankhead.

Arthur Klein, who is manager of 'Aunt,' is also said to be in on the show, but his financial participation is somewhat hazy.

John Montague and Herman Bernstein will be advance man and company manager, respectively, for the road troupe of 'Arsenic and Old Lace.'

SHUBERTS BUYING IN ON 'JOEY' FOR ROAD

Reported that the Shuberts will buy an interest in 'Pal Joey,' closing Saturday (16) at the Barrymore, N. Y., anticipating its value as a road show. George Abbott, who produced the musical, recently announced that it would not tour because some of the original cast would be out of the show, but shortly afterward it was stated that 'Joey' would go to the road.

Notice of closing was posted last week and then taken down after negotiations started between the Shuberts and Abbott. Latter conceded during spring that the production cost had been earned back and that 'Joey' showed a good profit. During summer, however, attendance has been steadily dropping and during the past several weeks it lost money. Expected that Abbott's name will be used in the road showings, as now.

Georgie Tapps is reported engaged to replace Gene Kelly in the title lead, latter going to Hollywood.

Equity Green Lights 3 Aliens for W. & L. Stock

Exemption to the alien rules of three foreign players was made by Equity last week, permitting their appearance in 'Flight to the West,' being readied by Wee & Leventhal for rotary stock showings. Those permitted to play without the usual six months lapse are Eleanore Mendelsohn, Lydia St. Clair and Rudolph Weiss, who were in the original cast.

'Flight' was written by Elmer Rice and produced by the Playwrights. A group took it over and dropped the scale to $1.10, but neither portion of the N. Y. engagement was successful. Drama will not be toured by the Playwrights, but W. & L. may send it out during the Fall.

Wynn Opens in N. Y.

Newark, Aug. 12.

Ed Wynn's 'Boys and Girls Together,' starting on a long road tour, opens its trek Sept. 5 at the Mosque theatre here.

Will give three performances, including Saturday matinee.

Literati

Life Trains Army Photographers

Nine-week course for Signal Corps photogs has been set up by Life mag in cooperation with the Army. Military lensers started arriving at Life offices in New York June 1 in batches of about five a week. Mag hopes to teach them to turn out both good pix for peacetime publicity purposes and to provide best possible coverage in the event U. S. gets into an actual fighting war.

'With the censorship getting tougher and tougher,' one Life exec explained, 'number of places are increasing into which we cannot get our civilian photographers. So we're helping to train the Army cameramen to get the pictures for us. Their pictures, however, of course will be available to all magazines and newspapers on an equal footing.'

Course is divided into three three-week sections. First is darkroom technique; second, classroom lectures by Life eds on what they want in picture stories, why they accept certain pictures and reject others, how picture stories are made up; third, accompany Life photogs on assignments and then cover assignments themselves. Latter are what Life sloughs off as not good enough for their regular staffers but are secondary possibilities.

Staff of the 'school' consists of John Shaw Billings, m.e.; Daniel Longwell, exec ed; Wilson Hicks, exec pic ed; Edward J. Thompson, associate ed; Bart Sheridan, assistant pic ed, who serves as kind of 'prexy,' and all of the Life photogs. Army provides living expenses and equipment and Life incidental expenses and supplies. Groups now in training are drawn from Fort Monmouth, Fort Benning, Camp Robinson and the Army War College.

Weldon James to London

Weldon James, of PM's foreign news staff in New York, is expected to go to London shortly to represent the paper there. He'll fill in for only a couple months, however, for Ben Robertson, who returned to the U. S. last week. Robertson is taking a leave-of-absence to work for a friend in a political campaign in South Carolina, his home state.

PM publisher Ralph Ingersoll has not been heard from by the sheet for more than a week now. Last message was Monday a week ago (4) when he planed out of Chungking, China, for Moscow. Trip was supposed to take three days.

U. S. Scribes in London Partied

A small coterie of stage people gave a party July 20 at the Saville theatre, London, to the Dominion and American newspapermen in London. It began at 8 o'clock with a 'get-together' in the bar, and this proved so popular it was necessary to shut down the refreshment salon at 7 p.m. or they would never have been able to get the audience in their seats for the stage performance.

The services of the troupers was, of course, gratis, and the problem of paying for the likker was solved by a business-man named Horne, who tapped a number of his friends to help make up the cost.

Show opened with Bud Flanagan, Chesney Allen, Leslie Henson, Arthur Riscoe and Hannen Swaffer seated at a table in the Savage Club, attempting to lay out a program for the entertainment. They were described as 'five lousy actors.' Before the show started, Quentin Reynolds was waylayed in the aisle by a bunch of girls pleading for his autograph. Later he went upon the stage and made a speech beginning with 'Dear Enemy Entertainers.'

The Newspaper Proprietors' Assn. gave a luncheon two days later to the American Correspondents in London. It was presided over by Viscount Rothermere, who welcomed the guests, and response was made by Joseph S. Evans, Jr., vice-president of the Assn. of American Correspondents in London. Ambassador Winant spoke, as did Viscount Astor and Anthony S. Drexel Biddle, Jr.

Lister to Philly Record

Series of recent exec resignations at the New York Post continued last week with Walter B. Lister quitting as city ed. Lister took over similar spot on the Philly Record, succeeding Alexander Griffin, who has been ill and has switched to the easier post of assistant managing ed in charge of features.

Gary Finley, Post sports ed, succeeds Lister as city ed on the sheet. He is a former assistant city ed. Paul Kiester, assistant sports ed, was upped to sports ed. Resignations at the Post are said to be accompanied by publisher George Backer taking a much more personal part in daily output of the paper.

Albany A. P. Man's Collier Piece

Robert C. McCormick, now with the Albany bureau of the Associated Press and former sports editor of The Saratogian, Saratoga Springs, authored the recent article in Collier's on Vic Fleming, famous harness horse driver.

McCormick, who writes on sports, among other things for A. P., uses the nom de plume of Robert Cartwright in magazine articles.

Youngstown Purity Purge

Youngstown, O., City Prosecutor Forrest Cavalier has listed 31 magazines which he will ask distributing agencies to keep from newsstands. They are included in a list of more than 100 magazines deemed 'offending' by the National Organization for Decent Literature.

John T. Whitaker's Lectures

John T. Whitaker, Chicago Daily News Foreign Service correspondent, arrived in New York from Lisbon Sunday (10).

Is booked for about 50 lectures in next three months at approximately $250 a throw.

Upon arriving, Whitaker grabbed a lot of space when he expressed the opinion that England 'didn't have a chance.'

LITERATI OBITS

Frederick James Smith, 55, who, as 'Beverly Hill' was picture editor for Liberty magazine, died Aug. 5 in the lobby of the Algonquin Hotel, New York. One-time film critic for the old N. Y. Telegram, he had been editor of numerous picture fan mags in recent years.

Rabindranath Tagore, 80, Indian mystic, also renowned as a poet, playwright and philosopher, died Aug. 7 after a long illness in Calcutta.

Natalio Botana, 53, publisher of Critica, Buenos Aires' largest afternoon daily, died Aug. 7 in a hospital at nearby Jujuy, Argentina. He was severely injured two days previously in an automobile accident.

Leo J. Gegenheimer, 31, night editor of the Portland (Ind.) 'Sun,' died Aug. 5 of bronchial pneumonia.

James T. Hanrahan, 67, circulation director of the Terre Haute Tribune-Star, died of a heart attack.

Dillwyn Parrish, 47, author and painter, died of a gunshot wound Aug. 8, at his ranch home near Hemet, Cal. Police called it suicide. Among his novels were 'My Wings,' 'Gray Sheep,' 'The Everlasting' and 'Praise the Lord.' He was a brother of Ann Parrish, novelist.

William Wachtel, 63, for some 30 years advertising director of The Day, N. Y., Jewish Daily newspaper, died Aug. 10 in the Hunts Point Hospital, the Bronx, after a long illness.

William C. Rowland, 81, publisher of the Staten Island, N. Y., World from 1912 to 1917, died Aug. 10 at his home in Livingston, S. I. after a three-month illness.

Vincent Treanor, 64, racing expert, sports editor and columnist for the old N.Y. Evening World, died Aug. 8 at the home of a son, Vincent, Jr., in Andover, Mass. Widow, daughter and two other sons survive.

Floyd W. Parsons, 61, mining and industrial authority, who for the past 21 years was associated with the Robbins Publishing Co. as editor of several trade journals, died Aug. 7 at the Post-Graduate Hospital, N. Y., after a brief illness.

Rolland A. Galliher, 61, newspaper cartoonist, died Aug. 7 at Cambridge, O., of a heart attack.

CHATTER

Hector Chevigny took time off from his radio scripting to sell Liberty a short story, 'The Naturalization of Joe Mendoza.'

Michael Davidson, formerly with Walt Disney on exploitation, handling promotion for a new magazine, Country Book, a digest of articles and rural books.

Johnson City Journal, Inc., has been chartered to conduct a printing-publishing business in Johnson City, near Binghamton, N. Y. Directors are: Harold J. Granger and Virginia A. Granger, Binghamton; Jacob Kokis, Johnson City.

Richard C. Patterson, vice-president and general manager of the Toledo Times for the last 10 years, is now president. Has been with paper 33 years. Donald A. Wiley, with the organization for 10 years, was named vice-president. Richard D. Logan will continue as secretary. Patterson also is treasurer.

Few N. Y. Bets

Continued from page 58

out scripts have been sent for by picture story departments.

Gordon Interested in Thomas Play

Max Gordon is reported interested in 'Concert Tour,' written by Frank M. Thomas and Henry K. Moritz, from an idea by Murray Boltinoff. The Broadway producer will witness a performance of it this weekend at the Woodstock (N.Y.) Playhouse, where it is having its initial tryout tomorrow (Thursday) through Sunday with Frankie Thomas in the starring role. His father, Frank Thomas, will also appear in the comedy-drama, in which young Thomas enacts the role of a tough kid who becomes a great piano virtuoso. Other players include Phyllis Ellerman, William Halstead, Helen Baysinger, Philippa Bevans, Duane McKinney and Ivan Triesault.

Selznick's 'Dundass' Cast

Santa Barbara, Aug. 12.

David O. Selznick completed casting for 'Lottie Dundass,' second of his summer stock shows at the Lobero theatre, opening Thursday (14) and running through Sunday.

Supporting Geraldine Fitzgerald in the top role are Dame May Whitty, Joanna Ross, Ben Webster, Gisella Werbezirk, Jac George, Clarence Straight and David Bacon. Vladimir Sokoloff directs.

Goshen Quits in Red

Goshen, Aug. 12.

The Community Playhouse, new stock company here, pulled the final curtain last week after operating at a $400-a-week loss. Closing came half way through a scheduled 10-week program. 'Three Men on a Horse' zippered the enterprise.

Mitchell Kaplan of Newburgh and Gregory K. Deane of New York, sponsors, estimated they had been nicked for $2.200.

Night Club Reviews

Continued from page 56

MINNESOTA TERRACE

routines, devised by Harry Losee, who had a hand in the directing of the Republic film, are new.

As ice shows go, this is unpretentious and extremely tabloid, night club restrictions and limitations necessarily making it so. But, as usual nitery fare goes, it rates as an ambitious effort and provides splendid entertainment along different lines.

Show is titled 'Adventures on Ice' and numbers are confined to dancing and acrobatics on the steel blades. Thus restricted in variety, it runs only about 30 minutes and the cast numbers but seven. Yet it attains flash by virtue of colorful costuming, skillful lighting, good all-around showmanship, and fast pacing. Miss Lewis' own arresting personality and superior skating ability, as well as her looks, lend plenty to the performance's impressiveness. Musical score, credited to Jack Phiffer, leaves room for improvement, but the costumes, created by Tedi of Hollywood, are tops.

Considering the limited space, 17 by 20 feet, in which the performers must work, the exhibitions are all the more remarkable. The ice unit used is moved from under the band platform and is returned there after the floor show.

A gay 90's number, utilizing the entire company, is a brief meller on ice with villain pursuing heroine and a few spills for laughs. The St. Regis 'Bustles' are Harriette Haddson, Norah Gale, Bernice Stewart and Lucille Lamar, an ensemble of lookers. The Heasley Twins are handsome young men whose rhythm and precision maneuvers are excellent. One of the liveliest and best-liked routines is a can-can number that's plenty snappy and hot. A military number also scores. Miss Lewis and the two men probably are at their best, however, in an adagio contribution. The Tom McGovern orchestra, locally recruited, plays the show and for dancing adequately.

Show is in for four weeks with an option for additional two. *Rees.*

Ta-Ba-Ris, Buenos Aires

Buenos Aires, Aug. 1.
Townsend Ballet (6), Suzanne & Christine, Anita Del Rio, Mariana, Vera Orlogwa, Lecuona Cuban Boys with Estela, John Calabry and orch.

This top B. A. after-dark spot, and the only one using floor shows in the U. S. manner, is currently showing its first specially imported Yankee acts and finding the result very satisfactory at the cash register. While the imports have not zipped biz up to any sensational heights, they've been more than satisfactory, and Aristed Salgueiro, manager, is inclined to think that it may be soon worthwhile to ship down bigger names, exploitation value of the present show being not quite enough to attract patronage ordinarily unaccustomed to visiting the spot.

Imports are the Townsend Ballet, a line of six girls led by Jill Townsend, and Suzanne and Christine, sister team. Ballet (Vela Ceres, Pat Marland, Mary Woods, Trudy Beyer, Estelle Kier and Eleanor Bolevn) are all tall good-lookers and fast steppers and, while not overly original by U. S. standards, are novel for the customers here. They're saved for the climax of the thrice-nightly show. Open with an ensemble with semi-classical ballet touches, then swing into a hot chorus. Hotter it gets, the more the portenos like it. A tango number included in the first show had to be cut when it was found the customers didn't care for U. S. variations on the local fave, but wanted their jive straight from the States.

Suzanne and Christine have been clicking in more acrobatic stuff. They work quickly and neatly, make a smart appearance and have a bolero encore that's a stopper. Here, too, the more U. S. they keep the material, the better it goes across. Red and white costumes somewhat suggesting American colors help.

Anita Del Rio, who packs a terrific wallop into her Spanish numbers, remains the best of the native portion of the show. She's a trim, tiny package of fire who stamps her heels and tosses her head in the approved Madrid manner and never fails to hold up the show. Been at the Tab longer than any other single performer and since most of the patrons are regulars, that's a recommendation that means something. Vera Orlogwa, a Russian dancer who does a turn in peasant costume, and Mariana, in modern tap, had better be left unmentioned. They're poor.

Lecuona Cuban Boys band, which has been in and out of the Tab several times, is probably one of the world's top congarhumba outfits. They've been o.o.-ed before, so further orchids are unnecessary, except to mention that their new singer, Estela, isn't quite up to the New England born Dolores, who used to work with the outfit in Europe, Havana and here before going on her own. Boys carry the burden, however, and their specialties, including a new Turkish number, bring out even the oldest Jockey Club members from their darkened balcony boxes for a whirl on the floor. John Calabry's jazz is so-so. U. S. acts were booked by William Morris' Sol Shapiro while here. *Ray.*

Wit's End, Miami Beach

Miami Beach, Aug. 8.
Bobby Baxter, Arthur Blake, Ray and Marion Lynn, Betty Stone, Frank Carlona Orch (6); no cover or minimum.

After a tardy debut last season, this sidewalk saloon achieved considerable popularity with the 23rd street waifs as a nightcapery. Since then the operators have discovered air-conditioning, planted genial Joe Conti at the door, installed Tom Williams, formerly of the Paddock, as manager, and are getting nitery billing. Room is quite small, seating under 150 and with a long bar running its length. Attractive decor follows a red and blue motif. Still very informal though. Only the waiters wear ties.

Current divertisement is headed by Arthur Blake, a clever mime and satirist. Impressions run gamut from Morgan (Helen) to Miranda, and are first rate, but accompanying mono could be slicked up a bit. Mimic appears slightly ill at ease in this room. When caught a table of moppets who should never have been permitted in the joint in the first place created such a disturbance that he had to spend most of his time quieting them down. He deserves better treatment.

Bobby Baxter has been getting a hefty word of mouth buildup. Contrary to general impression though, he's not another Bobby Breen. A pint-sized songster who looks like a composite Golden Gloves champ, he is strictly of the 'lift dat bale—tote dat barge' brigade. For his 24 years, he possesses surprising volume and range, but shows slight strain in upper register. Choice of songs are standard baritone showcase wares—'Ole Man River,' 'I Got Plenty of Nothing' earning him biggest hand. These take plenty and Baxter doesn't spare himself. Might be wise for him to get in with a good coach. To continue at present output could scar his pipes. Nice stage presence and pleasing personality. With smart handling he'll go places.

Terping team of Ray and Marion Lynn shows to better advantage here than on theatre stage. They're a pair of good looking youngsters, with plenty of zip, and with smart routines could really step.

Betty Stone is an attractive dish, but as a featured warbler she's n.s.g. Tones are nasal and lack expression.

Joe Carlona's combo really takes you back where the corn and 'taters grow, what with the drummer parked out front in the center of the band and the arrangements strictly from stock. All the boys wear sport shirts, and a couple must have taken a pledge not to shave till the show's over. *Leslie.*

5100 CLUB, CHI

Chicago, Aug. 8.
Danny Thomas, Mary Beth Sires, Carlos and Dolores, Bob-O-Lins (6), Mark Fisher Orch (10); no cover or minmum.

Formerly rated as strictly a neighborhood cafe, this club has become one of the important show spots of the city by virtue of the brand of entertainment. Capacity crowds are the rule rather, and they come in for one purpose only, to see the show. Room seats 400, with an additional 100 at the cocktail bar.

Bob-O-Lins, line of six girls, open the show, and work in two subsequent production numbers. Gals are fair lookers, but don't offer much in the way of dancing ability. Wardrobe okay, but numbers are too stereotyped.

Singer Mary Beth Sires is an attractive blonde and has good pipes. Diction and choice of numbers could be improved, but customers like her here, and she is enjoying a long run. A mediocre dance team, Carlos and Dolores have little.

Real strength of the show lies in the m.c., Danny Thomas, clever and slated for bigger things. Thomas boasts a neat sense of timing and is a nifty mugger. His numbers are really funny, with 'Chloe' and 'Road to Mandalay' among the best. In his 60th week in this spot, Thomas has a terrific following.

Another strong portion of the bill is carried by Mark Fisher, who, in addition to leading the band, steps into the show for several rousing vocals. Fisher has long been a Chi favorite and does a swell job on such numbers as 'Beguine' and 'I Am an American.' He has a big voice and good salesmanship.

Show closes with a production number by the entire cast, based on the Gay Nineties, with the gals inviting customers up to partake in 'Boompsa Daisy.'

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Lord BROADWAY

The Man Who Made the Gay White Way Gayer

By DAYTON STODDART

Broadway

Milton Lazarus has sold a new play to George Jessel.

Brooks Atkinson, N. Y. Times critic, back from vacation.

Louis Nizer, film-radio attorney, to Bermuda for month's vacation.

Harry Horner set to do the sets for Vinton Freedley's 'Let's Face It.'

Russel Crouse back Monday (11) from Banff-Lake Louise vacation.

Warner Bros. cocktail-partying Joan Leslie tomorrow (Thursday).

The Meredith Willsons in town; first eastern vacation in two years.

Walter and Mary Graeza moved to Forest Hills, where they bought a house.

Charley Pettijohn, Hays office chief counsel, back from a trip to the Coast.

Matt Allen who manages El Capitan, Hollywood legiter, in town for attractions.

Jack White adopted as fifth brother of four who conduct a Long Beach hotel.

Pat Petterson, former 'Vanities' showgirl, at Polyclinic hospital under treatment.

Jack Powell has shifted to Al Grossman after being long under Mark Leddy's management.

Murdock Pemberton's son, formerly with NBC, now a welder in a Pennsylvania tank car plant.

Alexander and Roland V. Haas will do the music for 'Village Green' and Gilbert Miller's 'Anne of England.'

Harold Bostwick, former pianist for Leo Reisman, inducted into the Army recently at Camp Upton, L. I.

T. Hayes Hunter, British-American film and stage director, plans a new Broadway play, 'The Heart of the City.'

Leda Bauer, eastern story editor for RKO, left Friday (8) for several weeks of story conferences in Hollywood.

Name-hungry Saratoga SOS'd Tony Martin and it's still in the talking stage for one of the key spots at the Spa.

Lois January will wed William Germant, who handles 'Professor Quiz' on the air, in Chicago today (13).

Robert Ardrey motoring to New York from San Antonio, where he's been working for several months on a new play.

'Three Acts,' the Kaufman-Ferber drama being readied by Max Gordon, will have Morris Jacobs as general manager.

John Robert Powers Agency Corp. has been chartered to conduct theatrical enterprises. He's the models' entrepreneur.

Rose Marie, formerly radio singer Baby Rose Marie, doing a legit appearance this week at the Clinton (Conn.) strawhat.

Hiram S. Brown, Jr., serial producer for Republic, in town for a rest. He goes back to become producer on features.

Herbert J. Yates back to N. Y. after about six months on the Coast where he set up Republic's second-quarter picture schedule.

Alex Gard, who drew the show biz cartoons for Sardi's restaurant, doing a book of drawings of ballet dancers, to be published Oct. 5 by Greystone Press.

Sarah Rollitts, script agent for Columbia Artists, vacationing in Maine. She moves Sept. 1 to Music Corp. of America with the rest of the staff.

'Anything Goes,' in strawhat version under The Hartmans' aegis, is now localed in Rio, instead of London. Opened Monday (11) in Springfield, Mass.

Washington Pezet, known on Broadway but more recently p.a. for an aircraft corporation, has a story on his native Chile in which Metro is interested.

N. Peter Rathvon, member of RKO board and exec council, flew to Coast Friday (8) to remain until after Labor Day on combination of RKO biz and vacash.

Billy Rose's sister, Polly, getting her first dramatic assignment in Ward Morehouse's play, 'U. S. 90,' which opens at the Paper Mill Playhouse, Millborn, N. J., Aug. 18.

Ruby Reed's new House of Theatre, which is priming 'Sun Up Snow,' will be radio-showcased on WINS tonight (Wed.), including Judy Bentley as Miss Reed's first guestar.

Publicist Curt Weinberg, along with Heywood Broun, Jr. and Joe Paterno, Jr., are new Camp Upton draftees. All over 28, and thus may possibly get out ahead of schedule.

Norman Alley, News of Day cameraman, in Buenos Aires on special assignment, transferred to European battle zone, probably assigned to Moscow for the Russo-Nazi warfare.

Notis Komemnis, manager of Skouras theatres in Hudson County, N. J., has purchased a farm in Somerville, N. J. Komemnis expects to be a farmer—during his spare time.

Grace MacDonald, ex-musical comedy dancer and singer, going into her first straight dramatic play, 'The Great Whitewash,' which will also mark J. C. Nugent, Sr.'s return to activity.

Claudia Morgan sprained her knee Wednesday (6) night when she fell downstairs backstage at the Maplewood (N.J.) theatre, where she was appearing in 'Man Who Came to Dinner.'

Philip Faversham, who recently returned to the U. S. after being rescued from the sinking Zamzam, appearing in 'The Male Animal' this week at the Monomoy theatre, Chatham, Mass.

Beatrice Kaye celebrated her 25th year in the theatre Monday (11) with a party at CBS and later feted at the Chateau Moderne. Featured on the 'Gay Nineties' program, she started in vaude as a child.

Paul Stewart and Peg La Centra (Mrs. Stewart) motored to the Coast last week for about a month's stay. Stewart, who made his screen debut in 'Citizen Kane,' may appear in the next Orson Welles picture at RKO.

Howard Lindsay and Dorothy Stickney leave Sunday (17) for four-week vacation, part of which will be spent at their Flemington (N.J.) farm. Percy Waram and Margalo Gillmore will sub for them in 'Life with Father.'

St. Louis

By Sam X. Hurst

Bob Prachett, booker for Paramount, sporting khaki.

Myrus, magician, at the Crystal Terrace, Park Plaza hotel.

Downtown Lyric operating on a thrice-weekly basis during the summer season.

Arthur Nealy, who quit as a local cop to warble, is at the 'Top of the Town,' westend nitery.

Sol Turner, violinist with the St. Louis symph orch, batoning own band at the Jug, Hotel Coronado.

Mother of Gordon Sommers, biz manager of the Civic theatre, St. Louis County strawhatter, died in hotel home. She was 72.

Second of a series of traveling vaude shows sponsored by the Citizens' Committee for the Army and Navy, Inc., presented last week at Jefferson Barracks, Mo., just south of this burg.

Entertainment, Inc., already has booked Dorothy Maynor, Negro soprano; Rise Stevens, Met thrush, and the Don Cossacks for engagements in the opera house of Municipal Auditorium during the 1941-42 season.

James Grieg, UA salesman for Mo., Tenn., Ky. and Ill., suffered fractures of the pelvis and right leg in auto accident near Festus, Mo. In Barnes hospital. Being temporarily replaced by Bernie Evens of the exploitation staff.

Sarah Blocher upped from sec. to Herb Washburn, manager of the local National Screen Service Co., to office manager. Succeeds Russ Baker, shifted to Dallas. Toby Inger of the film row Inger Sisters (4) replaces Miss Blocher.

Partial distribution of $28,339, which was subject to litigation for 13 years and was based on a mechanic's lien in connection with the construction of the Granada theatre, now a St. Louis Amusement Co. nabe, was ordered last week by circuit judge Joseph J. Ward.

'When We Are Married,' new here, will be presented at the Town Square theatre, strawhatter, starting Friday (15). Willard Holland has selected Al Hohengarten, Anne Jennings, Ralph Cook, Della Mae Riegel, Blandford and Helen Blanchard for leads. Those in support are Esther Neville, Jeannette Wagner, Franklin Falkenhainer, Janet Hamtil, Malcolm Collins, Rita Maher and Andrew Knat.

Pittsburgh

By Hal Cohen

Jackie Heller to Newport, Ky., for opening show of new Glenn Rendezvous.

M. A. Rosenberg, indie exhib, taking his son, Bud, into the business with him.

George Jaffe will reopen Casino for 1941-42 burlesque season midnight of Sept. 1.

P.a. Kay Balfe has switched his allegiance from Al Mercur's Nut House to Balconades.

Lieut. Bob Jacobs, son of Sid Jacobs, WB district manager, transferred to Honolulu base.

Brenda and Cobina have been booked into Stanley for Labor Day week with Jerry Colonna.

Film Row's Pete Alderman a grandpappy now. His daughter, Mrs. Miriam Paskoff, had a gal.

Joe Feldmans are back from their Hollywood trip and Tony Sterns have returned from Miami.

Bud Friedman, Etna theatre manager, Stratolined out for Hollywood to spend vacation with his mother.

Former local stock fave Paul McGrath will step into Bert Lytell role in 'Lady in Dark' when it reopens.

Mary Morris, of Tech drama school faculty, home from Cohasset, Mass., where she did 'Ladies in Retirement.'

Ben Browns (he's head of WB projection dept.) to Bucks County to see their dotter, Shirley, in 'Beggar's Opera.'

Keith Lundy, ex-Kilbuck theatre actor, doing leads this summer with Essex-on-Lake Champlain, N. Y., Players.

Mitzi Mayfair told friends while working here at Yacht Club that she and her brewery heir-husband have called it quits.

Bob Finkel, son of South Side exhib, has moved to Republic studio in production berth. Lately he's been scripting Mono's Range Buster series.

London

Workers dispute at Denham studios has been settled, but official announcement gave no details.

Jack Griggs replaced Hugh Lindsay as publicity man for Ministry of Information when latter joined Leslie Howard's outfit.

Trade press are campaigning in behalf of Americans on this side and classed as aliens. They'd like to see all restrictions on movements lifted.

Looters got a hefty slice of the premiere takings for Para's 'I Wanted Wings' at the Plaza. They weren't aided by the blackout in the stickup.

Cinematograph Exhibitors Assn. gifted past prexy Harry Mears with a Defense Bond as mark of appreciation. Mears turned the bond over to Cinema Trade Benevolent Fund.

Harry Buxton, owner of Galety cinema, Manchester, inked the first deal for screening of new Russian films in Britain. He has taken 'March On Berlin' and 'United West Stand.'

With food rationing in force here, critics are quipping about having to sit through Yankee pictures with oceans of food thrown on the screen, as stars do their stuff in nitery and dinner scenes.

Despite blitzing of one of their houses, Sheffield cinema organization, Central Picture Houses, declared a 8% divvy on nine-months trading. It's indicative of provincial b.o. in wartime.

'Me and My Girl,' Lupino Lane's record-busting musical of a season or so back, got two dates in London. Comedian took it himself into the Coliseum and had a road unit filling a date at the Metropolitan.

When rental organizations here submitted names of trade delegates available for election to Films Council, name of Joe Friedman was submitted as a Columbia rep. Former managing director of Col. has been in Hollywood since shortly after war outbreak.

Atlantic City

By Mildred Carter

Summer biz has been exceptionally good.

Bill Robinson topped weekend bill at Phil Barr's 500 Club.

Yvonne Bouvier heads new revue at Joe Moss' Bath and Turf Club.

Official figures give 460,000 persons here for another fine weekend.

Belle Baker leaves for Coast on completing engagement at Hamid's Pier Saturday (16).

George White's 'Scandals of 1942' skedded here for next week. Helen Morgan heads revue.

Empress theatre, formerly Embassy, reopened Friday (8) after being dark since last fall.

Free taxis now take passengers to off shore points to play bingo while all boardwalk parlors remain closed.

Sally Keith heads Club Nomad's new revue for 1942, which opened Saturday (9). This nitery remains open all year.

Excellent advance ticket sale reported for Marian Anderson concert Saturday (16) at Convention Hall here. Top price is $2.

Joe Kelly held formal opening of Colonial Beach Gardens in residential Margate Saturday (9) after delay caused by ABC board here.

Jesse L. Lasky sworn in as member of Atlantic City's detective force by Mayor Tom Taggart during producer's visit here over weekend.

Glenn Miller's orch signed for Labor Day weekend at Steel Pier. Jimmy Dorsey follows. Andrews Sisters to return for the holiday.

Carmen Cavallaro, playing Ritz-Carlton Merry-Go-Round Room, presents Decca record albums to femme patrons at weekend cocktail dances.

Jerry Colonna, accompanied by his manager, Bruce Gear, motored here from Chicago for few days in between personals. Colonna returns to Bob Hope radio program on Sept. 23.

Mexico City

By Douglas L. Grahame

Jorge Negrete to Hollywood for a role in Hal Roach's 'Fiesta.'

Magda Haller, stage-screen actress, fractured a rib when she slipped in her bathtub.

Rene Cardona readying what he says will be the first pic version in Spanish of 'Camille.'

Carleton Sprague Smith, director of the music section of the New York Public Library, here on a study visit.

Maria Conesa, veteran Spanish comedienne, is smash at her Sunday revue shows in various local theatres.

Miguel Zacarias sold world rights to Colombia of his 'Papa se Enreda Otra Vez' ('Papa Gets in a Jam Again') for $115,000 (U.S.).

Marco Aurelio Galindo, author and journalist who has several winning pic scripts to his credit, debuts soon as a megger of a production not yet titled.

Joaquin Alvarez, tenor, is new star of 'The Album of Melodies and Memories.' Wampole's conducts Saturday nights over local radio station XEW.

Mexican songwriters are now getting regular royalty checks from the Argentine, thanks to a reciprocal agreement their union has made with the far southerners' organization.

Carlos Caballero, assistant director, slightly wounded by the accidental discharge of a pistol during the making of 'Simon Bolivar,' story of the 'George Washington of South America,' at the CLASA studios here.

Song circles agog about published rumors from Brazil to the effect that Pedro Vargas, one of Mexico's No. 1 radio-stage singers, is to become a Brazilian citizen because he gained his greatest success in Brazil. Vargas, who has performed in the U. S., has been down south for some time.

Bucks County, Pa.

Howard Bay, scene designer, checking out for N. Y. job.

Fred Kelly starring in 'Burlesque' for Nat Burns at Yardley this week.

Bill Doll, Playhouse p.a., going to work for Brock Pemberton as drum beater.

Phil Lewis play, 'Walking Home,' to be tried out week of Sept. 1 in New Hope.

Playhouse garnered $738 for Actors' Fund Assn. last week at 'Man Who Came to Dinner' performances. Plate was passed during intermissions.

Jack Kirkland knee-high in scripts at his Springtown farm. Looking hard for a suitable play to produce and writing one which will star his wife, Haila Stoddard.

Bea Spewack knitting a play solo while Sam is in London for U. S. and Chicago Trib. Spewack trying to get visa into Moscow, from which he was tossed as correspondent in 1921.

Extra matinee added for 'Beggar's Opera' tomorrow (Thursday) at Playhouse, where it is being billed as 'Hellzapoppin of 1723.' First musical to be staged in Bucks County, and b.o. terrific.

Peggy Webster at New Hope staging 'Arms and The Man' with Walter Slezak and Katharine Locke. Miss Webster will also play in it next week. A possibility for Theatre Guild revivals this season in town.

B. o. strong at local strawhatters and producers are mulling over idea of extending their seasons. Probably will continue through September providing gas rationing is not too severe. Most of the customers have to drive considerable distances.

Edith King off to Toronto to play in 'Old Acquaintance.' Back to New Hope in September for same bill, probably with Peggy Wood. Dwight Deere Wiman earlier in summer refused rights to Ken Nicholson and Theron Bamberger as they are 'too near Philly.' Wiman later relented as he figures Bucks County will be windowdressing for Philly stand in fall.

Minneapolis

By Les Rees

M-G to hold annual picnic Aug. 25.

Bob Zurke held over for third week at Curly's nitery.

R. W. Borgan, WDGY salesman, wed to Mary Theimer.

Sammy Kaye band spotted into Prom ballroom Aug. 13.

Harold Field, circuit owner, back from California vacation jaunt.

W. A. Steffes suffered health setback at northern Minnesota estate.

Eddy Rogers' orch with Irene Janis into the Hotel Lowry Minnesota Terrace.

Clark Gable scheduled to come to Effington, S. D., for duck hunting Oct. 1.

Bill Sears, Orpheum manager, on job again after fortnight motor trip in far west.

Cliff Gill, 20th-Fox exploiteer, father of a six-pound girl, the couple's second daughter.

Boys tossed stag for Eddie Stoller, United Artists' office manager, before wedding last week.

David Meshbesher, son of Ben ('Little Judge'), Republic salesman, in hospital for operation.

Twentieth wedding anniversary celebrated by Eddie Ruben, film circuit owner, and the wife.

Eighty-six-year-old father of Abe Kaplan, independent circuit owner, recovering from long illness.

Old Log strawhatter theatre preeming new play, 'Magnificent Ham,' by local author, John Salisbury.

A. Selby Carr, Paramount office manager, sufficiently recovered from major operation to return home.

Harry Katz, burlesque impresario, on fishing trip in northern Minnesota with Rollie Johnson, radio sports announcer.

Bill Elson, one-time VARIETY correspondent, now an exhibitor, and the missus celebrated 15th wedding anniversary.

Betty Fletcher and Gene Spatz, Paramount accountant and shipper, respectively, marched to altar, but not together.

Gene Autry to make personal appearance along with film's star, Dorothy Lewis, at 'Icecapades' premiere at Gopher here Aug. 15.

Hollywood

Ed Thomas joined Monogram's publicity staff.

Hugh King joined the Playmarket writers' agency.

Martha Raye sprained an ankle in a motor accident.

Margaret Sullavan into the dark room with an eye infection.

Skeets Gallagher and Bert Wheeler forming a new comedy team.

Don Barry christened his new valley acres 'Rancho Costa Too Mucha.'

George Burrows, N. Y. banker, in town for loan talks with producers.

Pat West drew his 16th consecutive role in a Bill Thomas production.

Merry Macs left for Houston to open four-week tour of the southwest.

Mary Brian divorced Jon Whitcomb, illustrator, in Carson City, Nev.

John Holmes shifted to head special publicity unit for shorts at Warners.

Idwal Jones checked out of 20th-Fox to work on a novel at Laguna Beach.

Paulette Goddard's mother, Mrs. Alta Goddard Fleming, filed suit for divorce.

Jack Lait trained back to New York after a three-week vacation in Hollywood.

Jimmy Durante reported for work in 'The Man Who Came to Dinner' at Warners.

Charles Buckley, legalist for Fox-West Coast, returned from a three-week vacation.

Adrian, designer, moved out of Metro after 12 years to open his own designing salon.

Harry Kosiner arrived from New York for distribution huddles with Walter Wanger.

George Givot and Maryon Curtis settled their divorce property problems out of court.

Arnold Pressburger shifted his production offices from Hal Roach to United Artists.

Bill Koenig succeeded Paul Perez as assistant to Collier Young, chief of RKO story staff.

Lee Chadwick checked back into the Leo Morrison agency to handle writers and stories.

S. Sylvan Simon back from a vacation at Schroon Lake, N. Y., where he once ran a strawhat.

K. K. Chang, comptroller of a chain of Hawaiian film houses, in town taking slant at product.

Art Lewis, soldier, spending his furlough as technical adviser on 'Private Yoo-Hoo' at Paramount.

William Hopkins aired to Washington for huddles as Columbia's representative on OPM problems.

James E. Perkins shoved off, via Clipper, to return to his post as Paramount representative in Manila.

Edward Finney shifted his production headquarters from the Talisman lot to the old B. P. Schulberg studio.

Lois Pantages, widow of Alexander Pantages, left a fortune estimated at $250,000 to her three children.

Rise Stevens, making her film debut at Metro, signed for two appearances with San Francisco Opry this fall.

Masquers will toss a dinner for Bud Abbott and Lou Costello when the comics return from their current eastern tour.

Cecil B. DeMille celebrated his 60th birthday by registering his footprints in the forecourt of the Chinese theatre.

Carlisle Jones, recovering from two operations, resting at home for a month before returning to his publicity job at Warners.

Leonard L. Levinson back from Chi where he scripted the Ransom Sherman summer replacement show for Fibber McGee and Molly.

Capt. James Roosevelt returned to Washington to resume his duties in the Marine Corps after 10 days of personal business in Hollywood.

Claude Rains came back from a vacation on his Pennsylvania farm to take over the 'Kings Row' role vacated by the death of James Stephenson.

Stroudsburg, Pa.

By John Bartholomew

George E. Sokolsky a visitor.

Dorsha Hayes at Camp Tamiment.

Lucy Lowe at Pocono Haven, Mt. Pocono.

Harry T. Brown at Onawa Lodge, Mountainhome.

Mt. Pocono Casino dropped Sunday midnight shows.

Arthur Michaud weekended at Buckwood Inn, Shawnee-on-Delaware.

Earl Fox orch featured in the Rainbow Room, Pocono Mountain Inn, Cresco.

Ken Brader's band four nights per week at Clyde's Buck Hill Forks Mountainhome.

'Getting Gertie's Garter' current with Earle Mayo's New York Players at Dorney's auditorium.

Dick O'Connor, ex-Cornerford organist, presides nightly at the Hammond in the Penn-Stroud's English grill.

Peter Gibbons and Carolyn Fisher are the Arthur Murray dancers at

(Continued on page 62)

OBITUARIES

MRS. CORDELLA MacDONALD

Mrs. Cordelia Howard MacDonald, 94, the original 'Little Eva' of 'Uncle Tom's Cabin,' died Aug. 10 at her home in Belmont, Mass. She was taken ill at the home of her brother, Walter S. Howard, in Buzzard's Bay, Mass., last Friday night (8).

Mrs. MacDonald, who a few years ago observed she was 'the Shirley Temple of my day,' assumed the role of Eva when scarcely four. She remained on the stage only eight years; profits from 'Uncle Tom' brought about her family's retirement and hers from the theatre.

The daughter of George C. and Caroline Howard, Mrs. MacDonald made her first appearance as Eva at the Troy, N. Y., Museum on Sept. 27, 1852. At that time her father was lessee of the Museum and arranged for the dramatization of Harriet Beecher Stowe's classic, since the stage rights were not reserved by the author. George L. Aiken, a cousin of the Howards, did the script and portrayed two roles as well. Howard presented the play for eight years in both the U. S. and London and retired with a fortune.

A Solemn Anniversary Mass on Tuesday, August 26th, at 10 o'clock a.m., will be offered at the Church of the Blessed Sacrament, on West 71st Street, just off Broadway, New York City, for
MR. JERE J. COHAN
MRS. HELEN F. COHAN
MRS. JOSEPHINE COHAN NIBLO

OSCAR BARRETT

Oscar Barrett, 95, British pantomime producer and musician, died at his home in St. Margaret's Bay, Kent, England, July 1. Son of a musician, he commenced his professional career in this field, being the first musical director of the Tyne theatre, Newcastle, then returned to the Grecian theatre, London, where he began working for George Conquest, producer of pantomimes, and composed music for this type of show.

For 25 years Barrett was at the old Crystal Palace staging these shows, did many for the provinces and returned to London where he made theatrical history by presenting Ellaline Terriss (Lady Seymour Hicks) in the title role of 'Cinderella.' This production afterwards went to America.

Survived by his son, Oscar Barrett, secretary of the Green Room Club.

SAMUEL M. BERGER

Samuel M. Berger, 61, long active in the film exchange and theatre supply business in Manila, P. I., died suddenly of a heart attack Aug. 5 in that city. Berger came to the Philippines in 1898 as a soldier during the Spanish-American war and remained to start an export-import house known as S. M. Berger, Inc. In 1927 he launched Acme Films, Inc., a subsidiary, which represented several American producing companies including FBO. In recent years he handled mostly indie distribution.

Surviving are his widow, a son, daughter, and a brother, William, head of the firm's New York office, who will carry on the business.

MRS. KATHRYN DOLAN

Mrs. Kathryn Dolan, who appeared in vaude with her late husband, Chris, in an act known as Dolan and Dillon, died Aug. 1 at the Polyclinic Hospital, New York. Mrs. Dolan, whose husband died in 1938, was the former Kathryn Buchanan. Funeral services were held Aug. 5 at St. Malachy's Church, N. Y.; burial followed under auspices of the Actors' Fund.

She leaves a niece, Katherine Howarth.

MARIANO RODRIGUEZ

Mariano Rodriquez, 35, scenic director and film labor exec, member of the Mexican family that is engaged in all phases of the picture industry from acting to producing, died in Mexico City Aug. 6. Surviving are a father and two brothers, besides several cousins.

Burial was in Mexico City under auspices of the national Cinematographic Workers union.

HARRY F. KARASIK

Harry F. Karasik, Loew's East Bronx (N.Y.) district manager, who had long suffered with a heart condition, died Aug. 9 in N. Y.

Karasik came to the U.S. from Russia, and became associated with the late David Picker. After the first World War, he returned to Russia to serve on the Joint Distribution Committee. He joined Loew's in 1920 when the Picker theatres were taken over, managing the Rio, Victory and Oriental theatres, Bronx. He became a district manager in 1933.

J. J. PARKER

J. J. Parker, president of J. J. Parker Theatres, identified with the theatre business for a quarter century, died at his summer home, Seaside, Oregon, Aug. 9.

Parker owned the Broadway and United Artists theatres and half interest in the Mayfair, all Portland, and theatres in Astoria and Pendleton, Oregon.

Although he had been under physician's care for the past few years, he seemed in excellent health and his death, attributed to a heart attack, was unexpected.

A. F. BRENTLINGER

Albert F. Brentlinger, 74, veteran theatre operator and father of Byron Brentlinger, manager of the Idaho, Terre Haute, Ind., died suddenly in an Indianapolis hotel of heart attack. He formerly owned the Theatorium, Varieties and Liberty in Terre Haute and also theatres in Clinton, Evansville, Kokomo and Richmond, Ind. At one time he was vice-president of First National Pictures in Indiana.

Besides the son, Byrom, he is survived by the widow, another son, a daughter and two sisters.

JAMES VOITE

James Voite, radio singer and producer, who helped to found the first foreign language program over the now defunct WJAY, died Aug. 6 in Cleveland from a heart attack.

After starting a Bohemian hour for the Cleveland station, Voite was m.c. for several years. In recent years he was active in Bohemian programs in New York and Chicago, where he lived. Survived by widow and son.

EDWARD P. SHERRY

Edward P. Sherry, 71, industrialist and husband of Laura Case Sherry, onetime leading woman for Richard Mansfield, died Aug. 6 at his home in Milwaukee.

While maintaining their contacts with the professional legit theatre, the Sherrys had been active for many years in promotion of the little theatre movement in Wisconsin. Widow survives.

IN LOVING MEMORY OF
MY DEAR WIFE
MAUDE RYAN
(Aug. 15, 1935)
CHAS. INNESS

FRANK MILEY

Frank Miley, manager of the Capitol theatre, Saskatoon, Sask., died recently in a Toronto hospital following an operation. From 1912 to his death he was in show biz in Saskatoon, first as manager of the Daylight theatre, and then the Capitol.

Surviving are his widow, two sons and two daughters.

Burial was in the Roman Catholic cemetery, Saskatoon.

BERT KENNY

Bert Kenny, 57, manager of Loew's Burnside, Bronx, N. Y., died yesterday (Tuesday) at his residence in Englewood, N. J., after an internal hemorrhage.

Kenny was one of Loew's oldest employees in years of service. He was first employed by Nicholas and Joseph Schenck at Palisades Park, and later managed Loew's Herald Square, Orpheum, Broadway, Harlem Opera House, West End and Seventh Avenue theatres. Widow survives.

FREDERICK PAYNE

Frederick Payne, 74, who sponsored many dancing and skating halls in England, and was associated with C. B. Cochran in staging 'The Miracle' at the Olympia, London (of which he was managing director for many years), died in Devonshire, July 3.

He founded the Lotus Club, one of the earliest night clubs in London.

HENRY McMANUS

Henry McManus, 73, died Aug. 10 in Washington, D. C. A one-time drama critic in Hartford, he owned an interest in the defunct Hartford Post.

Leaves no immediate relatives. Burial in Hartford.

DAVID F. DICKSON

David F. Dickson, auditor of Westinghouse station KDKA for the last 12 years, died suddenly at the Allegheny General Hospital, Pittsburgh, following an operation. Dickson joined the Westinghouse firm in 1924, and in 1929 he joined KDKA.

Burial in Pittsburgh.

BERTIE FOWLER

Eleanor Dakin, 76, vaude actress of the '90's known as Bertie Fowler, died in Los Angeles Aug. 8.

Deceased was blind in recent years and was saved from a Potters' Field by troupers.

FRANK WELLS MARTIN

Frank Wells Martin, 61, film actor and director of silents, died in Los Angeles Aug. 9.

Fred Sosman, 75, who painted scenery for many large theatres in the nation, died Aug. 6 at Tiffin, O. His wife and son survive.

William Phelan, 37, assistant film director, died Aug. 8 in an automobile crash in Hollywood. He had been with Warners for 13 years.

Richard R. Warner, 26, former orchestra leader at Erie, Pa., died at Meadville, Aug. 4.

Chatter

Continued from page 61

various Pocono Mountain hotels and ballrooms.

The Singing Trapp Family will concert in the auditorium of The Inn, Buck Hill Falls, for the American Red Cross.

Betty Moran, from Ocean Park Casino, Virginia Beach, Va., is the new vocalist with Mike Shelby's orch at Mt. Pocono Grill, Mt. Pocono.

Studio Theatre Players of New York presented Thornton Murdock's 'The Racketeer's Paradise' at Worthington theatre, Shawnee-on-Delaware.

Buenos Aires

By Ray Josephs

Antonio de Bassi signatured to direct new revues at the Casino.

Dinner at the Alvear Palace to Guy P. Morgan, leaving United Artists.

Sono Film's 'El Hermano Jose' ('My Brother Joseph') set for late August preem.

Columbia to distribute Lumiton's 'Embrujo' ('Bewitched') in Brazil, Portugal and Portuguese colonies.

Indie outfit, Surfilm, doing 'La Mujer y la Selva' ('The Woman and the Jungle'), directed by Jose A. Ferreyra.

Andres Segovia, Spanish guitarist, now living in Montevideo, packed them in at concert series in the Odeon, B. A.

Blas Garibotto, film man, set up 'Cine en Casa' ('Movies in Home'), new outfit to rent 35-mm. picts and sound equipment.

Bayon Herrera's next for EFA will be 'Juan Cuello,' with Hugo Del Carril. Start will depend on star's return from the States.

'La Madre Maria' ('The Mother Maria') passed 150-performance mark at Liceo. Ivo Pelay play being done by Plerina Dealessi's company.

'La Edad Feliz' ('The Happy Age') set as title for Luis C. Amadori's next for Sono Film, with Silvia and Mirta Legrand and Francisco Alvarez.

Pablo Suero's company preparing 'El Nazi...Miento de una Nacion' ('The Nazi...Birth of a Nation'), anti-Hitler meller for the Nacional theatre.

Sabina Olmos and Luis Aldas to star in 'La Boina Blanca' ('The White Beret') for Sono Film. Moglia Barth megging story by Giocochea and Cordone.

Isabel Barron and Ricardo Galache's Spanish company at Teatro Buenos Aires in Jacinto Benavente's 'Los Malhechores Del Bien' ('The Evil Doers of Good').

Cesar and Jose Ratti company opened 'Llego Mi Hermano, el Doctor' ('My Brother, the Doctor, Arrived'), an original by Arnaldo Malfatt and Tito Insausti at the Apollo.

Lola Membrives' Spanish company at the Avenida in two new plays, Florence Barclay's 'El Rosario' ('The Rosary') and Jacinto Benavente's 'El Mal Que Nos Hacen' ('The Evil They Do Us').

Municipality ruled that scores and costumes from the Teatro Colon cannot be loaned to the Biblioteca del Consejo de Mujeres, swank socialite group. Said previous loans all turned sour.

French actress Rachel Berendt rated good notices for excellent Spanish in Jose Blaya Lozano's translation of Frederick Lonsdale's 'Marido a Prueba' ('Husband on Trial') at the Ateneo.

U. S. Director John Rhinehart's 'El Ultimo Refugio' ('The Last Refuge'), first pic to be completed at new Baires studio, will preem at the Gran Rex. House has never before shown anything but Hollywood picts.

Araucana Film, new distrib outfit, opened offices. First release will be 'Hay Que Casar a Ernesto' ('Ernest Must Be Married'), directed by Orestes Caviglia, featuring Tito Lusiardo, Sara Olmos, Nini Gambier and Maria Santos.

Adolfo Rossi resigned as publicity head for Sono Film to be general manager of Noticarlo Panamericano, newsreel outfit, and head Sirena Film, new mag. Alejandro Apold, currently aviation ed of El Mundo, leading tab, may take Sono job.

Burley Op and Strippers Ask Trial by Jury

San Francisco, Aug. 12.

Jury trials have been demanded by operator and cast of the Kearney, burley house raided by police (26), meaning that case will not be heard for several weeks. Charles Michaels, who operates the Kearney, is accused of maintaining a disorderly house, and 11 others, including six strippers, are charged with giving an indecent performance.

All have entered pleas of not guilty. House is still operating.

MARRIAGES

Evelyn Parenti to Jerry Marks in New York, Aug. 11. Bride is former ballet dancer and vocalist; he's with VARIETY's advertising staff.

Margaret H. Hepburn to Dr. Thomas Perry, in Elkton, Md., Aug. 4. Bride is sister of Katherine Hepburn.

Renee Haal to Peter Godfrey, in Beverly Hills, Aug. 6. Bride is a screen actress. He's a British film producer and writer.

Bertha Richardson to Charles Heintel, in Altoona, Pa., July 29. He's with Howard Becker band at Pines, Pittsburgh.

Dorothy Leaf to Lou Quinn, in Las Vegas, Nev., Aug. 3. He's a screen writer.

Irene Craig, secretary of the Orpheum theatre, Terre Haute, Ind., to Bobby Jones, local advertising man, July 27, in Terre Haute.

Margie King to A. H. Hardin of McAlester, Okla., in Shawnee, Okla., July 12. He is assistant manager of the R. & R. theatres in McAlester.

Carole Gayle Wattson to Bob Pfotenhauer in Oklahoma City, Aug. 3. Miss Wattson was formerly of the State theatre staff. Groom is manager of the State.

Madeline Lee Parmenter, State theatre cashier, to Rex Graham, fight promoter, in Oklahoma City, Aug. 1.

Marjorie Hunter to Alexander C. Hall, at Lake Tahoe, Cal., Aug. 6. He's a film director at Columbia.

Miss Gene Rothman to Ed Rice in Toronto, Aug. 2. Groom is writer-producer on staff of J. Walter Thompson agency.

Flower Parry, flower girl in a Hollywood nitery, to Jackie Coogan, former film actor now in army, Aug. 10, in Gardnerville, Nev.

Margery Taylor to Al Anthony, in New York, Aug. 4. Bride is a mistress of ceremonies; he's in the cast of 'Pal Joey.'

Virginia Dahlman to W. Earl Bothwell, in Pittsburgh, Aug. 6. Bride is radio director of the Bothwell ad agency and formerly headed the Esquires dance band.

BIRTHS

Mr. and Mrs. Gordon Auchincloss, son, July 28, in New York. Father directs 'Your Hit Parade' and the Cities Service programs.

Mr. and Mrs. Gene Moore, daughter, in Santa Monica, Aug. 4. Father is head cameraman in Metro's cartoon department.

Mr. and Mrs. Henry Kuhn, daughter, Aug. 1, in Buffalo. Father is technician at WEBR, Buffalo.

To Mr. and Mrs. Jack Patten, July 16, a daughter. Father is program director of KSAN, San Francisco.

Mr. and Mrs. Martin Block, son, Aug. 8, in New York. Father conducts 'Make Believe Ballroom' over WNEW, New York.

Mr. and Mrs. Paul Harrison, son, Aug. 10, in Hollywood. Father is Hollywood correspondent.

Mr. and Mrs. Fritz Mueller, son, in Denver, Aug. 5. Father is in the KLZ, Denver, sales department.

Mr. and Mrs. Theodore Granik, daughter, Aug. 8, in Washington. Father conducts the 'American Forum of the Air' over Mutual.

Radio, Records

Continued from page 3

and disc popularity, and his two screen appearances since signing of the picture contract have enhanced his name value as an artist for radio, records and personals.

In contrast are the one-shot picture chores handed out by Paramount to bands and singers in the past in which not much attempt was made to establish a definite film following, but was rather a means of cashing in on the current vogue of such combos. In particular was the screen bow of Bonnie Baker and Orrin Tucker's orchestra and the single try of Gene Krupa with his hot drum, neither showcasing promising anything in the future for films unless considerable care is taken in story preparation.

The Merry Macs are among the more recent film newcomers, bowing in at Universal from the record and radio fields with what seems to be promise of successfully sticking around pictures. Group's first picture was in the smaller brackets but showcased the singers favorably enough for Universal to consider further features which will stress comedy as well as harmonizing ability.

Spinning and Reeling

At Universal also are the Andrews Sisters, who now have a number of features behind them and more scheduled. Both the sisters and the Merry Macs are among the leading Decca recording artists, plus having had much radio and personal appearance experience. Deanna Durbin is another on the Universal talent rolls who turns out a certain number of discs each year, but her popularity is film-made although first introduced to the public via the ether waves.

Largest list of radio and record talent is gathered at Paramount, some of which came to films from other fields, or who made the grade outside the film industry because of their celluloid popularity. Leading this list with the longest top name value is Bing Crosby, who entered feature pictures in 1933 from the radio and record mediums. Dorothy Lamour also bases her film start on prominence outside the picture business. Betty Jayne Rhodes, recording and radio artist, was recently packed by the studio and is still doing radio singing over Mutual. Both Bob Hope and Jack Benny are film and radio fixtures whose ventures into pictures have increased their ether ratings.

Cecil B. De Mille and his regular Lux Theatre of the Air comes under the list of film-radio names, his ether standing resulting from his picture name. Mary Martin's records and stage work helped to bring her to the front in films. Phil Regan is a Decca and radio singer. Susanna Foster and Allan Jones at Paramount also rank in the two fields.

Metro has Frank Morgan and Tony Martin active in the radio end of entertainment. Martin made his start in pictures at 20th-Fox but it was not until he left Hollywood for night club, radio and record work that he solidified his position. Morgan's screen experience has stood him in good stead for his yearly air work. Jeanette MacDonald, Nelson Eddy, Rise Stevens, Judy Garland, Douglas McPhail and Virginia O'Brien are others under contract at Metro who do occasional radio and record jobs.

Pic Props 'Blondie'

Columbia has Penny Singleton and Arthur Lake, whose 'Blondie' radio show was born of the popularity of the 'Blondie' film series. Republic's radio and record talent is all western. Gene Autry appears in both mediums while Roy Rogers waxes a number of discs each year on prairie ballads.

RKO, in addition to Kay Kyser, has Orson Welles and his dramatic broadcasts, plus Desi Arnaz, a recording artist in the past who is expected to start pressing again since his advent into films. Carmen Miranda and her Portuguese rhythms hit their stride following her New York legit success, and film work at 20th-Fox has added to her value. Don Ameche, brought to pictures from singing and dramatic work on the radio, seldom vocals now but has continued his ether dramatics.

Warners claims Jack Carson with his regular Sunday night Coast show, which resulted from screen work, and Edward G. Robinson with his 'Big Town' broadcasts, also resulting from screen popularity.

'Can't Rush Film Talent'

Continued from page 3

talent-digger expounded, 'there was vaudeville, which developed untold numbers of picture stars. That contact with the audience is particularly needed in comics to develop timing. Even right now there's Abbott and Costello, Jack Benny, Bob Hope—all out of vaude.

'Then, too, kids with that unconquerable desire to act came to New York and could get jobs. They could work in legit five or six years or longer and get a solid foundation. Now it's almost impossible for them to get a role in a play and if they do, and are any good at all, we grab 'em for pictures before they've learned the difference between stage right and stage left.'

Too much of the work and money expended on the filmland tyros, in the opinion of another of the hunters-up of new faces, goes into publicity and not enough into teaching them the rudiments of performing before a camera. You can get to a certain point in building a star by rubbing a couple press agents together, it is pointed out, but unless the player has some real assets there's that old bogey of so-far-and-no-farther to meet again.

Too many top-billed players now have learned to act after they became stars, not on the way up, another scout declared. Process would have been not only faster but built on solider foundation had it been reversed.

Another understandable fault of the studios in handling of potential A players is the fact that they have money invested in their talent lists and they are determined to use these people whether they are ready or not. Instead of allowing them to break in gradually, producers think about the dough the newcomers are getting and determine to toss 'em into a film as quickly as possible to cut the general overhead.

Talent snoopers claim they are searching harder than ever, but that their sources are drying up. Radio—because it demands only voice and not looks—has but in the most minor sense replaced vaude as pasture ground.

But, say the boys with the long-range — plenty long-range — viewpoint as they gleefully rub their palms: 'Wait for television.'

Some Castoffs Make Good

Hollywood, Aug. 12.

By admitting their own major responsibility for the early flop of promising new talent and giving players another chance, producers are saving themselves much experimental coin and the extravagant discard of stellar material.

Recent case history is filled with examples of the value of the second chance—even the third and fourth, for novices who were slow in making the grade.

It was a common boast in the industry not so long ago that almost any boy or girl could be grabbed off the street with an eenie-meenie haphazard selection and converted into a top money name over night. The oft-disillusioned film poobahs no longer cherish any such ideas, despite occasional exceptions of phenomenal success. The wise ones know that it takes time, seasoning, the proper casting and careful grooming to establish a dependable actor or actress.

The film fate dispensers are profiting by a volume of experience, finally, after a lot of costly and embarrassing failures properly to appraise the talent they let slip through their fingers. The classic reminders of failure to spot or properly use names which have gone on to subsequent greatness, or at least to top money rating, embrace a startling number of current boxoffice aces—Clark Gable, Tyrone Power, Deanna Durbin, Ginger Rogers, Robert Taylor, Sonja Henie, Katharine Hepburn, William Powell, to mention only a few. And no one knows how much potential talent has been lost, after an equally incalculable amount of conditioning expenditure, because the players were discarded after an inconclusive test in one or two important support roles which didn't fit them.

Playing It Safe

So, producers and their staffs are becoming very chary about dropping players who, they have had initial reason to believe, are personalities worth cultivating. Snap judgment—the one-shot—is apt to be very costly and to reflect badly upon the company executive, rather than upon the actor. If there's a doubt, the player now is almost certain to get the benefit of it.

Instances of recent second-chances at 20th-Fox, where Darryl F. Zanuck was one of the first film executives to admit that early player flops might be chargeable to the front office, rather than to the novices themselves, include Gene Tierney, Arleen Whelan, John Payne, George Montgomery, each of whom is forging ahead after a period of precarious uncertainty which might have halted a career. Miss Whelan languished after an inauspicious launching. But she wasn't penalized. Given more time to develop, she got her promising second chance as one of the femme leads with Jack Benny in 'Charley's Aunt.'

Gene Tierney Unimpressive

Gene Tierney was unimpressive in 'Hudson's Bay,' flashed through 'Tobacco Road' as Ellie May, and now shows her calibre in the title role of 'Belle Starr.' John Payne didn't click at Paramount, Goldwyn and Warners and felt he was about washed up, when he moved to 20th and began to get the second chance buildup which has him on verge of stardom and regarded as an important property. George Montgomery lasted one day in his first chance at 20th in 'The Girl I Married.' He had had a few small parts previously. Ordinarily he would have been through after the 'Girl I Married' experience, but Zanuck decided it wasn't the lad's fault. He was put into 'Cowboy and the Blonde' with Mary Beth Hughes, clicked, and is now well on his way in 'The Last of the Duanes' and other scheduled roles.

Walter Pidgeon is an outstanding example of a topliner who, until recently, had been kicked around for years, his unquestioned talent wasted on inept or typed roles. 'How Green Was My Valley' and 'Man Hunt' at 20th and 'Blossoms in the Dust' at Metro are his recent demonstrations of star calibre. He came to Hollywood 11 years ago as a singer, and when the musical cycle waned at that time, the casting executives didn't know what to do with him.

Betty Grable, at Paramount for about three years, had to flee Hollywood and demonstrate what she had on Broadway in 'Du Barry Was a Lady' before she was re-discovered by the films to become one of the hottest items in the picture market at 20th-Fox.

Robert Cummings is a notable second chancer. He was at Paramount in a small scene in 'College Swing'—just another player. Paramount let him go. He knocked around for some time before he emerged again at Universal with the first Gloria Jean picture. Then 20th borrowed him for a Sonja Henie film, used him in 'Spring Parade' and gave him one of the top spots in 'Moon Over Miami,' which shows how his gifts have been permitted to go only partially utilized for a long time.

Par's Henie Miss-Out

Sonja Henie, brought out by Paramount after her Olympic championship skating, wasn't even tested by that studio before they let her go to be grabbed as a money performer by 20th.

Then there's the case of Clara Lou Sheridan from Texas, more familiarly known as Ann Sheridan. She came to Paramount as a 'Search for Beauty' contest winner and was put into stock. Subsequently she was given an important minor part and did so well with it that she roused the jealous resentment of the star in that picture. She got no more roles there and was eased out to go to Warners for her second chance.

Ann Sothern came a cropper under the name of Harriet Lake. She was determined never to play another ingenue role. Making her bid again in character part quite remote from anything the casting officials had previously conceived, she clicked in the first 'Maisie' picture at Metro and is now regarded as one of Metro's most valuable stars. She had been off the screen a year.

Red Skelton today is one of the most talked-about personalities in the film village. He didn't get over in his first assignment at Metro, and his option wasn't taken up. It was not until Mickey Rooney touted him again after the President's ball in Washington that Metro re-signed him through the suggestion of Nicholas M. Schenck.

Susanna Foster was not used by the first studio to sign her as a contest winner, but she blossomed forth at Paramount as one of the first songstresses of the screen.

Lew Ayres had to get his second chance, after he went from playing to directing at Metro, in the 'Dr. Kildare' series. Stanley Morner banged around the studios for a long time before he clicked as Dennis Morgan in RKO's 'Kitty Foyle' and started the second phase of his career.

The recital might go on through many other names, not all sensational, but all pointing the fact that, learning from experiences of neglect, short vision, insufficient testing, producers with few exceptions are giving the young talent, especially, much wider latitude and much longer period in which to prove its potential worth.

Bills Next Week

Continued from page 57

Herb Lewis

Crawford House

Rny Collins Orc
Miriam Johnson
Crawfordettes
Carole Hall
Ray Miles
Buddy Raymond

Fox & Hounds

Milton George Orc

Hi-Hat

Pete Herman Orc
Lucille Grey
Frank Petty

Hotel Bradford (Circus Room)

Florence Hallinan
Runkle & Lambert

Hotel Essex

Ernest Murray Orc
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Corev
Rita Henderson
Jerry Dale
Fay Starr

Hotel Gardner

Burt Shaw
Evalyn Harvey

Hotel Sheraton (Sky Garden)

Don Dudley Orc

Hotel Statler (Cafe Rouge)

Salvy Cavicchio Orc

Hotel Westminster (Roof Garden)

Jimmy McHale Orc
Harry Drake Rev
Roof Garden Gls
Vitta Gibson
Marlo & King
Ibanez & Juanita
Hal Freed
Noel Sherman Gls

Hotel Ritz Carleton (Ritz Roof)

Dick Rogers Orc
Dr Giovanni
Marcia & Gunsett

International Casino

Henri Jobert Orc

The Cave

Ralph Porras Orc
Jack Fisher
Tamara Doriva
Jerry & Lillian
Colita & Corral
Phil Barry

PITTSBURGH

Anchorage

Hugh Morton Orc
Maynard Deane

Arlington Lodge

Phil Cavezza Orc

Balconades

Buddy Carlson Orc

Bill Green's

B Hoagland Orc
Don Burke

Boogie-Woogie Club

Boog Sherman
Maxie Simon
Harry Comorada
Buddy Blaine
Tubby Miller
Reggie Dvorak

Cork and Bottle

Lloyd Fox

Colonial

Eddie Weltz Orc

Eddie Peyton's

Art Schamberg Orc
Mildred Segal
Eddie Peyton
Sandy Mcclintock
Marion Muller

Evergreens

Revelers
Kay Burke
Ray Valance
Nancy Grey

Hotel Fort Pitt

Ken Bailey Orc
Johnny Mitchell
Harry Walton

Hotel Henry (Silver Grill)

Stan Rucker 4

(Gay 90's)

Dorothy Nesbitt

Hotel 7th Avenue

Bess Saunders
Ida Iola
Everett Haydn
Betty Donahoe
Al Devin

Evergreen Gardens

Revelers
Sam Sweet
Alice Sone
Zelda
Wicked Willies

Hotel Roosevelt

Johnny Kaihue
Royal Hawiians

Hotel Wm Penn (Continental Bar)

Wanda
Escorts

Merry-Go-Round

Benny Burton Orc
Betty Harper
Babe Rhodes

Kennywood Park

Tiny Hill Orc
Wilfred Mae 3
Canestrellis
Mlle La Tosca

New Penn

Gay Carlisle Orc
Lorraine & LaMarr
Sue Stevens
Buddy Birch
Jimmy Williams

Nixon Cafe

Al Marisco Orc
Bob Carter
Eden Sis
Lon Ricardo Co
Renee & Root

Nut House

Sherdina Walker O
Ted Blake
George Gregg
Evelyn Nellis
Arthur Lloyd
Chuck Wilson

Oasis

Bobby Annie Orc
Stu Braden

Pines

Howard Becker Orc
Mae Harris

Trelon

Yachtsmen
Nancy Gardner
George Webber

Yacht Club

H Middleman Orc
Gordon & Sawyer
Mary Sawyer
Al Ferguson
Manch Gls
Shirley Heller

Sky-Vue

Teddy King Orc

Union Grill

Art Yagello
Frank Natale
Mike Sandretto

Villa Madrid

Etzi Covato Orc
Mark Lane
Cliff Winehill
2 Co-Eds
Peter Higgins
Key Taylor

West View Park

Buzz Ashton Orc
Waldos

NBC PACT

Continued from page 53

has agreed to render such releases to NBC and RCA and their officials but has refused to do the same for CBS until that network has likewise become a signator to a contract. ASCAP has also consented to make similar waivers for the N. A. B. and Broadcast Music, Inc., but only in so far as they involve NBC officials and any others who are parties to an NBC contract. As far as suits brought by ASCAP members outside of ASCAP are concerned, it has been the contention of ASCAP counsel that the Society cannot grant any release since such actions constitute personal business and ASCAP could be held liable for interference.

Patience Needed

Some ASCAP board members yesterday (Tuesday) were of the common viewpoint that the Society should exercise patience on the NBC matters, even if it meant as much as four weeks of waiting, if ASCAP could be certain that the entire broadcasting industry would accept these contracts and that with such settlement would come an end to all bitterness between radio and ASCAP. It has been intimated by sources within the broadcasting industry that before the music-radio war can be brought to a certain conclusion it may be necessary for the N. A. B. board to delegate Neville Miller the association's president, to tour the country for a series of district meetings, explaining the contracts and urging their acceptance. As pointed out by one broadcaster, the leaders of the industry would be faced with the problem of selling up something that they had sold down, and convincingly so, to the same quarters within the past 18 months.

WHAT THEY THINK

Seeking Edgar B. Strought

Stockton, Calif.

Editor, VARIETY:

Am seeking information concerning a cousin, Edgar B. Strout or Strought, as I believe he spelled the name. After his connection with the theatrical life, which began about 1898, Mr. Strought's boyhood days were spent in Chelsea, Mass., where he lived with his mother, Mrs. Rachel (Mathis) Strout and whose address he used as his permanent address until her death about 1905 or '06. After that he used as a permanent address that of his uncle, Jonas W. Strout, in Brunswick, Me., until the family moved to Portland, Me., in 1916. From there we came to California and after two years returned to Maine, where we remained until 1925, where we went to Coatsville, Pa., and spent the winter of 1925 and '26 there. It was there in the summer of '26 that I last heard from Edgar, who wrote from somewhere in New Hampshire that he and his wife, Grace Verno, were joining a stock company in Bridgeport, O., planning to work their way westward and to make their home in California. I wrote him at that time that we were leaving immediately for California but as I did not know in what part of the state we would locate I could give him no permanent address and as he had only a temporary address we lost touch with each other.

I suppose he came to California but have no way of learning the facts. He may be in Boston as he always was much interested in that place, or almost anywhere. He may not even be living, as he would now be 73 years old and is probably no more connected with the theatre.

I wrote to the Masonic Lodge of which he was a member, as I have his masonic certificate which he left with Masonic Lodge No. 296, Mass., but he evidently had not kept in touch with the Lodge and on their advice I am writing to you. Any information which you may be able to send me either of him or his wife, Grace Verno, will be gratefully received by

(Mrs.) Eva Strout Hale,
1128 N. Harrison,
Stockton, Calif.

Re: Postal Subsidy

New York.

Editor, VARIETY:

I have been reading the opinions regarding the section of the emergency tax bill which proposes to tax radio and outdoor advertising revenue. There is a very important matter which seems to have escaped general attention. That is the fact that newspapers and magazines are beneficiaries of tremendous government subsidies to which radio stations as taxpayers are now contributing support. I refer, of course, to the low rate on second-class mail.

John W. Boehne, Jr., of Indiana, informed the House of Representatives that, for just one year, the loss to the Post Office Department resulting from the low rate on second-class mail for daily newspapers was $26,000,000. The total Post Office loss on second-class mail, including magazines, amount to $85,000,000.

Radio pays its own way . . . and always has. Besides, radio contributes a great deal of time without charge, for public service.

If it is necessary to tax the advertising revenue of the various media, at least let us be fair and non-discriminatory. First, cut out the subsidy of $500,000 a week to newspapers and the millions a year to magazines. Then, if more money is needed, tax all media on an even basis.

Until newspaper and magazine subsidies be removed, it would be rank injustice to add taxation of revenue to broadcasting burdens.

Victor van der Linde.

And From New York, Too

New Albany, Ind.

Editor, VARIETY:

Your editorial on 'Blushing, Unnoticed,' has a phrase in it which explains most of radio's troubles. You really should elaborate on it, as never, to my knowledge, has any trade paper had the nerve to call the shot as you have in the particular quotation:

'Radio faces, belatedly, a world in which influential men are prepared to believe that radio is a spectacular soft touch...'

Boy, is that right! And who knows it? Everybody but radio, the nets, NAB, IRNA, and the independents!

Like Hitler, radio's enemies and vultures are trying to pick us off, one by one. Like some folks in Europe, some folks in radio think a soft answer will turn away a racket, a bit of appeasement will win freedom from a knockdown and drag out affair, etc.

One hell-raiser or two can't do the job. But sooner or later the worm is going to turn.

Thanks for your own fine expressions. It sounds wonderful coming from New York. It just doesn't seem possible.

Steve Cisler.

It's An Epidemic

Newark, Aug. 12.

Jess Myers, manager of the Empire, local burley house, is having the same kind of chorine trouble that has been bothering Broadway producers and managers. With the theatre scheduled to reopen late this month, Myers has been unable to secure enough ponies to form a line. Ads inserted in the local papers for chorus gals have brought little response.

Dave Rose

Continued from page 2

eign correspondent, who was off, on the ship that carried Rose, on a roving assignment that he hopes will bring him to the borders of the Russo-German squabble.

Seated across the way from Kerr in the Clipper's lounge was David E. Scherman, Life magazine photographer who was on the Egyptian liner Zamzam when it was scratched where it counts by a torpedo, on his way for a few shots of the spies around England.

Saturday's (9) spies spotted Alice Faye step down the runway of the TWA Stratoliner into the arms of her band leader-husband Phil Harris. Miss Faye will be in town for a week before returning to the Coast to begin a new celluloid.

Eastern Air Lines sends out the news that Andre Kostelanetz, Lily Pons' favorite musicmaker, will be back in town Aug. 21 from a trip in the hamlets south of Hoboken.

At long last, Anna Neagle and Director Herbert Wilcox are skedded to head back to England Saturday (16). Three times the pair made reservations aboard the PAA Clipper ships, and three times they changed their minds at the last—or next to last—minute. This time, they say, they really mean it. Early last week, the couple flew to Canada to arrange their passage from Lisbon to London, for a serious aerial transit situation exists on that route and commoners without the well-known 'fix' stand an excellent chance of getting the wrong kind of pleats in their trousers and skirts while waiting for the London express out of Portugal.

Renee de Marco's Briefie

Renee de Marco sadly passed through the Airdrome-on-the-Park-way during the past seven days on her way to Reno to be unspliced from her ex-dancing partner and, soon, ex-husband, Tony. The dancer expects her divorce in three weeks, having established residence in Nevada some time ago. She made a flying hop to N. Y. to arrange for her part in Georgie Jessel's 'High Kickers,' which will go into rehearsal in September.

Thursday's toddlers noted Universal's Peggy Moran, a lassie with a shapely chassis, fly in from Toronto aboard the Trans-Canada Airways' New York express; and Edmund O'Brien, Nancy Kelly's mate, in from the end of the line aboard the TWAtoliner.

The mid-week Clippers, as usual, were responsible for the arrival and departure of a considerable cargo of celebs. George Jordan, Associated Press's man Friday in Italy, returned, while Raymond Clapper, Scripps-Howard's Washington scribe, was off to the land of the Broad A for a first-hand look at the first-class argument there.

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PLUS-X

SUPER-XX

BACKGROUND-X

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VARIETY

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AMERICA WANTS LAFF PIX

Film Execs Haven't Yet Decided To Accept Senatorial 'Invitation'

Fifteen top film execs, invited over the weekend to appear before the Clark Senatorial Committee starting Sept. 3, haven't determined yet whether they will accept the call. Inasmuch as it was an 'invitation' and not a subpoena, those fingered can refuse to appear. In addition, the committee has no appropriation and those invited, if they do choose to appear, will have to pay their own expenses.

Radio as well as film toppers eventually will be called, the resolution establishing the inquisiting body—a subcommittee of the Interstate Commerce Committee — giving it broad power to probe into pictures and radio programs which the group considers have been the alleged propaganda agencies being used to push the United States into war.

It's assumed, of course, that the film industry, taking an aggressive counter-position that it has nothing to hide, and that all its alleged 'warmonger' films were inspired strictly by patriotism, will accept the D.C. 'invitation.'

Hearings, though scheduled to get under way Sept. 3, won't see the top film execs, should they choose

(Continued on page 4)

Lunt-Fontanne, Hart, Allen, Robeson, Others All on One Air Show

Alfred Lunt and Lynn Fontanne, Moss Hart, Russel Crouse, Frank Sullivan and Fred Allen or Clifton Fadiman, Paul Robeson and Carl Van Doren will participate in the New York half of next Monday night's (25) 'Forecast' show on CBS. Program will be called 'Three Wishes' and will consist of a trio of

(Continued on page 47)

STOCK UP ON DISCS; EXPECT PRICE BOOSTS

All record stores in N. Y. are ordering in fantastic numbers, in order to boost their stock prior to an anticipated rise in price of phonograph records. A law is now pending which will tax manufacturers 10% on records, which will be passed on to the dealers.

It is believed by most dealers that tha law, occasioned by the need of shellac in national defense, may eventually boost the price of all recordings over 20% to the public at large.

The pop music publishers anticipate all 35c disks going to a 50c retail price which, if it occurs, will cause them to insist upon the full 2c disk royalty, as allowed under the copyright law, but which is cut, by trade-custom, to 1¼c. per side, for the 35c pop stuff.

Longhaired Balaban

Chicago, Aug. 19.

Ida Joy Balaban, daughter of A. J. Balaban, started a concert career with a piano recital in the Civic theatre here on Sunday (17).

Miss Balaban studied with Tobias Matthay in London and Harold Bauer in New York.

D.OF J. PATRIOTIC RADIO SERIES

The Department of Justice is readying a series of patriotic radio programs in which Broadway name actors will participate, broadcasts being due to start late this month by arrangement with NBC.

Speeches adapted from the writings of John Paine as applicable to present day conditions will be the legiters' assignments. Selections are being made by Alice L. Donnell, of the Justice Department's Washington's headquarters. Matter of compensation was not mentioned when suggestions were asked in New York about available players, but it's understood the performers will be paid.

50,000 in Chi Downpour At Goodman's Concert Belie Swing Is Passe

Chicago, Aug. 19.

Is Swing passe?

Those who answer in the affirmative are going to have considerable trouble convincing the 50,000 people who attended the Benny Goodman Swing Concert here last week. For, huddling before the Grant Park bandshell in a rainstorm which would have chased away all but the most ardent symphony fans, the advocates of jive stomped their feet and beat their hands and let the offbeats fall where they might. As a matter of fact, if swing has been supplanted by the 'sweet' brand, those same 50,000 people haven't heard about it yet, for when band began to rock, the folks were just as feverish as ever, and there was the customary dancing in the aisles, somewhat hampered by the mud but in evidence just the same.

Band itself was in fine fettle, and under the stimulus of the Goodman clarinet, served up a fine assortment of musical effects to the delight of the listeners. Cootie Williams and 'Big Sid' Catlett both received tremendous ovations for their distinc-

(Continued on page 47)

ALL COMEDIES DOING BUSINESS

Hope, Benny, Abbott & Costello, Marx Bros. Are Big B.O. All Over—Exhibs Suggest That Hollywood Should Just Stay on the Fun Beam and Ride

EVEN POOR ONES CLICK

Minneapolis, Aug. 19.

Because of terrific boxoffice reaction to comedies throughout the territory, some exhibitor leaders here even ara suggesting that Hollywood producers confine themselves to this type of entertainment. Current feeling is that the public apparently can't be fed up on laughs if one after another comedy clicks, far outdistancing the serious dramas.

On every hand, trade here is expressing amazement at the comedies' b.o. accomplishments and Abbott & Costello, Bob Hope, Jack Benny, et al, ara receiving more credit than revived economic conditions—less pronounced in this section—for the turnstiles' surprising comeback during the past month. The laugh inciters not only are piling up by far the biggest grosses, but instances of any of them flopping—even the mediocre ones—are few and far between.

Marx Bros. were thought to be 'washed up' here after the comparative brodies of their more recent offerings, but last week their 'Big Store' went into the Gopher and gava that loop house one of its biggest seven days since its opening. Picture would have been held over indefinitely except for previous commitments. When originally set, no ona suspected that it would come through in such a big boxoffice way and a personal appearance of Gene Autry and Dorothy Lewis, in con-

(Continued on page 23)

Names Draw Heavily At Saratoga Roaderies Despite Gambling Exit

Saratoga Springs, N. Y., Aug 19.

Authorities evidently took Governor Lehman's second edict against gambling seriously, and so this town's and nearby casinos are shut tight. The kiddies aren't even trying to sneak, that's how carefully they're being watched.

Business at the major roadhouses, however, has been surprisingly good, despite the clampdown. Sophie Tucker is pulling them, especially over tha weekend, to Arrowhead; ditto Joe E. Lewis at Piping Rock, which also has Monte Proser's Copacabana (N.Y.) show.

Hollywood's Name Dance Band Cycle; Satchmo's Saga for RKO

Now It's Official

Philadelphia, Aug. 19.

Note on WIP's bulletin board: 'Because of the action of Congress in extending the length of Army training period to 2½ years, tha song, 'Goodbye, Dear, I'll Be Back in Year,' has been removed from the music and record library.'

CHORUS DEARTH ON BROADWAY

A shortage of chorus girls and boys has suddenly developed, despite the fact there were more employed last summer in view of several shows at the World's Fair. Actually there are as many chorus people around, but they don't want to go on the road, and it's that type of musical that may be mostly affected.

It appears that the chorus performers are aware of the plans for a number of new Broadway musicals and prefer remaining in New York, several calls for choristers having already been made. Formerly, producers of major musicals, particularly revues, were long on lookers, few of whom went trouping. And the same tendency to remain on Broadway exists.

Most disappointed bunch of chorines are those in 'Pal Joey.' They expected to be engaged by the same

(Continued on page 47)

20th Frantically Tries To Renew Annie Vernay Only to Learn She Died

After much wiring and cabling, 20th-Fox located the mother of Annie Vernay, 18-year-old French film actress, in order to effect another six-month option on the young woman's services in Hollywood, dating from Aug. 15, when Fox's first option expired.

Mlle. Vernay was breaking her jump from unoccupied France to the U. S. via South America, and the mother finally was located in New York for purposes of legal signaturing. Mme. Vernay, pleased at Hollywood interest, cabled Buenos Aires, where she had last heard from her daughter, telling her the good news. Yesterday (Tuesday), the mother received a wire from B. A. that Annie had died of typhoid fever on Sunday (17).

Mlle. Vernay was one of the more promising young French players. She was known to U. S. Francophile fans via 'Betrayal,' film made by Seymour Nebenzahl.

Name dance bands are getting increasing attention from the film business at the moment. Within the past week two top ranking combinations, Louis (Satchmo) Armstrong and Alvino Rey, were set for parts, and a third, Jimmy Dorsey, is being negotiated for. Rey and the King Sisters, whose new band has jumped considerably in popularity ratings since last winter, have been signed to work in an as yet untitled RKO feature. They're to begin work on it Sept. 15, deferring several scheduled weeks of theatre dates to go to the Coast.

Armstrong's participation in an Orson Welles production, also for RKO, was definitely settled Saturday (16). Satchmo and his outfit have been bought for 10 weeks, but the group won't go to work before next January. Welles' film will be based on the history of jazz, with Armstrong's life history woven into it, beginning from the time he was eight years old. Armstrong will play himself. This film is not to be confused with William Dieterle's 'Syncopation,' also a dance band cavalcade yarn, and also via RKO.

As for Jimmy Dorsey, his man-

(Continued on page 37)

'There'll Always Be An England' Sets Record Number of Pix Usages

The saga of a song without precedent is 'There'll Always Be An England,' which has been in several U.S. films and last week, in its third year of publication, sold 1,513 copies in England, where it has exceeded 400,000 sheets. In Canada it has sold 125,000 copies; in Australia, 65,000, which is deemed terrific in the trade, and has hit 50,000 in the U.S.

But its cinematic usages are unusual, being spotted first in 'One

(Continued on page 23)

Dirty Strawhat Brings Out L. I. Constabulary

Sayville, L. I., Aug. 19.

Squawks of outraged playgoers at the tryout of Alexander Greendale's new play, 'Walk Into My Parlor,' at the Sayville Playhouse, brought out the local constabulary last week. After stormy confabs between the management, the author and the minions of the law, some of the bits of business were changed, but the salty dialog remained intact. Several people walked out of the theatre, others hissed and still others looked disapproving, unhappy and dazed.

Show is playing this week at the Glen Rock (N. J.) playhouse and is tentatively slated for Broadway in the fall. Luther Greene is the producer.

Everything But Baseball Played For Sweet Charity by Film Comics, Leads

By GEORGE E. PHAIR

Hollywood, Aug. 19.

Soft-muscled athletes of the film industry put on their annual screwball game, technically known as baseball, for the amusement of about 26,000 customers who contributed about that number of dollars to the Mt. Sinai hospital and other worthy causes. It was advertised as a battle between the Comedians and Leading Men and it wound up in a tie. Nobody could decide whether the Comics were funnier than the Handsome Heroes, or vice versa.

Martha Raye, captain of the Comics, stole the show on one foot. Victim of a recent auto crash, Martha did her captaining in a wheel chair, with one ankle propped up in a plaster cast. Her rival captain, Ann Sheridan, did her captaining by remote control from a hospital where she was nursing a sinus ailment. Another prominent absentee was Mayor Bowron, who was slated to throw out the first ball, but four comedians substituted for him, throwing out four balls and taking four bows simultaneously.

It was a new sort of baseball for the baseball fans. Adolphe Menjou made a home run with the aid of a stand-in, a secretary, a makeup man, a press agent and a script girl. Menjou acidently hit a foul ball and his stand-in, arrayed similarly in high hat and evening garments, ran the bases with his tails streaming out behind. Naturally Menjou stepped into the spotlight at the home plate and scored a run with his customary aplomb, eclat, savoir faire, etc.

Just Clowns

Another unorthodox method of scoring was demonstrated by Jack LaRue, bad man of the films, who struck out but fought his way around the bases with a pair of sixguns. There was not an infielder left on his feet when Jack galloped across the plate. Then there was a blackout, and when the lights blazed again, Notre Dame was playing football with Southern California around second base. It was the first time a touchdown was ever recorded in a baseball game.

Charles Coburn with a monocle and a rubber bat; Lucien Littlefield on a stretcher; Edgar Kennedy in a derby hat; Maxie Rosenbloom in his new Harvard accent; Dickie Jones losing his baseball pants; Eddie Bracken doing a lone pantomime on the pitching mound; Stubby Krueger swimming around the bases and winding up in a washtub; Arthur Lake, Baby Dumpling and their pooch all contributed to the new form of baseball. Joan Blondell injected glamour into the pastime by umpiring for half an inning and escaped without injury, although Billy Gilbert and Eddie Quillan put up an argument and Cliff Nazarro made it twice as vociferous with double-talk.

Other accomplices in the slaying of the national pastime were Red Skelton, Lee Tracy, Ronald Reagan, Dennis Morgan, who actually hit one over the fence; Monte Blue, Preston Foster, Andy Devine, Mischa Auer, Anthony Quinn, Frank Mitchell, Keye Luke, Clarence Muse and Sammy Cohen.

On the serious side, Loretta Young repeated the oath of allegiance and Anna May Wong spoke in behalf of China.

As a preliminary, a couple of girl teams put on a game of softball. They could have trimmed the Comedians and Leading Men.

PAR'S FRAN GIFFORD OPPOSITE RICH'D DIX

Hollywood, Aug. 19.

First star role for Frances Gifford will be opposite Richard Dix in 'Tombstone,' Paramount's big budget western; Harry Sherman producing.

Miss Gifford won the stellar nod by her work in Republic's 'Jungle Girl' and Disney's 'Reluctant Dragon.'

Markey Reports to C. Z.

Hollywood, Aug. 19.

Gene Markey, a Lieut. Commander in the Naval Reserve, has been ordered to report for active duty at Balboa, Canal Zone, Sept. 20.

Cali halts his production activities at Columbia, where he is prepping several stories, including 'Eadie Was a Lady,' for Rita Hayworth.

Well, Who Was Wetter?

Barley Sheaf Farm,
Holicong, Pa., Aug. 15.

Editor, VARIETY:

I want to complain about the careless proof-reading in your paper.

In last week's issue, in an article about 'The Man Who Came to Dinner,' you mentioned the appearances of Moss Hart and myself in the role of Whiteside. Then came a sentence which was obviously supposed to run as follows: 'It was generally agreed that Hart was wetter in the part than Kaufman.'

Owing to faulty proof-reading, however it came out 'better.'

I wish you would look after that sort of thing in the future.

George S. Kaufman.

Nowhere to Go But These States; Pic Tourers Seem To Make Out Somehow

Hollywood, Aug. 19.

War in Europe and threats in the Orient add up to a concentration of vacationing picture folk in California and the nearby waters. Some of them are trekking north, Ginger Rogers to Oregon, James Craig to the same state, and Ruth Warrick to British Columbia. Ronald Colman is sunning at Santa Barbara, Cary Grant at Santa Monica and Renee Haal and her new husband, Peter Godfrey, are honeymooning on a yacht along the southern coast.

Lucille Ball is lolling among the orange groves near Chatsworth, Guy Kibbee is taking the air in the High Sierras and Jane Wyatt at Santa Ynez. Meanwhile 'Fibber McGee and Molly' are Alaska-bound.

O-J Rehearse Show Pending 'Hellz' Takes

Hollywood, Aug. 19.

Ole Olsen and Chic Johnson are shoving off for Boston this week to start rehearsals for a new stage show while Martha Raye's wounded ankle holds up production of 'Hellzapoppin' at Universal.

Comics will be back for their scenes with Miss Raye as soon as her ankle comes out of the cast.

Ffolkes in India

David Ffolkes, English scenic designer, who is known in this country for having done the sets and costumes for all Maurice Evans productions, is now in India, after having successfully weathered Dunkerque, the battle of Greece and the battle of Crete.

Ffolkes is a lieutenant in the British army and is attached to the Royal Scot Greys.

H'WOOD DIVORCE CROP

Fred Meyer's Daughter and Mrs. Bill Demarest Both Sue

Hollywood, Aug. 19.

Delphine Meyer Shire, attorney and daughter of Fred Meyer, 20th-Fox executive, filed a divorce action against asst. U.S. attorney Harold Raymond Shire after eight months' marriage. She charges cruelty.

William Demarest, screen character actor is being divorced by Estelle; same charges. She was his former vaudeville partner.

Abbott-Costello At $12,500 for 1 RKO Week, Hub

Abbott and Costello have received a one-week reprieve from returning to the Coast for another Universal picture and instead will play a one-week date for RKO in Boston, opening Friday (22). A. & C. will get a guarantee of $12,500 for the personal, against a 50-50 split over $27,500, with the team providing $2,500 worth of supplementary acts.

Booking of the team also enabled RKO to inaugurate its stage show season at the RKO, Boston, one week earlier, the circuit originally intending to start stage shows there Aug. 29.

A. & C. on Sunday (17) completed a nine-day record stand at the Atlantic City Steel Pier. Playing to an unprecedented attendance, the team also played an unprecedented number of shows, 65 in the nine days. On their opening Saturday and Sunday and closing weekend they did 38 shows in four days.

Equity Fights L.A. Police Snoop on Theatre Ads

Los Angeles, Aug. 19.

Proposed city ordinance giving the Police Commission power to regulate advertising on stage shows is being fought by Actors Equity Association. New rule would authorize the police to revoke an operator's license within 24 hours if the ads do not coincide with the commission's idea of public welfare.

J. T. Kornblum, attorney for Equity, raised the objection that the ordinance would jeopardize not only property rights but the jobs of actors, musicians and other theatrical employees.

RKO's Nancy Gates

Denton, Texas, Aug. 19.

Nancy Gates, 15, Denton high school girl and a promising musician, has signed a term contract with RKO. She's been assigned to a new musical.

Miss Gates is brunet, five feet four inches, and the daughter of Vigil Gates, Denton dry goods executive.

Report That H. G. Wells, G. B. Shaw May Clipper to U. S. From London

By GEORGE FROST

With small chatter splashed all over the place and good 'copy' at a minimum, activities at New York's LaGuardia Field eased off to a new low last week.

Airport rumor hath it that, shortly, George Bernard Shaw and H. G. Welles will Clipper to these shores. In both instances, however, definite reservations have yet to be made. So...

With the score 5 to 0 against the Pan Am. reservations department, Anna Neagle and Herbert Wilcox, the director, finally left the field's International Marine Terminal yesterday (19) aboard the Atlantic Clipper for Lisbon. [Further details on page 7.]

Sunday's American Clipper listed among the inbound Clipper-trippers, Carey Longmire, New York Herald-Tribune correspondent in London; while Saturday's (16) Dixie Clipper toted off John Monsarrat, of the Platt-Forbes ad writing agency and account executive of the United Aircraft, Inc., bound for the Land of Four O'Clock teas to see the bombing bees.

Pascal Returns

Friday (15) saw Gabor (Gabriel) Pascal, the film producer, who Clippered recently to England to chat with the British Ministry of Information concerning propaganda pictures, return aboard the Atlantic Clipperoo with the news that he was heading for Montreal to begin screening George Bernard Shaw's 'Arms and the Man.' (Further details on page 3.)

Pan American's local properties resounded Monday (18) with congratulations to Walter 'Bob' Neff, the corp's Atlantic Division praise agent, on his reaching the age of maturity—on his old-age insurance. 'Bob,' in the not-so-long-ago, strummed the piano in the Rudy Vallee 'Connecticut Yankee' contingent.

The land lines this week saw Peggy Moran, Universal starlet, and Irving Berlin take the TWA strato-

(Continued on page 19)

Saroyan Gets 'Took Up'

Hollywood, Aug. 19.

William Saroyan's offer to turn over the rights on his stage play, 'The Time of Your Life,' to be screened free of playwright charges for the benefit of national defense, was accepted by Lester Cowan, Columbia producer, with certain exceptions.

Cowan's exceptions are that the studio technicians and at least some of the players be paid for their work. Saroyan's original idea was that everybody connected with the picture work for nothing. Price of the film rights is estimated at $25,000.

THE BERLE-ING POINT

By Milton Berle

Jumped to New York for a special broadcast tonight to m.c. the Treasury Show. Morgenthau called me (on Roosevelt's phone) and asked me to fly here.

I got a lot of nerve flying. I get dizzy when I buy an air mail stamp.

Those planes are sure fast. I saw a stork hitchhiking on the wing and asked: 'What's the idea?' He answered: 'I'm making a quick delivery before Winchell has it in his column.'

All my relatives were at the LaGuardia Airport awaiting my arrival. They formed a group on the field and spelled out: 'Happy Lending.' I was deeply touched.

Broadway Department

They gave me a Welcome Home party at Lindy's. The drinks were on the house—even the herrings were pickled.

Grossingers has a new policy—any couple getting married there is given two weeks' vacation free. My uncle liked the place so much he went out and committed bigamy.

The Gaiety Delicatessen was so crowded the other night they set up a bridge table in a taxi outside to take care of the overflow.

Hollywoodiana

Hollywood must be slowing up, Abbott and Costello haven't made a picture all day.

Guy Kibbee is afraid of getting balder—someone might shoot him in the side pocket.

John Garfield has played in so many prison pictures that instead of the studio dropping his option they gave him a full pardon.

Music Department

Do you think B. M. I. songs will bring back the New York Giants?

Jack Rosenberg knows a band that has been out of work so long, when it finally got a job it had to rehearse in a pawnshop.

Radio Department

Bing Crosby is coming back on the air with a new program called 'The Court of Missing Mares.'

Goodman Ace's definition of a Quiz Kid: An Oscar Levant in knickers.

Rudy Vallee played a benefit at the San Diego Navy Yard. Now they call him 'Nasal Basil of the Naval Base.'

Hangnail Descriptions

Gracie Allen: Super-silly-ous....*John Barrymore*: The Great Brewfile ....*Sally Rand*: 'Life with Feather.'

Observations

Eavesdropped at the Diamond Horseshoe: He's a charter member of the 'Ways to Be Mean Committee.'

Eavesdropped at McGuinesses: She and her eyes travel in the best circles.

Afterpiece

Hollywood is a funny place. When you're an actor you want to be a director; when you're a director you want to be a producer. Doesn't anybody want to be a sound man?

Roddy's 'Sunny' Starrer

Hollywood, Aug. 19.

Roddy McDowell, moppet, gets his first starring role in 'On the Sunny Side' at 20th-Fox, slated to start Sept. 15.

Story is about a young British refugee. Harold Schuster directs.

Guizar's Crack About 'Cuban Dolls Mobbing' Almost an Int'l Crisis

Havana, Aug. 19.

Derogatory story concerning Tito Guizar in a Havana paper led the Mexican film star to cable the editor what is interpreted here as an invitation to a duel. Article which inflamed Guizar was a flaying of the singing flick player for a statement that he objected to 'dolls mobbing' him during a visit to Cuba in February.

Guizar's statement was apparently made to Excelsior, Mexico City newspaper, following his return from Cuba. It was picked up and editorialized on by Juliocesar Gonzalez Rebull, editor of Crisol, to whom today's message by Guizar was addressed.

As result of the Crisol article, boycott of Guizar's films in Cuba was instituted, affecting Paramount, which distributes them. Jose Manuel Cortina, Minister of State, requested the Cuban ambassador to Mexico to take action, while the Havana Rotary reprimanded Guizar. Press-radio campaign against Guizar has been under way here.

In his cable to Crisol's editor today, Guizar stated he regretted the article about him and then declared: 'My wife is Cuban and I would leave work even for an hour to remove the stain on my reputation.' That was taken by some interpreters of the Latin code of honor as an invite to a duel.

WORST FOREIGN PIX LAG IN YRS.

Foreign-language filmeries in the U. S. are confronted with a worse product dearth this fall than at any time in many years.

The arty cinemas which were most successful with French-made films are going to depend on a few comparatively old productions, and possibly strong reissues, in order to stay open. Several experimented with Latin-American productions last season with none too successful results. Distribs in N.Y. say that the pictures from South America thus far are not strong enough to stand up successfully in the arty theatres. They also have tried other foreign makes to poor results.

Oakie and Darnell Will 'Rise and Shine' at 20th

Hollywood, Aug. 19.

Top roles in 'Rise and Shine' at 20th-Fox go to Jack Oakie and Linda Darnell. Originally Oakie was assigned to 'Vicki and Her Eagles,' which has been grounded through army orders, involving shooting at the Akron air field.

'Rise and Shine' started out as another story, but the title has been shifted to a new script, with music.

Shearer's Dancing Partner

Hollywood, Aug. 19.

Melvyn Douglas, currently working with Greta Garbo at Metro, draws the male lead opposite Norma Shearer in 'We Were Dancing,' slated for fall production.

Picture is based on one of Noel Coward's one-act plays.

IT'S TALL FEMMES' TURN

Pascal's Prod. in Spain With An International Personnel

Madrid, Aug. 10.

Christopher Columbus will be the subject of a future picture by Gabriel Pascal. It will be filmed in Spain with British and American actors, plus American technicians, and will be primed frankly to glorify Spain's past grandeur. So the producer informed Spanish newspapermen who interviewed him recently in Lisbon, on his way from New York to London. Story was given prominent display in the Madrid press.

Film will be first of a trilogy, Pascal said, the other two also portraying famed explorers, Vasco de Gama and Fernando Magellan. Producer declared that Laurence Olivier and Vivien Leigh will handle principal roles, that he would direct, Rafael Sabatini would write the scenario, Bernard Shaw the dialog and Fred A. Young and Eugene Schuftan would be the cameramen. United Artists, which distribs Pascal pix, he stated, will collaborate with the Spanish producers, Imperio Films, in the making of the pictures.

Pascal asserted that 60 technicians and actors would shortly sail from the United States to Spain for the filming. He added that Spanish and Italian technicians would be engaged as well, and that exteriors would be made at the Alhambra in Granada, the Mosque at Cordoba, the harbor at Palos and Genoa, Italy. Interiors will be shot in a Madrid studio.

'This will mark the best film of my life,' Pascal told the Spanish news-

(Continued on page 47)

ANOTHER FILM EXTRA FATALLY INJURED

Hollywood, Aug. 19.

Another film extra's death and another coroner's inquest marked shooting of Warners' 'They Died With Their Boots On' when George Murphy, 42, died in the hospital Friday (15) from injuries when thrown from a horse. He's not to be confused with Metro's featured player of the same name.

Other fatal accident was Jack Budlong, 30, socialite extra, when spitted through body by cavalry sword in fall from horse.

Film war approached close to actual war in 'They Died With Their Boots On' at the Warners' ranch near Calabasas where extras are fighting as cavalrymen with General Custer. Twenty of the 400 riders were injured in one day last week, some of them seriously.

DON'T LIBEL N.Y. COWBOYS!

United Taxicab Council of N. Y. Beseeches Film Biz

New York cab drivers apparently don't care how they're portrayed in pictures. But their bosses do. They don't want their jockeys painted as 'rough, uncouth, unscrupulous individuals who drive without regard for the life and limb of their passengers or themselves.' And they told film studios so in a circular letter Saturday (16).

Signed by Henry G. Friedlander, chairman of the steering committee of the United Taxicab Council of Greater New York, the missive states in part:

'The members of this council, representing as they do, all of the taxicab owners of New York City, nat-

(Continued on page 38)

20TH RENEWS LAUREL-HARDY

Hollywood, Aug. 19.

20th Century-Fox is picking up its option on Laurel and Hardy for 10 pictures to be made in the next five years.

Pair came to the studio on a one-picture deal to make 'Great Guns,' which they've just completed.

METRO'S LEGIT QUARTET

All Male Players Sent West on One-Picture Deals

Metro's eastern talent department sent four male players to the Coast during the past week for their film debuts, all on one-pic deals.

They are Joseph Anthony, Lou Lubin and Loring Smith, who will work in 'Shadow of the Thin Man,' and William Bendix, who withdrew from 'Great Whitewash,' legiter now rehearsing for a Broadway opening in September. Bendix was last seen on Broadway as the cop in William Saroyan's 'Time of Your Life.' He'll be seen at Metro in 'Woman of the Year,' new Katharine Hepburn-Spencer Tracy starrer.

Smith recently appeared on Broadway in the one-tryout performance of 'Not in Your Stars.' Lubin is an old vaudevillian who was in 'Horse Fever' on Broadway last season. Anthony was discovered by Metro talent sleuths in a little theatre show.

Court Allows Flynn $12,000 Monthly On Agcy.'s Attachment

Los Angeles, Aug. 19.

Errol Flynn will have to eke out an existence on $12,000 a month under an edict by Superior court.

Ruling was made by Judge Albert F. Ross in the attachment suit filed by the Myron Selznick agency against Warners on the actor's $6,000 weekly salary, which has been tied up for several months.

Currently in a hospital with a throat infection, Flynn had filed a petition for $14,505 monthly to maintain his position as a film star. Listed among the items were $5,000 a month for taxes; $4,000 for publicity; $1,000 for the upkeep of his yacht; $1,200 for household expenses and $2,000 as personal expenses for himself and wife. The salary remains under attachment until the case is tried.

Dispute began when Flynn served notice on the Selznick agency that their contract had been terminated. Selznick filed suit for 10% of the actor's earnings and Warners turned the disputed sum over to the court for adjudication.

LATOUCHE, DUKE DOING CANTOR'S 'BANJO' SCORE

John Latouche and Vernon Duke will do the score for the Eddie Cantor musicalized version of 'Three Men on a Horse,' which his radio scripters, Joe Quillan and Izzy Ellinson, are adapting from the stage orignal. Titled 'Banjo Eyes,' it's slated for a Boston break-in in November. Meantime, Cantor and his producer, Al Lewis (for Warner Bros.), are huddling in New York on production details. So far set are three femmes, June Havoc, Ruth Perry and Audrey Christie.

Cantor arrived in N. Y. over the weekend and is also readying to resume his radio series for Bristol-Myers.

Monty Woolley Stays At WB for Two More Pix

Hollywood, Aug. 19.

Monty Woolley, brought here from New York to play in 'The Man Who Came to Dinner' at Warners, stays on for two more pictures.

Contract will keep him off the Broadway stage until next spring.

PIX LIFT TABOO TO MEET TREND

Influx of Six-Footer Male Stars, Plus Style Dictates of Studio Designers, Now Puts Premium on Lasses With Longish Gams Plus a Spot of Talent

PRESENT CROP OKAY

By JACK JUNGMEYER

Hollywood, Aug. 19.

The tall girl is having her day in pictures.

For almost 20 years she was practically barred from films, while her petite sisterhood of around five feet to five-four dominated the studio stages and the stellar rank.

During that long period of preference for the shorties, for which Mary Pickford with her 5 feet-2 inches had fixed the style, the only really tall femme to make a dent was Charlotte Greenwood, and she had to burlesque her long and alluring gams to offer that bit of variety.

Mary Pickford once said—and it was based on experience—that any girl over 5-4 didn't have a chance

(Continued on page 21)

BOFF SUMMER BIZ SURPRISES MIAMI BEACH

By LESLIE HARRIS

Miami Beach, Aug. 19.

With 182 hotels out of a possible 297 open, Miami Beach is cashing in on the biggest summer season in locality's history. Just what is responsible for this off-season upswing has the boys guessing, but it's likely a combination of circumstances.

For one thing the info is getting around that a fin now is the equivalent of a C note in the winter. Then the old idea that only natives and mosquitoes could exist during the hot weather is fast becoming a myth. In reality temperature seldom gets above 89 degrees on the ocean front. Add to this fact that many figure they won't get a chance to take time off this winter and curtailment of European jumps has cut down number of places to go.

Gasoline and electricity consumption is up 6% over this period last year. Retail biz in Greater Miami has already shown a 20% increase, and it's expected to be even greater this month. Every one of the beach hotels now open reports increases from 15 to 85%, and railroad travel is 60% ahead of last year.

On the entertainment front the Pago Pago Room in Ben Gaines' Dempsey-Vanderbilt hotel is scoring the biggest click. Gaines kept the hostelry open fully expecting to take a loss, but is chalking a neat profit instead. Operating nut isn't hay, either, what with two bands, a gal line and four-act bills. Wit's End and Bill Jordan's Bill of Music aren't feeling any pain, and they are also operating under considerable overhead.

Kitty Davis' Airliner continues to attract heavy transient biz, but isn't a standard with locals.

On the Miami side of the bay, Jimmie's, Ball, Mayfair and the Drum are all doing okay, and Olympia theatre's grosses are sufficient to warrant contiuning seasonal stage show policy.

All but a few of the beach hotels are using small combos for dinner dancing, and Shelbourne and Cromwell both have eight-man aggregations.

Canadian Coin Curbs Interpreted Too Literally by Equity, Showmen Say in Discrediting Withdrawal Beef

By ROBERT A. McSTAY

Toronto, Aug. 19.

Unless Equity revises its proposed decision that visiting American players to Canada must not accept an exchange loss on salary when playing dates in the Dominion, Canadian theatregoers are henceforth going to be frozen this season out of the road-show circuit. Also actors are going to miss three weeks' work (Toronto-Montreal-Ottawa) for the sake of a $5.46 discount per $100 in American money when they might otherwise be idle during those possible Canadian play-dates.

The odd complaint has been filed with Equity, specifically on Toronto summer season pay-envelopes, regarding the Canadian government's imposed discount. The matter was scheduled to be taken up today (Tuesday) by the Equity council. Apparently, the situation has never really been clarified but the definite opinion among theatre managers and producers in Canada is that any American actor who has had to take a reputed 18% discount on his Canadian earnings in the United States has only himself to blame and has gone against all the banking advice given him when playing in Canada.

While unable to personally present their arguments to Equity, Ernest M. Rawley, manager of the Royal Alex-

(Continued on page 44)

CAREY WILSON, M.A.

Honored by Colorado State College for 'Hardy' Pix

Greeley, Colo., Aug. 19.

Carey Wilson, co-scripter and production executive on various Andy Hardy pictures, was awarded an honorary degree of Master of Arts last week by Colorado State College of Education for his 'contributions to clean, wholesome entertainment for the American people.'

Ceremonies at the Garden theatre were attended by between 4,000 and 5,000 people. As part of the affair, there was a screening of a special film of excerpts from all the Hardy pictures.

Too Much Sass in Sassiety Set Brings Squawks From Westchester Neighbors

John Perona's Westchester Bath Club, White Plains, N. Y., had become such a horseplay centre for the El Morocco bunch, et al., that the neighbors started to complain about the noise, late-hour music, etc., with result Ernie Holst is holding his band under wraps. But it's not curbing the overgrown children's spirits, which run the gamut from seltzer-bottle spraying to dunking in the pool—i.e. if you're fully dressed. Anybody au naturel or in swimming attire is a sissy the way the kiddies have been cutting up; you gotta be at least in black-tie or in a dinner gown to be playfully (?) projected into the pool.

The curbing of the revelry is akin to the Riverside Drive neighbors' squawk in the 125th street (N. Y.) sector when the Claremont Inn, on city property but privately operated by Arnold Schlaifer, had to soft-pedal its band on the outdoor pavilion.

Incidentally, Westbrook Pegler, who is a congenital cabaret-hater and noise-baiter, took the Woolie Donohue-Macoco-Arturo Ramos set to task for their 'bad manners' and noise which, were it Coney Island or Bridgeport, would get them thrown out of any self-respecting clam-joint or log cabin.

GROOM TERESA WRIGHT FOR STAGE-PIX STARDOM

Hollywood, Aug. 19.

Teresa Wright, imported from New York by Samuel Goldwyn for his film play, 'The Little Foxes,' is being groomed for stardom both on Broadway and in pictures.

Eastern stardom is indicated by Miss Wright's assignment as femme lead in the new Ferenc Molnar stage play, 'The King's Maid,' slated for a tryout by Oscar Serlin in Gloucester, Mass., and aimed for New York in the fall. Serlin has her under an exclusive stage contract while she's under exclusive contract for films to Goldwyn. Meanwhile, Miss Wright is the leading candidate for the role of Mrs. Gehrig in 'The Life of Lou Gehrig' on the Goldwyn lot.

Lasky's Nos. 2, 3 for WB

Hollywood, Aug. 19.

Jesse Lasky will co-produce 'A Connecticut Yankee' for Warners as the second picture under his contract with the studio. First will be 'The Adventures of Mark Twain.'

'Yankee' was filmed twice before, in 1921 and 1931.

Berlin Loads Up Par's 'Inn' With 10 Ditties

Hollywood, Aug. 19.

Irving Berlin pulled in from New York with 10 songs for the Paramount musical, 'Holiday Inn,' the greatest number of original ditties he has ever written for any picture.

Composer went into a huddle with Mark Sandrich and Elmer Rice to pick a femme lead to work with Bing Crosby and Fred Astaire.

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INDEX

Bills	42
Chatter	47
Concert	34
Exploitation	16
Film Booking Chart	21
Film Reviews	9
House Reviews	18
Inside—Legit	44
Inside—Orchestras	35
Inside—Radio	26
International News	19
Literati	46
Legitimate	43
Music	38
Night Clubs	40
Obituary	46
Orchestras	35
Pictures	4
Radio	24
Radio—International	29
Radio Markets	32
Radio Reviews	30
Vaudeville	40

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Minnesota Indies Would Take The Fight to Nye and Wheeler, With Frank Pro-Industry Trailers

Minneapolis, Aug. 19.

Local independent exhibitor leaders plan to invite producer representatives to a Minnesota conference to consider a proposal to answer U. S. Senators Nye and Wheeler's industry attacks from theatre screens in especially prepared trailers that would set forth the industry's side and leave it to the film public to decide whether the denunciation of such pictures as the latest 'March of Time,' 'Great Dictator,' 'So Ends Our Night,' etc., is justified. Under the proposal, the producers would make and supply the trailers and the exhibitors would show them.

These independent leaders' position, which they want set forth in the trailers, is that 'it's the industry's duty to denounce Nazi infamy from the screen, even though it may hurt the boxoffice,' and that 'the industry deserves praise instead of censure for doing it.'

They would have the trailers point out that everything depicted and revealed in the so-called 'propaganda' anti-Nazi films is the absolute truth and matters of historical record. The trailers would call attention to the fact that the Nazis themselves not only don't deny, but also glory in the brutalities, breaking of treaties, throttling of liberties, barbarism, etc., dramatized in the pictures that Nye and Wheeler dislike.

The trailers, it's suggested, would ask, among other questions, what objection can there be, then, to parading the situation on the screen; as staunch supporters of democracy and the American way of life, doesn't it devolve upon pix to do its part in keeping Americans awake to this menace to civilization, democratic institutions and the country's well-being, shouldn't the screen help

(Continued on page 46)

Zanuck's Am. Legion Address in Rebuttal To Attacks on Pix Biz

Milwaukee, Aug. 19.

While many Hollywood stars will play an important part in the American Legion's national convention here in mid-September, one of the real highlights of the meet will be an address by Darryl Zanuck on 'The Motion Picture and Its Contribution to American Defense,' an all-out reply to recent critics of the industry.

Actors from all major studios will be here as convention guests, with particular attention being paid to Wisconsin's own contributions to the cinema—Pat O'Brien, Spencer Tracy, Fredric March, Orson Welles, Don Ameche and other Badger-born celebrities.

Zanuck's D. C. Trip

Hollywood, Aug. 19.

Darryl Zanuck planes to Washington Wednesday (20) on active duty call to attend the preview of Army training films and make a detailed report to General George Marshall on the training films program being made here.

Zanuck returns here next Monday (25).

Coughlin's House Organ Joins Pix-Radio Smear

Detroit, Aug. 19.

Social Justice, national weekly newspaper founded by Father Coughlin, and said today to be owned by his parents, has joined in the hue for a Federal probe of the motion pictures with a back-hand slap for the radio.

In a lengthy editorial, bulked with many quotations from Senator Nye the publication proceeds from such characterizations as 'the Ananiases of the Motion Picture' and 'the Calaphases of Radio' to wind up with the charge that 'Federal investigation of Hollywood has long been overdue.'

It was declared that Government investigation of the interlocking picture interests was imminent at the time Justice Frank Murphy was removed as U. S. Attorney General and 'kicked upstairs' into the Su-

(Continued on page 46)

N.Y. THEATRE FINALLY MAKES WESTERNS PAY

Western pictures, which never went big on Broadway, are proving a distinct click on a first-run policy at the New York theatre on Broadway near 42d street. New York house is plugging them on the screen and in the theatre lobby, with steady trade reported on the horse operas, sometimes dualed or combined with a mystery whodunit.

Century theatre has used cowboy mellers off and on, but with varying results and not always first-run or with name western players.

Soviet Films Invade German Milwaukee Zone

Milwaukee, Aug. 19.

Communists here are becoming bolder with their propaganda films, with the easement in American-Russian relations, and last week showed 'The Mannerheim Line,' Soviet production. Exhibition of Russo films is not getting too favorable reaction because so many, in this heavily German community, are naturally critical of present U. S. tolerance of the Reds.

Despite the inability to secure a theatre, the Commys barged right ahead and hired Harmony Hall, Southside meeting place, staging two performances at night. Shows attracted nearly 1,000. They were put on as Commy propaganda, being sponsored by the Press Fund committee for the announced purpose of raising funds for the Daily Worker, communist newspaper. Copies of that publication and other Red pamphlets were distributed to the audience. There is a chance that complete Russian picture shows may be presented every month, despite

(Continued on page 23)

Anti-Nazi League Asks Wheeler Also to Probe Fascist Propaganda Pix

Anti-Nazi League in New York yesterday (Tuesday) demanded that if the Clark Senatorial subcommittee continues with its investigation of pro-British propaganda in films and radio broadcasts, it also should investigate Nazi and Fascist propaganda films imported into the United States. League's statement was addressed to Senator Burton K. Wheeler, chairman of the Senate Interstate Commerce Committee, of which the Clark group is a subcommittee. It said:

The Anti-Nazi League is demanding of Chairman Wheeler and his committee that if they proceed with this investigation, the sincerity of which is not acknowledged, their first step should be an investigation of Nazi and Fascist propaganda films imported into this country and shown with impunity in some communities, sometimes privately in an attempt to avoid local police regulation. It is the responsibility of the Senate Committee on Interstate Commerce to check this infiltration at its source, and further to concern itself with propaganda films coming into this country roundabout, through Latin-America. The League is also exercised about the infiltrations of Nazi propa-

(Continued on page 23)

Bronston Buys Rights To Jack London Stories

Hollywood, Aug. 19.

Complete writings of Jack London, including 90 novels and 300 magazine stories and their motion picture rights, were bought by Samuel Bronston through a deal with the widow, Charmian London.

Bronston has a deal with Columbia for the production of 'Martin Eden,' after which he will make 'Valley of the Moon' independently.

Commodore Blackton, Who Went From Riches To Relief, Dies at 66

J. Stuart Blackton, 66, who as a pioneer film producer had been associated with Thomas A. Edison, died in Hollywood last Wednesday night (13) from injuries suffered when struck in Hollywood by an auto several days previously.

The producer, who had organized the old American Vitagraph Co., the first major film-making outfit in this country, suffered a fractured skull when crossing the street near his home in West Los Angeles. His wife, the former actress, Evangeline Russell, was at his bedside practically the entire time after he was taken to the hospital.

Blackton's career ran the gamut from practically penury as a reporter to riches, then to bankruptcy in 1931 and relief in 1935.

He was one of the first to see the possibilities in Edison's motion picture invention, when, as a reporter-artist with the old New York Evening World, he was assigned to interview and sketch the inventor. Edison, in turn, was so impressed with Blackton's work as an artist that he made a short entitled 'Blackton, the World Cartoonist.'

Head of Vitagraph

It was soon afterwards that Blackton was able to influence friends sufficiently to obtain backing for the formation of the American Vitagraph Co., which in 1925 was sold to Warner Bros. for more than $1,000,000. During the days before it was sold to Warners, Vitagraph had fostered many stars, namely Mary Pickford, Charlie Chaplin, Wallace Reid, Anita Stewart, Maurice Costello, Mabel Normand and Norma Talmadge, among many others.

Blackton started in the film biz when he took over one of Edison's projection machines known as the

(Continued on page 23)

FOR THE RECORD

Eugene Lyons Explains Pix Reference in His 'Red Decade'

New York, Aug. 14.

Editor, VARIETY:

The lead story in your Aug. 13 issue, dealing with Senator Nye's charges, includes this curious paragraph:

> 'There is also said to be in the hands of the isolationists advance proofs of 'The Red Decade,' new book by Eugene Lyons, a substantial portion of which is devoted to political activities of Hollywood personalities.'

I am not ungrateful for the plug. If VARIETY is half as effective an advertising medium as reputed, the paragraph should cause a run on the bookstores on Aug. 28—publication date—and after. But in the interests of accuracy permit me to make a few observations.

In the first place, no advance proofs went to anyone who could be remotely classified as isolationist.

Secondly, only one chapter out of 30-odd is devoted to Hollywood and

(Continued on page 21)

N.Y. to L.A.

Harry Blair.
Jack Cohn.
E. T. Gomersall.
W. J. Heineman.
Leo Jaffe.
Joseph M. McConville.
Abe Montague.
Abe Schneider.
Grad Sears.
Meredith Willson.

SAILINGS

Aug. 8 (Los Angeles to Manila), Anna Lee Whitmore (Klaveness).

Fasci-Nazi Flim-Flam Stuff

Recent renewed efforts of different Axis nations to obtain U. S. motion picture films depicting difficulty on the national defense program recall that both the German and Italian governments in early stages of the war attempted several deals for feature pictures. In both instances the deals were engineered by highly intelligent and personality femmes who offered to pay cash and carry out all bookings of the pictures if the films would be released for distribution in Germany and Italy.

Idea was to break down feeling in certain countries, which the Axis wanted to swing to its side without use of arms, such as the Balkans, that the U. S. was irrevocably against the Axis. By showing that pictures still were going to Italy and Naziland, the fascist governments hoped to prove that America still was friendly to the Axis.

The feminine representatives who tried to engineer the distribution deals apparently were American women who had married into Italian or German families. None appeared to enjoy her duties but apparently were forced to attempt the deals because all their interests now are in these two countries. Major film companies bluntly rejected the proposals because they had given up distribution in both Italy and Germany, and suspected some such artifice.

Undecided Senatorial Invitation

Continued from page 1

to show up, on the witness stand before Sept. 8. Will H. Hays, prez of Motion Picture Producers & Distributors of America, Inc., tops the bill. Others are Samuel Goldwyn, Walter Wanger, Adolph Zukor, J. Cheever Cowdin, Harry Cohn, Nicholas M. Schenck, Barney Balaban, George J. Schaefer, Sidney R. Kent, Arthur W. Kelly, Nate J. Blumberg, Darryl F. Zanuck, Harry M. Warner, and Murray Silverstone.

This list, according to Senator D. Worth Clark, of Idaho, chairman of the committee, constitutes only a 'preliminary and fragmentary' starter. 'We thought it best,' he explained, 'to invite first leading producers in the motion picture industry. Other producers, directors, actors and prominent persons in the motion picture industry will be invited at subsequent dates.'

A catalog of films on the 'suspected list' has been compiled by the committee and scripts have been called for. These will supply the text for the hearings. Most of the pictures deal with the war situation, all being regarded as pro-British, anti-Axis. The producers will be asked questions of which at least one important angle will be: 'Who paid for the pictures which flopped at the boxoffice?'

Technique of the film industry in handling the investigation, it is understood, will be to let the non-interventionist committee make the field day it desires of the probe. Then the industry will put up a withering offensive to show that its actions were entirely patriotic, and adjudged so by a large majority of the press and public.

Many of the activities, of which the committee is expected to squawk, it will be shown, were undertaken purely at the request of Governmental departments and high execs of the United States. If doing what you can at the request of your elected officials, to forward the accepted policy of your country is unpatriotic, then so be it, is the attitude of the industry.

Among the tasks undertaken by the industry have been the production of training shorts for the Army which studios made at cost and for which high-priced technicians donated their services and exhibition of many shorts in theatres throughout the country for the Army, Navy, Dept. of Agriculture and various independent agencies, such as the Home Owners Loan Corp. and the Social Security office. In addition, they cooperated in obtaining aluminum for defense in the recent drive and are now about to undertake fund collection for the USO. That's all a strange form of 'unpatriotism,' they figure.

As to who paid the losses on anti-Nazi pix—a number of the earlier ones were admittedly money-losers—film execs think their books and earning statements will show that.

On the other hand, the exhibitor committee set up to pass on all Governmental and semi-Governmental shorts, which theatres were asked to run, can be shown to have turned down some of them. This, however, was either because the quantity was too great at any given time, or because they were too poor in quality. In one case, Metro is said to have remade two Navy shorts to improve them and bring them up to an acceptable standard. Exhib reviewing committee is headed by R. B. Wilby.

Investigation was instigated and is an outgrowth of charges in the Senate by Burton K. Wheeler of Montana, Bennett C. Clark of Missouri and Gerald P. Nye of North Dakota. At beginning of present session of Congress last January, Senator Clark introduced a resolution 'providing for the appointment of a special committee to investigate propaganda tending to involve the United States in war abroad.'

This resolve was referred to the Senate Foreign Relations Committee, but it remained pigeonholed inasmuch as the Administration-controlled Senate Committe on Audit and Control refused to approve an appropriation for an inquiry. On Aug. 1, Senators Clark and Nye, both members of the Foreign Relations Committee, introduced the resolution on which the present investigation is based. It is a redraft of the original Clark proposal, but with sharper teeth. It was referred at the request of Clark to the Senate Interstate Commerce Committee.

Air Networks Unconcerned By Senate Quiz

The networks are not doing any special preparing for the Senate Committee's hearing and it was indicated yesterday (Tuesday) in web quarters that they didn't expect to be asked to produce any information that already hasn't been made available in Washington. It was during the June-July hearings of the Senate Interstate Commerce Committee's probe into the Federal Communications Commission's rules on chain broadcasting that Senator Tobey asked that the networks furnish certain information about news commentators and airing of programs on the war issue. This the committee received some weeks ago.

At the same time the FCC at Tobey's request sent out questionnaires to individual stations seeking similar information. The resulting data has also been turned over to the committee.

Impression in broadcasting quarters is that if the sub-committee headed by Senator Clark intends to build a case against radio it will have to be entirely on the information obtained through the Tobey inquiries. Also that Tobey and Senator Burton K. Wheeler may have pretty well shot their bolt against radio on this issue during these chain broadcasting hearings.

L. A. TO N. Y.

Mary Astor.
Irving Caesar.
Leo Carrillo.
Norman Corwin.
Julius Epstein.
Philip Epstein.
John Frederics.
Billy Gilbert.
Nedda Harrigan.
Dean Jagger.
Chic Johnson.
Irving Kumin.
Jock Lawrence.
Alexander Moss.
Joe O'Brien.
Pat O'Brien.
Ole Olsen.
Raoul Pene Du Bo.
Tyrone Power.
Jason Robards.
Fred Runyon.
Lucien A. Sauvage.
Abe Schechter.
Joseph H. Seidelman.
Blanche Stewart.
Austin Wilder.

RELY ON DOMESTIC SALES

Selznick Expected to Sign UA Pact Within Week Despite Capra's Bow-Out

Reported hitch in negotiations that would cause David O. Selznick to follow Frank Capra in withdrawing from his pending United Artists deal was denied by UA operating head Arthur W. Kelly in New York Monday (18). Kelly declared that the pact-drawing was proceeding at such a pace that signaturing could be expected later this week.

Speeding the legal phrasemaking that will bring Selznick into UA as an owner-producer was a Mohammed-to-the-mountain technique, Kelly explained. Ed Raftery, UA counsel, is tied up at the Crescent Amus. Co. anti-trust trial in Nashville, his inability to get to the Coast holding things up. So Selznick's counsel last week went to Nashville.

Raftery, as a UA v.p., will probably sign the document for the company, Kelly said, while Selznick will put his signature on it at the Coast to cover his end of the bargain.

Capra pulled out of the UA deal, which was supposedly being negotiated simultaneously with Selznick's, because of overlong discussions that led nowhere and because he was 'unable to meet the people that were supposed to be my future partners,' he said. He issued a statement declaring: 'I am in the business of making pictures. I can't afford to deal forever.' Capra said he had no plans following producing-directing job on 'Arsenic and Old Lace' for Warner Bros. at a flat salary.

Korda's Key Spot

Hitch in negotiations that caused the Capra chill, and reportedly also threatened the Selznick deal, is said to be Alexander Korda's unwillingness to part with some of the powers that Selznick and Capra demanded as bait to come into the company. Korda, although only a one-third owner in UA, along with Mary Pickford and Charles Chaplin, is in the dominating position. He is understood to feel that, being equally as good a producer as Selznick and Capra, he sees no reason why terrific concessions should be made to them.

Kelly stated that negotiations with no other prospective producers are now going on. 'We feel that we have a sufficient number of producers now,' he said, 'but United Artists' door never will be closed, of course, to anyone who comes along with ability and a great idea.'

RKO AGAIN EXTENDS K-A-O BUY TO SEPT. 15

Radio-Keith-Orpheum again extended the final date on which common stock of K-A-O would be purchased by the company at the $5 price, this time to Sept. 15. Offer to purchase the outstanding minority interest in the K-A-O common was made early in July but expiration date had been extended until Aug. 15 by previous company action.

Company's statement pointed out that holders of the common stock minority interest in K-A-O some years ago were entitled to exchange their stock, share for share, for common capital shares of predecessor of the present RKO corporation, but that this no longer is available. Reason, of course, is because the old company has been entirely reorganized since that time.

Garvey Succeeds To Blaustein's Par Spot

Hollywood, Aug. 19.

Stanley Garvey, former reader in Paramount's Coast story department, has been upped to associate story editor. He succeeds Julian Blaustein who was recently called into the Army and is now serving with the Training Film Production Unit at Fort Monmouth, N. J.

John Hanagan has also been upped and is now scenario assistant to William Dozier, Coast story ed.

P.S.—Also Pix

Chicago, Aug. 19.

Exhibitors are beginning to see the point of the joke themselves by this time. A northside theatre is currently running the following trailer:

'Something doing every day at the ———.

Monday and Tuesday
Constance Bennett Cosmetics
Wednesday and Thursday
Bolero Dinnerware
Friday and Saturday
Bingo and Jackpot

P. S. We also show pictures.

Kelly Confirms N.L. Nathanson's UA Negotiations

Negotiations between United Artists and N. L. Nathanson were confirmed by Arthur W. Kelly, UA head, on Monday (18). Nathanson's contemplated role, Kelly explained, is that of intermediary in providing the coin to set up an agency within UA to finance its producers.

Dealings are said to be proceeding satisfactorily, with UA-owner Alexander Korda handling the company's end of the negotiations. He's expected back in New York from the Coast next week to continue the huddles with the top-ranking Canadian exhib and former head of Famous Players-Canadian.

NW ALLIED ALL HET UP OVER U'S 'NAVY' TERMS

Minneapolis, Aug. 19.

Northwest Allied members are considering a number of test suits by individual exhibitors against Universal, alleging breach of contract because the company insists on placing 'In the Navy' in its already filled top group. While company informs exhibitors they don't have to take 'Navy' if they don't want it at the demanded terms, those holding Universal 1940-41 contracts claim they're entitled to the film in a lower group. Northwest Allied leaders point out that it was released during the life of the present contract.

The independent exhibitor group also is wrathy because Universal insists that theatres holding the picture over for a single day pay the full contract price specified for the original run.

At the Northwest Allied convention here the organization rejected a proposal to pull all Universal dates. Now, however, the exhibitors, who have failed to thresh out their differences with the company through individual negotiations, are up in arms and there are uttered threats of date-pulling as well as breach of contract suits.

Anything for a Pal

Hollywood, Aug. 19.

Ted Tetzlaff temporarily dunked his director title at Paramount to move over to Columbia in the old capacity as cameraman for 'Miss Madden Is Willing.'

Shift was the result of a plea by Mitchell Leisen, director of 'Miss Madden,' for whom Tetzlaff lensed several pictures. Through an agreement with Paramount, Tetzlaff's contract is suspended until he finishes at Columbia, after which he returns to his home lot as a director.

HITLERISM ONLY HASTENED MOVE

It Was Inevitable That Growing Nationalism in All Countries Would Force Hollywood to Look Upon Foreign Market as a Mere By-Product

CUTTING DOWN

Long-threatened plan of American film companies to draw in their horns on elaborate foreign distribution setups is nearing actuality. It's part of the prolonged consideration of the proposition that foreign business should be subordinated to domestic. While its actual consummation undoubtedly has been speeded by Hitler's campaigns throughout Europe, feeling in N. Y. foreign department circles is that growing nationalism eventually would have brought the same result sooner or later.

With U. S. distributors ordered to cease operations in Denmark, Norway, Belgium, Netherlands, France, the Baltic states and the Balkans (Germany and Italy had been lost previously), many large major companies have virtually decided to forget distribution in these nations, as represented by inexpensive sales organizations in individual countries, even after the war. Then such countries would be supplied American pictures when and if native distributors make deals and lay the coin on the line in New York. Otherwise it's no dice.

Admittedly, such breakup of any sales organization in these foreign lands will apply mostly to the continent of Europe and the Orient during the present war, and for some time after its conclusion. But ultimately it might extend to other nations where a growing nationalistic spirit is evident, and the yen to run the film business threatens such sales alignment. But it possibly would not alter setups of companies with extensive theatre operations such as Metro.

Attuned to Domestic Take

Back of all this, aside from the spread of nationalistic spirit, is the growing belief in N. Y. executive circles that the so-called cream is off the foreign market, and that production must be strictly attuned to domestic take. This is evident in various quotas, coin restrictions, increased taxes and other restrictions. It not only cuts into income but threatens to make any extensive distribution setup a costly affair. Hence the urge to sell direct to distributors right in N. Y., as is done in South Africa with South African Theatres (only 20th-Fox and Metro make any pretense of making separate deals away from this circuit which has headquarters in N. Y.).

Although such plans for selling in N.Y. will not apply to U.S. distributor sales organizations in most British Empire countries and the Latin-Americas, restrictive measures might conceivably cause withdrawal later from some of these.

This nationalistic spirit and urge to soak the U.S. film business has caused the bulk of woes in foreign distribution during recent years. If the principal cause of such woes can be removed better business will result, it is believed, by many foreign department execs.

Mexico for Instance

Most recent example of how the heat is applied to American film companies having elaborate distribution setups is Mexico where the unions are demanding higher wages again. It's an old story with U. S. distribs, and likely to come up again and again. While exhibitors in Mexico admit their patrons demand Yank films, the distributors are at the mercy of the unions because they have their own offices and distributing machinery on the ground. But if the same pictures were sold directly to some foreign distrib, it would be up to him to face new demands, legislation, etc.

Goetz First Making 'American Way' For RKO Before He and Ratoff Start Any Other Deal; Favors Prod. East

'The American Way' is virtually certain to be filmed for RKO this season, according to Harry M. Goetz, now in New York. He also disclosed that he is unable to accept the deal offered him and Gregory Ratoff to produce for United Artists until the 'Way' commitment to RKO is cleared up.

Being determined now, Goetz said, is whether RKO will allow him to fulfill his desire to produce the big Broadway legiter of several seasons ago in the east, as he desires. Pact under which he and Max Gordon agreed to make the film for RKO calls for them to do so on the company's lot, entailing usual rental and studio overhead payments, and it will have to be produced on the Coast if RKO won't go for the eastern idea, Goetz said.

He confirmed reports that he had had some talks with United Artists execs regarding the presidency of that company, for which he has been rumored, but would go no further in his comments. He did add, however, that the only basis on which he would consider the post would be with complete control.

Studio Goetz contemplates using if New York production plans jell is the Eastern Service at Astoria, Long Island, although he emphasized that he hasn't even spoken about it yet to its operators. He foresees no difficulties, however. He also added that he has not contacted the New York unions yet, pending his answer from RKO, but that if the unions refuse to allow him to bring the key technicians he wants from the Coast, the whole N. Y. idea will be off.

Hankers for N. Y.

If and when he and Ratoff are able to accept the proffered producership from United Artists, Goetz said, he definitely will make the pictures in New York providing satisfactory studio and union arrangements can be made. First UA pic contemplated is reported to be 'Money in Her Purse' with Joan Fontaine, but Goetz denied anything on that score is definite yet. Bank of America and Guaranty Trust Co. are said to be putting up coin.

Arthur W. Kelly, UA head, confirmed in New York, Monday (18) that no deal with Goetz and Ratoff has been signed, although an offer had been made to them and they had accepted, without either party going into details.

Goetz is enthusiastic about working in the east, a project he has had in mind for a number of years. He figures he can more easily obtain the service in New York of star names whose studio deals allow them one off-the-lot picture a year than he could in Hollywood. He also foresees using many Broadway players. Another added advantage, he stated, is greater proximity to the supply of fresh story material. He sees as a disadvantage slightly greater costs in New York than on the Coast.

'American Way,' one of the most expensive legiters ever produced, was bought by RKO for $250,000 under an arrangement with Gordon and Goetz, who also had a part in the Broadway production. Goetz has been trying for more than a year to obtain the heavy coin to film it, even going so far as to make appeals on the story's patriotic merit. UA had hopes recently that Goetz could arrange to obtain a release on it from RKO and make it for UA, but that plan apparently fizzled.

Clocking the Laughs

Hollywood, Aug. 19.

New sound device, which might be called a gagometer, was introduced by Hal Roach at the preview of 'Thanks a Million' in a theatre in Glendale, Cal. Machine works on the theory of a seismograph, except that it records laughs instead of earthquakes.

Idea is to eliminate gags that don't register.

Lesser's 7 RKO Films; Then May Resume at UA

Hollywood, Aug. 19.

Sol Lesser has been handed exec producer reins on seven pix at RKO which he hopes to wind up before his reported departure from the studio at the end of the year, it is understood. Five of the Lesser films are now in work and two are coming up. Pix now in the scripting or shooting stage are 'Lorna Henry,' 'No More Gas,' 'Growing Pains,' 'Valley of the Sun,' and 'Passage from Bordeaux'. In the future are 'Hit the Deck' and an I.A.R. Wylie story, 'Keeper of the Flame,' which will star Cary Grant.

Lesser was only recently named exec producer on A pix on the RKO lot. He retains a commitment to United Artists, for whom he was producing independently before going over to RKO. There was some wrangling with UA over four pix due that organization, but it died down without any announcement as to whether Lesser was still to deliver the pix or not. It now appears that he will return to his indie status and make the UA pix after helping to start the new RKO studio regime, headed by Joe Breen, on its way.

Breen, it is understood, is in complete control at the studio, with full authority to take whatever steps he desires. As a result, many heads from past regimes are said to have quietly fallen or are about to fall. Harry Edington, who came in a little more than a year ago as exec producer, remains on the lot for another few months until his pact expires.

MONOGRAM TO RELEASE COLONNADE PICTURES

Miami, Aug. 19.

Arrangements whereby Monogram will release future films turned out by Colonnade Studios here were completed this week by George Hirliman, executive producer of the organization. First of seven pictures to be made under this setup will be 'Here Come the Marines,' based on a story by Howard Stoneman, co-featuring Wallace Ford, Toby Wing and Grant Withers. Louis Gasnier will direct. Others tabbed for early production include 'Mosquito Fleet,' 'Flame Fighters,' 'Men in Blue,' 'Tiger and the Lady' and 'The Sponger.'

Hirliman leaves for the Coast this week to sign players for entire production schedule.

Panzer Pilot Beery

Hollywood, Aug. 19.

Wallace Beery becomes an army tank chauffeur in 'Steel Cavalry,' to be produced by Metro with Government cooperation at Fort Knox, Ky., and Fort Lewis, Wash.

S. Sylvan Simon is director and J. Walter Ruben producer.

Metro-L.A. Times Peace at the Price Of Richard Griffith's Film Column

Hollywood, Aug. 19.

Advertising armistice was declared by Metro and the Los Angeles Times, putting an end to a feud which began several weeks ago when a New York column, written by Richard Griffith and printed in the Times, took a punch at the Metro picture, 'Blossoms In the Dust,' after the local reviewers, Ed Schallert and Philip K. Scheuer, had patted it on the back. After a huddle with the editors, Louis B. Mayer ordered 70 inches of advertising for 'Life Begins for Andy Hardy,' the same amount of space bought in the Los Angeles Examiner. Times agreed to eliminate the Griffith column.

Peace treaty does not include Paramount, Warners and Pantages theatres, still peeved about one of Jimmie Fidler's columns, declaring that no motion picture is worth more than two bits. Fidler situation will be discussed in a diplomatic way at a meeting to be called by Y. Frank Freeman, president of the Motion Picture Producers Association, with a view to straightening out the difficulties between film makers, theatres and newspapers.

Fidler Chided

Detroit, Aug. 19.

Jimmie Fidler was sassed back by Alex Schreiber, of the Associated Theaters Circuit here, for his recent contention that film theatre prices are too high.

Scoffing at the charge that the picture business would be better off at lower prices, Schreiber pointed out that those in the $125 a month income class are chiefly nabe housegoers and in Detroit are getting close to a four-hour picture bill for prices ranging from 15c to 25c.

He pointed out that in competing amusement fields the low income earner was spending from 5c to 15c for an amusement park ride lasting at best two minutes, and was plunking down from 15c to 50c in 'fire traps' and spending more in drinks in the process.

3 B.&K. IN CHI CUT TO 65c TOP

Chicago, Aug. 19.

Balaban & Katz instituted a price cut in three of its loop theatres, United Artists, Roosevelt and Apollo, reducing down the line to a night top of 65c. Unusual in this price slash is that the lead was taken by Loew's, which has the United Artists, but operated through B.&K. Distribution end of Loew's, asked that the price be sliced at the UA, feeling that the resultant upswing in grosses would mean an extra chunk of coin for the exchange. This is one of the rare instances when a distribution outfit has asked for any price cut in admissions, since most distribs keep banging for higher prices, especially for percentage flickers.

With the UA's price reduction, B.&K. followed with similar price slices in its own run houses, Apollo and Roosevelt. However, the Garrick remains at 75c top at night, this house being used as a holdover spot mostly from the Chicago, which is regularly at 75c top.

JAS. JAFFURS' FAMILY IN BAD AUTO CRACKUP

Pittsburgh, Aug. 19.

James Jaffurs, local exhib, and four members of his family were critically injured last week when their car was sideswiped by a truck near Reading, Pa., while the Jaffurs were en route home from a vacation. The exhib suffered head injuries and face cuts; his wife had two fractured ribs; one daughter, Helen, had a broken collarbone and another, Virginia, a broken wrist, and a son, Carl, had a broken leg. Another son, Alex, was not injured.

They were all removed to a Reading hospital and at last reports will recover.

Delays on Coast

Hollywood, Aug. 19.

Government priorities on steel will hold up construction of about 30 theatres in the Coast area.

More than $3,000,000 has been earmarked for the new houses.

BILL FOREMAN'S POOLED CHAIN OF 8 IN NW

Seattle, Aug. 19.

With the new Vision, seating 825, nearing completion at Longview, to open Oct. 1, Bill Foreman, formerly general manager and film buyer for the Sterling (John Danz) chain, has consummated a merger and pooling of houses in Longview, Kelso, St. Helens and Salem, to create a new circuit of eight theatres. He has formed the United Theatres Corp., of which he is general manager and buyer, with h.q. in Seattle.

Merger includes Columbia and Roxy, both in Longview; Kelso theatre of Kelso, all three formerly owned and operated by Bill Ripley, and the Liberty, Kelso, of which Basil Basher was former owner and operator. These men remain with the new company. Pooled with these five houses are two in St. Helens, Ore. (Columbia and Roxy) and one in Salem (Grand), owned by Foreman.

Ron Harrigan is new manager of the two St. Helens houses, succeeding Albert Foreman, brother of Bill, who is new manager at Salem. Foreman acquired the Salem house two weeks ago. The other first-run spot in the Oregon capital city is the Elsinore, Warner house.

With big electrical power development at Bonneville, that entire region is perking up. Shipbuilding and aluminum industries are booming, with the good effects overflowing to the towns Foreman is putting into the pooled operations. Longview is a lumber center of 15,000 pop; Kelso is busy dairy center of 8,000; St. Helens has 8,000 pop and Salem comes along with 12,000.

HARRY B. FRENCH G.M. FOR PARAMOUNT NW

Minneapolis, Aug. 19.

Harry B. French, veteran Northwest showman, has been appointed assistant to the president and general manager of the Minnesota Amus. Co. (Paramount circuit), John J. Friedl. The post formerly was held by L. J. Ludwig, who resigned more than a year ago to become an exhibitor on his own account and to embark in the screen advertising business. The vacancy had not been filled up to this time.

French has been Minnesota Amus. district manager for Southern Minnesota and South Dakota and also will continue to handle that assignment. He left his own theatres in Mankato, Minn., in 1925 to join the staff of the old Finkelstein & Ruben circuit, the Minnesota Amus. Co. predecessor, as assistant to the general manager of out-of-town theatres. When Paramount-Publix took over the F. & R. chain in 1929, he continued with the circuit.

Can't Lose Lubin

Hollywood, Aug. 19.

Arthur Lubin, who has directed all the Abbott and Costello pictures at Universal, continues as pilot of their next, 'Keep 'Em Flying.'

Picture starts Aug. 26, when the comics return from their eastern tour.

COMES THE BLOWUP

Hollywood, Aug. 19.

RKO assigned Edmond O'Brien as male topper in the Cliff Reid production, 'Powder Town,' scheduled for a September start.

Picture, based on a novel by Max Brand, deals with munitions.

ALL-KANSAS CITY PIC PROD., 'RODEO RHYTHM'

Kansas City, Aug. 19.

Outdoor scenes on feature film, 'Rodeo Rhythm,' featuring Roy Knapp's Rough Riders of Kansas City, Kan., and being produced by Leo J. McCarthy and Martin Finkelstein, are being shot at Platte City, Mo., 25 miles north of here, this week.

McCarthy, head of Del-Cal Theatres, Inc., the producing company, is a former Fox-Midwest Theatre exec who was assistant to Elmer Rhoden, present divisional manager, and decided to produce film several months ago.

Film is to be strictly a K. C. venture, with exception of technical crew headed by Fred Newmeyer, director, and Fred Scott, singing buckaroo who will have the lead in the film. Local tests for talent wound up with Patricia Redpath being selected for femme lead opposite Pat Dunn, WDAF singer. June Pilley, Lois Bridge and John Frank, localites, also have supporting roles.

Script is based on a story idea by Landon Laird, columnist for the Kansas City Star, and scenes, besides those at Platte City fairgrounds, will be shot at Houston Lake, near Parkville, 10 miles north of K. C., and at the Yoden farm at Olathe; Kan., 20 miles south. All of the 30 or more Rough Riders will be in film with featured parts going to Roylene Smith, Vernon Brown and Gloria Morse. Music by Morrill Moore, manager of the Fox Midwest's Isis theatre here, and his son Gene Moore, including four songs, 'Rodeo Rhythm,' 'Short Stirrups,' 'Little Saddie,' 'Hitting the Trail.' A fifth song, 'Lullaby to a Little Cowboy,' has been secured by McCarthy from Buddy Jones. Score and dialog is being recorded in the studios of WHB here.

RKO This Year Doubles 6-Month Net Profit; Up to $485,605

RKO net profit for the 26 weeks ended last July 5 totalled $485,605 or more than twice as much as the $220,619 shown in the corresponding six months of 1940. Actual profit from operations, before deductions for depreciation, provision for income taxes and preferred divvy of Keith-Albee-Orpheum was $1,419,314 or about $6,000 below comparable 26-week period last year. Company showed a loss of $158,321 in the June quarter as compared with $314,269 loss in 1941.

RKO report reveals that $687,753 was written off for depreciation, contrasted with $728,843 in the corresponding period of 1941. Also that provision for income taxes amounted to $213,458, far less than the $331,740 in the 1941 period. Company also saved on the K-A-O preferred dividend distribution, showing only $52,500 as paid in the 28 weeks, compared with $146,387 paid out in the first six months last year.

Provision for Federal income taxes was figured at 30% compared with 24% rate in 1940. No provision is made for excess profits tax because the corporation is figured as not being liable in this respect.

RKO ANNUAL EARNINGS 1930-41

Net profit, except as noted.

1930		$3,385,628
1931	‡ †	5,660,771
1932	‡ †	10,695,503
1933	‡ †	4,384,064
1934	‡ †	310,575
1935	‡	684,7333
1936	‡	2,485,911
1937	‡	1,821,168
1938	‡	18,605
1939	‡ †	166,495
1940	†	895,418

First Quarter	Second Quarter	Third Quarter	Fourth Quarter
$535,088	†$314,269	$95,367	†279,230

(1941 by Quarters)

First Quarter	Second Quarter	Third Quarter	Fourth Quarter
$643,926	†$158,321	......	......

† Deficit.

‡ Before provision for subsidiary corporation preferred dividend.

MEETS MELFORD, TOO

Hollywood, Aug. 19.

Frank Melford drew the associate producer chore on 'Scattergood Meets Broadway,' which started yesterday (Mon.) with Guy Kibbee in the top role.

Picture is being made by Jerry Brandt's Pyramid Productions for RKO release.

Tough Judge Claps Sol Krim Into Jail for 6 Mos.; Admish Tax Rap

Detroit, Aug. 19.

Declaring that this was no time to be meddling with Uncle Sam's taxes, Federal Judge Frank A. Picard grew tough here and clapped Sol Krim, operator of the Krim Bros. Theatrical Enterprises and the Stramer Theatre Corp., into Federal prison for six months for evasion of payment of admission taxes and embezzlement of U. S. funds. The judge also waxed wrathy about 'polo-playing theatre owners trying to gallop along with the Hollywood crowd,' in nicking Mac Krim, brother and co-partner in the chains, for a heavy fine. The latter was a member of polo teams here and frequently played on Hollywood teams. Nominal fines of $1 were laid against the two concerns.

The brothers had pleaded guilty after a Federal grand jury indicted them on charges of having failed to turn over in excess of $3,000 collected in taxes on admission tickets in their theatres here between July and October, 1940. Under the indictments, each containing eight counts, the brothers could have rolled up a maximum penalty of 40 years and fines of $40,000 since the law provides a maximum penalty of five years' imprisonment and a $5,000 fine on each count. However, the prison sentence was a rarity since for first offenses on guilty pleas on similar tax claims the procedure usually is collection of the unpaid taxes, plus fine and probation. The sentence of the older Krim indicated a new toughness on the part of the courts for tax skipping.

Maybe

Detroit, Aug. 19.

Maybe it's the heat and, then again, maybe it's cold feet.

Meeting of the local exhibitors here to plan a single-feature formula for this area, entirely double-bill, came to an end because the attendance was too slight to accomplish anything. It was decided the hot weather was to blame and the meetings were shoved over for another month.

9 P.M. FEATURE FOR DEFENSE WORKERS

Detroit, Aug. 19.

Because of odd hour shifts in the defense industries, United Detroit Theatres is experimenting with a later start in one of its downtown houses. Chosen for the experiment is the Broadway-Capitol, second-run loop house, which will time the main feature to start at approximately 9 p.m., the second picture tagged later. Idea is that there is a considerable number of workers coming off shifts late in the day who can't hit the downtown belt before that hour. Working in reserve, the early shift men, the 3 and 4 p.m.ers, can catch the secondary feature early, catch the main feature at a reasonable time in the evening for getting home early or just confine themselves to the chief picture.

Setup furnishes a good basis of comparison, for under the chain's policy other second-run houses are using the same bill which permits cross-checking. Experiment also is expected to give a line on the strength of solo pictures, again reported in the offing in this solidly double-feature stronghold.

KERR SUPPORTS COHN'S SQUAWK VS. DISTRIBS

Omaha, Aug. 19.

An intervenor has joined the action of M. S. Cohn against Metro, Warners, 20th-Fox, RKO and Paramount, filed with Byron Pulis, secretary of the local arbitration board. Cohn, who owns and operates the Strand, across the river in Council Bluffs, Ia., has asked discontinuance of the 20-day clearance program in vogue in the Omaha territory and levels his action against the five companies. The intervenor is E. W. Kerr, operator of the Broadway, also in Council Bluffs. He is backing the Cohn action.

The Cohn complaint is the first received here since opening of the arbitration office under the consent decree. Pulis declares the hearing will be set for about Sept. 1.

N. Y. Musicians' Drive On Strength of 'Consent'

New York musicians union directed Monday (18) a circular letter to independent exhibitors appealing to them to make wider use of live musicians now that the motion picture consent decree, as the letter phrased it, had 'restored to theatre men some measure of free competition and liberty' in making up their programs. The union said that it felt that, with the exhibs free to pick their own fare and not have to pay for product shelved, they ought to 'find opportunity to share this economic liberation with their patrons' by including the entertainment of live musicians.

The circular was signatured by Jack Rosenberg and William Feinberg, president and v.p., respectively, of Local 802.

Slightly Tarnished

Los Angeles, Aug. 19.

Gold Seal Productions, Inc., is defendant in a creditor's petition, charging insolvency, in Federal court.

Petitioner, Clifford Sanforth, filed a claim for $12,375.

RKO'S $30,000 FOR D.C. NOVEL

RKO last week paid $30,000 for screen rights to 'Lona Henry,' new novel by Polan Banks which will be published shortly by William Morrow. Banks, who authored 'The Great Lie,' in which Bette Davis appeared for Warner Bros., is currently working on the RKO lot on the screenplay of 'Lona.' It's located in Washington and deals with the sacrifices made by a woman to allow her husband to continue his public career.

Paramount and 20th-Fox are interested in 'Barometer Rising,' a first novel by Hugh MacLennan. An aviation story, it may be purchased this week. It will be published in the fall by Duell, Sloan & Pearce.

Monogram acquired 'Storm Out of the West,' by Michael Healey.

Metro purchased 'Hobbies Across the Sea,' by Georges Labrousse.

ROGERS PITCHES INDIE SETUP, NO RELEASE YET

Hollywood, Aug. 19.

Charles R. Rogers, who recently split with Columbia, moved his staff into new quarters on the RKO-Pathe lot in Culver City.

Plans call for several independent productions, although no releasing deals have been disclosed.

Studio Contracts

Hollywood, Aug. 19.

Phil Silvers drew player contract at Warners.

Dan Duryea inked actor pact with Samuel Goldwyn.

Patsy Kelly signed to two-picture acting deal by RKO.

Gene Tierney renewed by 20th-Fox.

Renee Haal penned player deal with RKO.

Dooley Wilson signed player pact with Paramount.

Joan Merrill drew acting ticket at RKO.

Fay McKenzie joined Republic's player contract list.

Robert Smith signed to an acting pact at RKO.

John Sutton's player option picked up at 20th-Fox.

Corinne Mura, Spanish singer, inked a contract at RKO.

Marie McDonald given a player ticket at Universal.

FBI QUIZ INTO PIX LABOR

10,000 Film Technicians Effect Own Labor Deal With Studios

Hollywood, Aug. 19.

Strike of 10,000 film technicians was averted last night (Monday) when the Producers' Assn. announced that its labor-negotiating committee had reached an agreement with Local 683 of the Laboratory Technicians' union. Marked the first time an IATSE local was permitted to negotiate a deal for its own membership and forecasts the end of eastern hoodlum control of studio labor negotiations. Producers also agreed to negotiate with other IATSE locals.

Sixteen-month deal swung by Local 683 calls for a minimum six-hour call, substantial wage increases for all classifications and improved working conditions. Deal came on the heels of the local's announcement of a strike vote meeting called for Sunday (24). Support pledges had been obtained from other locals.

Contract makes a cumulative week now 54 hours, against the previous setup of 60 hours, with time-and-a-half after 40 hours, time-and-a-half after 38 hours for those subject to 38 accumulative hours or after eight hours any one day. Top classifications draw pay scales now ranging from $66.55 to $119.79 weekly. Other groups below those also received sizable boosts in their hourly pay scale, some such increases being as much as 25c an hour.

20th-Fox's $457,189 Net Profit, Against $236,163 Loss Last Yr.

Showing an improvement of $693,352 in the second quarter ended June 28, as compared with the corresponding quarter last year, 20th-Fox last week reported net profit of $457,169. This compares with a loss of $238,163 for the second quarter of 1940.

Company's consolidated net profit for the first 28 weeks this year totalled $861,278, or about $750,000 better than the first half of 1940 when the company reported only $117,213 net profit. 20th-Fox six-month earnings are after paying federal income taxes and deducting $1,500,000 as reserve for foreign assets. Only $800,000 was written off in comparable 26 weeks last year as reserve for foreign assets.

Gross income from all sources for the corporation totalled $121,852,127. Expenses were listed as $19,085,612 of which $12,309,344 covered amortization of production and other costs. 20th-Fox wrote off $141,844 for depreciation of fixed assets, not including depreciation of $385,899 on studio buildings, equipment, etc., which was absorbed in production costs. Federal income taxes for the six months were figured at $74,300.

20th-Fox Earnings, 1935-40

Net profit, except as noted: (*) deficit

1935	$3,090,135
1938	7,722,955
1937	6,817,114
1936	7,252,467
1939	4,683,009
1940	*517,336

(1940 by Quarters)

First Quarter	Second Quarter	Third Quarter	Fourth Quarter
$353,376	*$238,163	*$1,192,824	$558,275

(1941 by Quarters)

First Quarter	Second Quarter	Third Quarter	Fourth Quarter
$404,089	$457,189	......	......

Three A's in Third Block From 20th-Fox

Hollywood, Aug. 19.

Third book-of-five pictures to be released by 20th-Fox under the consent decree contains three 'A' productions, beginning with 'Swamp Water,' slated for Oct. 17.

Others are 'Hot Spot,' Oct. 31; 'How Green Was My Valley,' Nov. 14; 'Confirm or Deny,' Nov. 28, and 'Remember the Day,' Dec. 5.

'Hit the Deck' Remake

Hollywood, Aug. 19.

New film version of 'Hit the Deck,' old Vincent Youmans musical, is slated for a remake at RKO, with Ray Bolger as male lead and David Butler as director.

Songs will be new, with the exception of 'Hallelujah,' outstanding tune of the original production in 1930.

DISNEY SHUTS DOWN FOR 2 WEEKS

Hollywood, Aug. 19.

Walt Disney studio closed Monday (18) for two weeks. Only maintenance crews and employes on unfinished tasks are at work. Closing announcement by Gunther Lessing, company v.p. and attorney, came as result of the Screen Cartoonists Guild protest of the earlier layoff of 207 Guild members against 49 non-Guilders.

James F. Dewey, Federal conciliation commissioner, whose recent award ended the two months' Disney strike, is expected here to review layoffs and shutdown. Company, in part, explained the shutdown as follows: 'This company cannot pay salaries of hundreds of employes for whom it has no present use. We have expressed complete willingness to accept the formula offered by Government representatives. We stand ready to pay full compensation to employes whom federal arbitrator feels under terms of award to have been wrongfully laid off. The union rejected the Government's proposal and declares that if we attempt to follow it will take action against us. In view of this, we have no alternative than close the plant until the arbitrator passes upon the personnel laid off under the award.'

In the meantime, SCG plans to closely check employes reporting for work and see if there's any discrimination against the union; and also stands by its charge that the original layoff plans indicated the Disney company was more interested in trying to break the union than reaching an amicable agreement. SCG brands the shutdown a 'lockout,' charging the company 'shows bad faith in accepting the Government's strike arbitration award.'

Neagle-Wilcox Finally Get Visas, Clipper Off

Anna Neagle and Herbert Wilcox clippered from New York on their way to London yesterday (Tuesday) after a two-weeks delay caused by difficulty in getting Portuguese visas. Wilcox will produce-direct a film to be made at the Denham studios, near London, on the life of British aviatrix Amy Mollison. Miss Neagle will be starred.

Pic will be included in a new RKO release deal signed by Wilcox last Wednesday (13). It calls for seven films in three years and allows the Wilcox-Neagle team one outside picture each 12 months.

On completion of the Mollison film, Miss Neagle will return to America for a cross-Canadian tour in behalf of the Air Marshall Bishop Fund for the Air Cadet League of Canada.

WANTS TO KAYO 'CAPONE GANG'

Chi Mob Influence in Studio Labor a Moot Subject of Federal Agents' Interrogations of Union Leaders

QUESTION OF DEALS

Hollywood, Aug. 19.

Quizzing of studio labor leaders by FBI agents indicates the Government is interested in eliminating the entire 'Capone gang' influence from labor control. Probe seems to be centering on why certain wage agreements are signed with independent producers and not with major companies.

Harold V. Smith, chairman of the Studio Business Representatives Committee, and former international representative of the IATSE, reportedly was quizzed for several hours recently. He is said to have been asked why favorable contracts, signed with indie producers (about 60 contracts) had not been put in effect with majors.

Officials of Laboratory Local 683, and Herb Sorrell, Moving Picture Painters Local 644, were reported queried along the same lines. Also asked their knowledge of Frank Nitti, Humphreys and others whose names are linked with IATSE control.

BIOFF-BROWNE TRIAL SET OVER TO SEPT. 8

Trial of William Bioff and George E. Browne, west coast representative and president of the International Alliance of Theatrical Stage Employees, respectively was postponed Monday (18) to Sept. 8 in N.Y. federal court, by Judge Francis G. Caffey. The postponement of the trial from Aug. 25 was due to the fact that there will be no available trial judge before that date, and that Nick Circello, alias Nick Dean, friend of both the accused is still ducking a Government subpoena.

Circello disappeared in May at the time of the indictment against both men, and no Government agent has as yet been able to locate him. Mathias F. Correa, U.S. attorney who will prosecute the case, told Judge Caffey he was reluctant to go to trial without Circello's testimony.

The expected fireworks, with the possible demand for the incarceration of both executives failed to come off, for although Correa told the court he could not locate Circello, he failed to ask that the defendants' bail be revoked and both be jailed. At a previous hearing Correa had told the court that he felt the defendants were interfering with prospective Government witnesses, and under a ruling by senior Judge John C. Knox, such interference would be punishable by revocation of bail and jailing until trial. Both Bioff and Browne deny any knowledge of the whereabouts of Circello.

Bioff and Browne face charges of having extorted $550,000 from Loews, 20th Century-Fox, Paramount and Warner Bros., through threats of calling a strike in their union. The Government is seeking to jail both under the anti-racketeering act. Both men have posted $50,000 each as bail.

Just Leery

Chicago, Aug. 19.

Local film men in key spots are ducking every time the phone rings for fear of being served to appear at the Willie Bioff hearings. This is due to the feeling all the Bioff dealings in show business date back to and tie in with Chicago activities; and the local film men don't want to get mixed up in the case.

This is, however, based on the dislike to be brought into the matter due to the red tape involved, and not because of any shady stuff, for there was at no time any question about the absolute legitimacy of the association of the Chicago theatre men and the International Alliance of Theatrical Stage Employees.

RKO-Screen Office Employes Guild May Touch Off White Collar Strike

Hollywood, Aug. 19.

Latest class of studio employes stirring the strike stew is the Screen Office Employes Guild which started rounding up support pledged from the other film unions and Guilds. First action might come at RKO over proposals submitted on the Guild contract

Meeting Monday (18) with RKO's Joe Breen, attorney Ray Hastings brought the RKO answer that a counter-proposition would be submitted in a few days. First militant action by the white collarites thus might come at RKO if they vote to push acceptance demands.

Major companies, formerly insisting on individual contracts with the SOEG now ask a uniform wage scale for the entire industry. Studio Painters union voted Monday (18) to support the SOEG, setting a $50 fine on any member crossing the picket line in event the Clerical Workers strike.

SOEG is said to be certain of support of the Laboratory Technicians and Studio Machinists local. With big talent groups such as the SAG being contacted for support.

On the Other End

Hollywood, Aug. 19.

Elliott Nugent gave the go signal at Warners yesterday (Monday) on 'The Male Animal' as director of the picture in which he played the top role on the stage.

Henry Fonda does the male lead in the film. Nugent and James Thurber wrote the play.

F. P.-CANADIAN, NATHANSON EMBROILED

Toronto, Aug. 19.

Initial legal encounter between the Dominion's two exhibition titans, Famous Players-Canadian and the N. L. Nathanson-Odeon interests, appears about to occur. It was disclosed that FPC has caused issuance of a writ against O. R. Hanson and the Hanson Theatres Corp. because of the reported transfer of the Timmins theatre in Northern Ontario to Odeon, or its subsids, by Hanson.

Although the Nathanson chain is only indirectly involved, the action marks the first legal encounter involving, the two sides. There has been a tremendous struggle going on between the two interests ever since Nathanson broke away from FPC.

Although serving of the writ requires little detail being made public, it is understood that the issue involved is title to the Timmins. Further details will be revealed when papers are filed with the court.

Kelly (UA) Feuding Eases Out Milstein; Schlaifer Replaces

Departure of J. J. Milstein as eastern rep of Edward Small and the naming of Jack Schlaifer to the post follows battles over a period of several years between Milstein and the United Artists organization, which distribs Small pix. Situation had finally become so strained between Milstein and UA that Small, in his own interest, was forced to replace his eastern rep.

'Everyone knows the reason,' Milstein declared when queried on his departure, 'I just couldn't get along with Arthur Kelly and his organization.'

Schlaifer, who will assume the title of v.p. of the Small unit, was until recently v.p. and western salesmanager for United Artists. He'll take over his new post in New York at the beginning of next week.

Milstein, general sales manager of Republic until he went with Small three years ago, also represented the Albert Lewin-Arthur Loew and Richard Rowland units at the UA h.o. With his departure they will be unrepresented temporarily. Neither has any pictures coming up. Milstein said he will take a long vacation and has no plans beyond that.

Travis for 'Arsenic'

Hollywood, Aug. 19.

First actor to be signed for the cast of 'Arsenic and Old Lace,' the forthcoming Frank Capra production at Warners, is Richard Travis, recently imported from Broadway and now playing the romantic lead opposite Bette Davis in 'The Man Who Came to Dinner.'

Capra is now in New York, gandering the stage play for ideas about filming.

SAG Votes Neat Wage Scale Boosts for Pix Extras and Freelancers

Hollywood, Aug. 19.

New wage scale, calling for a hike in the daily pay of extras and day and freelance players, went into effect Friday (15) by a 93% vote of the Screen Actors Guild. Referendum resulted in 4,271 votes, of which 3,955 were for and 316 against the new scale.

Contract revision hoists the minimum wage for day and freelance players from $68 to $100 a week. It wipes out the $8.25 and $11 classes and provides a $10.50 call to replace both brackets. Dancers go up from $11 to $13.75, and singers get an increase at about the same ratio. Use of $5.50 extras is confined to calls for 30 or more atmosphere players. Otherwise they draw $10.50.

All But WB Will Bargain Collectively With SPG

All major companies but Warner Bros. have determined to band together in the bargaining with the Screen Publicists Guild of New York, which will get under way this week. WB may be party to the committee which will represent the producers, but it hasn't been determined definitely as yet. It has been holding out for negotiation by individual companies.

Several meetings of pub-ad heads and attorneys have already been held at the Hays office in which attempts were made to bring WB into the committee with the seven other majors, and another one will be held this week before bargaining on a contract starts.

Hope, Providence, Sold; 4½ Yr. Picketing Ends

Providence, Aug. 19.

Marathon picketing of the Hope theatre here—which started four and one-half years ago—came to an end Saturday (16) with sale of the house. Pavement-pounding, dating back to 1937, was by Local 223, IATSE.

Origin of the picketing has become somewhat vague with the passing of years. Max Nathanson, former owner, declared it followed his refusal to discharge musicians who were members of the American Federation of Musicians. As result, two projectionists were called out by the IA and Nathanson put in two non-union operators.

New owners are the Gordon and Lockwood interests. S. J. Badamo, who has taken over as manager, is meeting with the union on solution of the difficulty.

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LYDIA

United Artists release of Alexander Korda production. Stars Merle Oberon; features Alan Marshall, Joseph Cotten, Hans Yaray, John Halliday, George Reeves, Sara Allgood, Edna May Oliver. Directed by Julien Duvivier. Original story, Julien Duvivier and Lodislas Bush-Fekete; screenplay and dialog, Ben Hecht and Sam Hoffenstein; camera, Lee Garmes; production designer, Vincent Korda; editor, William Hornbeck; [...]rence Butler. Reviewed in Projection Room, Aug. 18, '41. Running time, 103 MINS.

Lydia Macmillan....Merle Oberon
Granny....Edna May Oliver
Richard....Alan Marshal
Michael....Joseph Cotten
Frank....Hans Yaray
Bob....George Reeves
Butler....John Halliday
Johnny's Mother....Sara Allgood
Johnny....Billy Roy
Old Ned....Frank Conlan

A man loves 'em and leaves 'em, but a woman carries the torch for an early romance down through the years. Proceeding on this premise 'Lydia' displays the life span of a woman from 20 to 60, and her torching for a lover whose promises and memories are forgotten 35 years later. Picture, although episodic and overlength in its unfolding, makes a direct appeal for woman audiences and will get business on that basis as solo or billtopper in key bookings.

Original story, by Julien Duvivier and L. Bush-Fekete carries on in a minor key the romantic frustration of 'The Old Maid' and the personal narrative background track of 'Rebecca.' It's strictly a character study of a gal pursued and loved by three men of various standings—football hero, famous doctor, and blind musical genius—but who holds in her heart through the years the brief, but hot, romance with a seafarer-lover. Only when he turns up for a reunion of the suitors, and fails to remember the romantic interlude, does the woman finally shatter her own dream.

Picture carries advantages on top production layout in all technical departments, with camera work by Lee Garmes particularly effective. Dialog and narrative, with frequent use of cutbacks for the story telling, does not add to the speed of the unreeling under the leisurely direction by Duvivier. Latter holds to the European technique of stressing characterization rather than movement, which slows up proceedings considerably.

Merle Oberon is the focal point for the several young men with serious intentions. Joseph Cotten is a young physician who falls in love with her first; then there's George Reeves, a Harvard athlete who nearly nabs her on an elopment to Quincy; and Hans Yaray, a blind musician, who is inspired to write a concerto for her, but the aggressive love-maker, Alan Marshal, sweeps her away to a rendezvous for a month's hectic romance. He then leaves her—promising to return—but never does until 35 years later, and then has forgotten the entire affair. She, in turn, had staked her whole life on his dependability and remembrance to return for eternity.

Miss Oberon takes full advantage of her prominent role to turn in an excellent performance which rates with the best opportunity she's had in several years. Makeup for the span of years is particularly excellent. Edna May Oliver is doughty as old Granny for comedy characterization, while Marshal is the spirited suitor who burns the candle for a brief spell and then disappears until the final brief reunion. Cotten is the sympathetic and sincere lover who is the wheelhorse despite competition, and Reeves is the athlete who swept her off her feet.

Dialog states in the final scene, 'Every woman is both wise and foolish in love,' and that's it; the women will probably like to sit through the straining process for 103 minutes.

Dr. Kildare's Wedding Day

Hollywood, Aug. 15.

Metro production and release. Features Lew Ayres, Lionel Barrymore, Laraine Day, Red Skelton. Directed by Harold S. Bucquet. Screenplay by Willis Goldbeck and Harry Ruskin; story by Ormond Ruthven and Lawrence P. Bachmann, based on characters created by Max Brand; camera, George Folsey; editor, Conrad A. Nervig. Previewed in studio projection room, Aug. 14, '41. Running time, 82 MINS.

Dr. James Kildare....Lew Ayres
Dr. Leonard Gillespie....Lionel Barrymore
Mary Lamont....Laraine Day
Vernon Briggs....Red Skelton
Molly Byrd....Alma Kruger
Dr. Stephen Kildare....Samuel S. Hinds
Constanzo Labardi....Nils Asther
Dr. Walter Carew....Walter Kingsford
Mrs. Martha Kildare....Emma Dunn
Dr. Lockberg....Miles Mander
Nurse Parker....Nell Craig
Mike Ryan....Frank Orth
Conover....George H. Reed
Sally....Marie Blake
Mrs. Bartlett....Margaret Seddon

With studio policy dictating that Laraine Day must be removed from the Kildare series because of bigger plans for her in the company's production program, this one apparently was churned out to achieve that purpose without any further thought. Result is a minor entry in the series burdened with episodic and uninteresting incidents strung together with burdensome dialog. Picture will prove disappointing to followers of the series, and rates no better alot than dual support.

Elimination of Miss Day comes with abrupt suddenness—death when struck down by a truck. Extended footage devoted to plans and preparations for the wedding, even to a rehearsal of the ceremony, leaves the audience unprepared for the tragedy, which, although quickly covered, is not well set up in telling. Future status of the Kildare series without inclusion of the romance that has characterized issues up to this point, will be decided by the next two or three pictures of the young medico's adventures. Studio is definitely at the crossroads with Dr. Kildare, and will fully understand this fact when theatre reports start rolling in on this one.

Story is a jumble of incidents, tossing between preparations for the wedding and several serious cases requiring attention of Lionel Barrymore and Lew Ayres at the hospital. Nils Asther, orchestral conductor with a strange ear ailment, is diagnosed and treated successfully so he can carry on his musical career. On the eve of the wedding, Miss Day is killed to upset Ayres' interests in both life and medicine. But Barrymore snaps him out of the fog to recite a similar tragedy in his own life—and Ayres will continue in future issues as the brilliant young doctor.

Nils Asther joins the regular group of the Kildare stock company as the maestro-patient. All the familiar faces of the series are back for familiar characterizations, including Ayres, Barrymore, Miss Day, Red Skelton, Alma Kruger, Samuel S. Hinds, Emma Dunn, Nell Craig, Walter Kingsford and Frank Orth. Director Harold S. Bucquet did the best he could with the disconnected script. *Walt.*

OUR WIFE

Hollywood, Aug. 14.

Columbia release of John Stahl production, directed by Stahl; associate producer, Irving Starr. Stars Ruth Hussey, Melvyn Douglas, Ellen Drew. Screenplay by P. J. Wolfson, from play by Lillian Day and Lyon Mearson; camera, Franz F. Planer; editor, Gene Havlick; Asst. director, Ridgeway Callow; concerto by Leo Shuken. Previewed at Alexander, Glendale, Aug. 13, '41. Running time, 92 MINS.

Jerry Marvin....Melvyn Douglas
Susan Drake....Ruth Hussey
Babe Marvin....Ellen Drew
Professor Drake....Charles Coburn
Tom Drake....John Hubbard
Dr. Cassell....Harvey Stephens
Hattie....Theresa Harris

John Stahl hits a change of pace with this lightly-moulded approach to the familiar marital triangle of husband-divorced wife-other woman. Keyed in farcical treatment without the heavy dramatic and cynical trappings generally associated with Stahl's pictures, 'Our Wife' will amuse adult audiences for nominal b.o. attention in the regular runs.

Despite the triangular familiarity with the basic story, Stahl bisects it with a moderate admixture of satirical and dramatic ingredients generating from the battle of a man's divorced wife and new interest to snare him for the future. Many feminine wiles and catty scratchings are paraded along the line in the open warfare, all providing audience amusement and enlightenment.

Composer-musician Melvyn Douglas, drowning sorrows of his recent unhappy marriage, meets Ruth Hussey, her father, Charles Coburn, and brother John Hubbard, on a cruise off Panama. Family group are all medical scientists, and try to straighten out Douglas before he disembarks at Havana. Accepting his offer to use his Long Island home while they are in New York, Douglas beats them home via Clipper; quickly falling in love with Miss Hussey. Her companionship inspires him to compose a concerto which is performed at a symphony concert for acclaim. His new fame brings back the divorced wife, who decides to regain him from the opposition through exercise of sympathetic approaches. From there on, it's a merry battle between the two women—with Douglas in a secondary role—but the duplicity of the former wife is exposed for Miss Hussey's final victory.

Douglas adds much to the farcical interest in the first half, but fades to a minor position once the two girls start their battle over him; and second half focuses attention on the catty battle being unreeled. Miss Hussey turns in a sterling performance as Douglas' fiancee who tries many ruses before unmasking the first wife's skulduggery. Miss Drew provides a strong characterization of the scheming, goldigging spouse. Coburn, Hubbard, Harvey Stephens and Theresa Harris give total support in a small cast.

Stahl's direction proceeds at a bumpy pace at times, while in other sections he zips along at a good speed. He is best with his definite etchings of the two femme extremes; the customers will be amused at this not a little. Production layout in all technical departments is of A standard throughout. Leo Shunken's 'Concerto for Trumpet,' presented by the symphony orchestra in one sequence, will please the class music followers. *Walt.*

20th Dates 'West Point'

Hollywood, Aug. 19.

'Ten Gentlemen from West Point' is slated to march Oct. 6 at 20th-Fox, with Henry Fonda, Randolph Scott and John Payne in the front line.

William Perlberg produces. No director has been assigned to date.

Miniature Reviews

'**Lydia**' (UA). Merle Oberon starrer will get femme trade.

'**Dr. Kildare's Wedding Day**' (M-G). Weak entry in the Kildare series burdened by disconnected incidents and dialog.

'**Our Wife**' (Col). Fairly amusing marital farce for nominal adult attention in the regular runs as top attraction.

'**Flying Blind**' (Par). Above par B programmer will please in regular runs.

'**Ice-Capades**' (Rep). Light, bright ice-skating yarn that will please.

'**Criminals Within**' (PRC). Army spy whodunit padded with silly absurdities; meagre even on dualers.

'**Rawhide Rangers**' (U). Johnny Mack Brown rides again in swift outdoor meller, with western music trimmings.

'**Fugitive Valley**' (Mono). Profit-making Range Busters pic. All the western ingredients.

FLYING BLIND

Hollywood, Aug. 16.

Paramount release of William H. Pine-William C. Thomas production; associate producer, John W. Rogers. Stars Richard Arlen, Jean Parker. Directed by Frank McDonald. Original screenplay by Maxwell Shane and Richard Murphy; camera, Fred Jackman, Jr.; editor, Robert Crandall. Previewed in projection room, Aug. 15, '41. Running time, 69 MINS.

Jim Clark....Richard Arlen
Shirley Brooks....Jean Parker
Eric Karolek....Nils Asther
Veronica....Marie Wilson
Rocky Drake....Roger Pryor
Riley....Eddie Quillan
Bob Fuller....Dick Purcell
Chester Gimble....Grady Sutton
Miss Donila....Kay Sutton

This is the third aviation actioner starring Richard Arlen, flying for the Pine-Thomas combo via Paramount release. It's a neatly concocted tale achieving purpose of providing good program entertainment in the regular runs, and will lift status of the series with the paying customers.

Story establishes Arlen as operator of a honeymoon air service from Los Angeles to Las Vegas, assisted by secretary and romantic interest, Jean Parker, and mechanic-pal Eddie Quillan. First half of the yarn is devoted to lightly sketched bickerings between Arlen and Miss Parker for amusing interludes, with final half swinging over to dramatic action dealing with attempts of foreign agents to secure a new airplane transformer developed for American fighter planes. Before the spies are corralled, there's a wild ride in the clouds, a forced landing, and brush-fire necessitating an emergency take-off. Arlen and Miss Parker naturally make up for a happy ending.

Arlen continues his screen flying career in fine fashion, and series indicates he's in the right groove for popularity rebuild. Miss Parker provides excellent romantic dressing, with Quillan supplying comedy antics and amusement with his worry over expectant baby. Nils Asther continues his comeback as the foreign agent; Roger Pryor is a renegade pilot working for the enemy; and Dick Purcell a suitor for Miss Parker to play against Arlen. Scatterbrain Marie Wilson and boyscoutish Grady Sutton team effectively for comedy purposes as an eloping couple on the trip.

Direction by Frank McDonald moves along at a consistent clip, and script by Maxwell Shane and Richard Murphy is compactly knit. Camera work by Fred Jackman, Jr. is okay. *Walt.*

ICE-CAPADES

(WITH SONGS)

Republic release of Robert North production. Features James Ellison, Dorothy Lewis, Jerry Colonna, Phil Silvers, Alan Mowbray, Barbara Jo Allen, with the 'Ice-Capades' Co. Directed by Joseph Santley. Screenplay, Jack Townley, Robert Harari, Olive Cooper; original, Isabel Dawn, Boyce DeGaw; additional dialog, Mel Shavelson, Milt Josefsberg; camera, Jack Marta; skating sequences, Harry Losee; editors, Murray Seldeen, Howard O'Neil; music, Cy Feuer; production manager, Al Wilson. Previewed in Projection Room, N. Y., Aug. 14, '41. Running time: 88 MINS.

Bob Clemens....James Ellison
Colonna....Jerry Colonna
Marie....Dorothy Lewis
Vera Vague....Barbara Jo Allen
Pete Ellis....Alan Mowbray
Larry Herman....Phil Silvers
Dave....Gus Schilling
Jackson....Tim Ryan
Reed....Harry Clark
Karen Vadja....Renie Riano
Helen....Carol Adams
Featuring 'Ice-Capades' with Belita, Lois Dworshak, Megan Taylor, Vera Hruba, Red McCarthy, Phil Taylor, Jackson & Lynam, The Benoits, Dench & Stewart.

Republic manifested good showmanship in taking John H. Harris' 'Ice-Capades' revue as nucleus for a film, dovetailing the skating portions with a pretty good plot skein and emerging with a diverting picture. It will please as a light entertainment.

Considering that almost 50% of the footage is skate stuff, it's doubly to the credit of the basic ice revue and its motivation that the variety of trick runner stuff doesn't pall.

It ties in neatly with the plot revolving around James Ellison, as the newsreel cameraman, who muffed a Lake Placid assignment on a foreign name skating celeb; fakes it with some shots of the Central Park (N. Y.) pond; gets jammed up through closeup shots of Dorothy Lewis, who attracts impresario Phil Silvers' attention as potential star of an 'Ice-Capades' stage revue.

Plot complications are a bit obvious, but, considering the generally light cinematic texture of the sum total, it unfolds fetchingly. The real foreign skater, of course, is anything but a looker (Renie Riano gives her a crosseyed personality); while struggling Dorothy Lewis fears the spotlight because of minor difficulties with the U. S. immigration authorities, which, of course, are overcome when 100% Yankee Ellison marries her.

Jerry Colonna handles the comedy burden with his standard style of bombastic declamations, and another radio recruit, Barbara Jo Allen ('Vera Vague'), is a good vis-a-vis for the sub-romance. Alan Mowbray is the irascible newsreel exec, in a hot spot through the phoney newsreel duplicity; and Phil Silvers, playing more legit and juvenile as the impresario, instead of his eccentric, be-goggled comedy, likewise makes a good impression.

Of the 'Ice-Capades' unit, which constitutes the basis of the revue that Silvers is planning, the specialists are all highly effective, notably the blonde beaut, Belita, along with Vera Hruba, Lois Dworshak, Megan Taylor, Red McCarthy, the comedians Jackson and Lynam, the Benoits and Dench and Stewart. All are known in the big league arenas and hostelries, where ice shows have been a vogue in recent seasons.

The co-featured Dorothy Lewis, of course, is a No. 1 personality of the ice revues, long standard in the swank Hotel St. Regis' Iridium Room (N. Y.) and prior thereto at the International Casino, on Broadway. She is a winsome gal, although, in her original blonde self at the cafes, she's an even stronger looker than as a brunet, which Republic has made her. Considering her as a Hollywood novitiate, Miss Lewis handles lines quite creditably. Naturally, the camera affords her generous scope with the skatology, while skating-stager Harry Losee has put on a couple of novel sequences, the most productiony of which is the finale 'Legend of the Falls.' It's one of those honest Injun settings, with tomtoms and flaming gods. The forepart ice stuff, however, is more effective because of its frank unpretentiousness. When Silvers 'auditions' the aundry specialties, it's a natural enough sequence and it unfolds snappily and kaleidoscopically.

There are but two songs, 'Forever and Ever,' in a gypsy cafe scene, and Duke Ellington's 'Sophisticated Lady,' as accomp for one of the specialists. Dialog is light and bright, in the radio-program idiom, but ties in well with the general texture of this sort of film production. It's sturdier than if it had been made a filmusical, the studio wisely putting emphasis on cohesion of story sequence.

CRIMINALS WITHIN

Producers Releasing Corp. release of E. B. Derr production. Features Eric Linden, Ann Doran. Directed by Joseph Lewis. Screenplay, Arthur Hoerl; camera, Arthur Martinelli; editor, Howard Dillinger. At New York, N. Y., week Aug. 12, '41, dualed. Running time: 67 MINS.

Greg....Eric Linden
Linda....Ann Doran
Alma....Constance Worth
Lieut. Harmon....Donald Curtis
Sergt. Blake....Weldon Heyburn
Sergt. Paul....Ben Alexander
Sam Dillingham....Dudley Dickerson
Mamie....Bernie Pilot
Private Norton....Ray Erlenborn
Cobbler....I. Stanford Jolley
Harold....Emmett Vogan
Capt. Bryent....Robert Frazer
Col. Longstreet....Boyd Irwin
Capt. Grey....William Ruhl

Odd sort of whodunit with spies, murders and a wild search for valuable military secrets. Starts out on the corny side, and maintains that gait despite a couple of neat performances by Eric Linden and Constance Worth, who is not even featured. This is a low budgeter, but this might have been overlooked if the basic idea had been retained. As it is, 'Criminals Within' looks like one of those stories about which the producers felt they had a plot idea, and then proceeded to jazz it up. Results show it. Only for twin setups.

Eric Linden indicates that he still is a first-rate actor, able to survive the absurdities and insipid events. Yarn concerns a secret formula about which only five chemists have any knowledge. After bumping off one of the men, the foreign spy ring then seeks the names and addresses of the others. This produces the customary prowl for the missing list, with Private Linden combatting a fifth column right in his own company.

Constance Worth, as the femme spy, is quite capable, and a looker. She wears a thin blouse that makes a sweater-girl look prim in comparison. Unfortunately, she is bumped off too early. Ann Doran, cast as a reporter, is rather futile, but it's mainly because her identity as such is shrouded in mystery. She does not make an appearance until the film is half over. Remainder of cast is so-so, with Stanford Jolley, as the villainous cobbler, superb despite his character being subordinated. *Wear.*

RAWHIDE RANGERS

(WITH SONGS)

Universal release of Will Cowan production. Stars Johnny Mack Brown; features Fuzzy Knight, Kathryn Adams, Roy Harris, Texas Rangers, Pickard Family, Nell O'Day. Directed by Roy Taylor. Original screenplay, Ed Earl Repp; camera, Charles Van Enger; songs, Milton Rosen, Everett Carter, Gomer Cool. At New York, N. Y., week Aug. 12, '41, dualed. Running time, 56 MINS.

Brand....Johnny Mack Brown
Porky....Fuzzy Knight
Joan....Kathryn Adams
Potti....Nell O'Day
Steve....Roy Harris
Blackie....Harry Cording
Rawlings....Al Bridge
Captain....Frank Shannon
Martin....Ed Cassidy
Dirk....Bob Kortman
Sing Lo....Chester Gon
Banker....James Farley

Latest Johnny Mack Brown westerner has more action than usual, and is cluttered up with some first-rate music and singing. It's away from the familiar groove, too, in that Nell O'Day, the cowgirl beauty, warbles one of the hit tunes. Plenty okay horse opera for exhibs that like 'em.

Original screenplay by Ed Earl Repp takes plenty of liberties with what has been used many times before in these cactus epics. This is the one about the rich western businessman who leads the outlaws and terrorizes all other ranchers. Only in this one the said crooked frontier townsman attempts to set up a protective association and levy tribute on the various ranchers. This leaves the rangers in the middle. But not for long because Johnny Mack Brown, in order to avenge the death of his brother, slain by these outlaws, quits the rangers to corral the crooked gang himself.

Brown is the same western hero he's been in countless other prairie mellers, but here is pitted against heavier villains than usually tossed his way. Fuzzy Knight again is sterling comedy relief while Nell O'Day makes a likeable femme lead. Kathryn Adams is sort of second heroine. Support is topnotch.

Miss O'Day sings possibly the most infectious song, 'A Cowboy Is Happy,' by Rosen-Carter. Pipes are passable. Knight warbles 'Huckleberry Pie,' by the same writing combo. Of Gomer Cool's two numbers, 'It's a Ranger's Life,' as sung by The Texas Rangers, is best. Superb camera work has been contributed by Charles Van Enger. Ray Talor's direction is expert. *Wear.*

FUGITIVE VALLEY

(WITH SONGS)

Monogram release of George Weeks production. Stars Ray Corrigan, John King, Max Terhune. Directed by S. Roy Luby; screenplay by Oliver Drake; camera, Robert Cline; editor, Roy Claire; music, Frank Sanucci. Reviewed at Colonial, Lincoln, Neb., Aug. 12, '41, dual. Running time, 60 MINS.

Crash....Ray Corrigan
Dusty....John King
Alibi....Max Terhune
Ann....Julie Duncan
Gray....Glenn Strange
Langdon....Bob Kortman
Doctor....Ed Brady
Warren....Tom London
Brandon....Reed Howes
Slick....Carl Mathews
Jailer....Edward Peil, Sr.
Jim....Doye O'Dell

'Fugitive Valley,' the Range Busters' latest, is on a par footing with any of their previous entries, which, plus their growing fame, adds up to powerful boxoffice prospects.

John 'Dusty' King is given more of the spotlight, previously hogged pretty much by Ray 'Crash' Corrigan, and latter's leadership of the trio, which also includes Max 'Alibi' Terhune, is not so accentuated in this number. King pipes three songs, 'My Little Prairie Annie,' 'Chisholm Trail' and 'Riding Along,' all of which are applause-winners for the type of fare they are.

Corrigan and King are first revealed as stage robbers. Corrigan is captured and cellmated with Bob Kortman, a member of Glenn Strange's gang. Later the script, which gets a little involved, shows King and Corrigan as lieutenants of the marshal and on the trail of Strange's gang, which holes up in Fugitive Valley. Kortman leads the pair to the hideout after they break out of the clink and take him along. There they become members of the gang and meet Julie Duncan, assistant to the medico retained by the bandits to patch them up when they fail to dodge the law's bullets.

Here the script goes around left end again and makes of Miss Duncan a leader of a band of ranchers who hijack from Strange's crew the loot he steals from the stage. Inference is coin all goes to rightful owners in the end.

Max Terhune is exceptionally adept as a vaude magician, whose pigeon act consist of carriers who bear messages back to the marshal. His sleight-of-hand is pretty corny, but his ventriloquism is way up there.

King's warbling plus Terhune's comedy are factors which raise this

(Continued on page 21)

"BELLE STARR" IN TECHNICOLOR HAS ALL THE BOXOFFICE ELEMENTS OF "JESSE JAMES"

BELLE STARR

with **RANDOLPH SCOTT · GENE TIERNEY**

DANA ANDREWS · JOHN SHEPPERD · ELIZABETH PATTERSON

CHILL WILLS · LOUISE BEAVERS

Directed by IRVING CUMMINGS

Associate Producer KENNETH MACGOWAN · Screen Play by Lamar Trotti · Story by Niven Busch and Cameron Rogers

LET'S GO! U.S.A. KEEP 'EM FLYING!

20th CENTURY FOX

Action! Romance! in Technicolor!

'Aunt'-Krupa-Andrews Sis $56,000 Hefty Chi Leader; Sally Rand Plus 'Bowery Blitz' 24G; 'Hardy' $17,500

Chicago, Aug. 19.

Andrews Sisters hold over in the Chicago and that is good news for the town's boxoffice leader, tied in currently with 'Charley's Aunt' and the Gene Krupa ork. This combination of strength is skyrocketing the take to $56,000 and it's only a matter of figuring how to handle the mobs. Best at this house in month or more. Sally Rand plus Cobina and Brenda, and 'Bowery Blitzkreig' are getting coin at State-Lake. Balaban & Katz and Monogram are getting behind the 'Bowery' flicker as a money-maker in the Dead End series.

Another big winner is the Palace where 'Hold That Ghost' finishes its second week with another bang-up gross. 'Ghost' and its double feature partner, 'Melody for Three,' stays at least until Labor Day when 'Little Foxes' will take over.

'Bride Came C.O.D.' remains a minor loop hit, now in its fourth week at the Garrick. Essaness has 'Underground' in the Woods, a picture which B. & K. turned down due to fear that war pictures are boxoffice death at this time. But Essaness and WB, with great exploitation, are getting money here.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Stars Look Down' (M-G). Femme picture is getting some money, and should wind up the initial session to okay $6,000. Last week, 'Big Store' (M-G) wound up two poor weeks in the loop for the Marx Bros. at $3,800.

Chicago (B&K) (4,000; 35-55-75)—'Charley's Aunt' (20th) and stage show. Andrews Sisters and the Gene Krupa orchestra on the stage are adding boxoffice power currently, walloping $56,000, best in month or more. Last week, second session of 'Kiss Boys' (Par), plus the Andrews Sisters and the Lou Breese orchestra, great at $44,400.

Garrick (B&K) (900; 35-55-65)—'Bride C.O.D.' (WB). Fourth week in the loop and holding nicely at $5,500; after fine $5,300 last week.

Oriental (Iroquois) (3,200; 28-44)—'Men Boys Town' (M-G) and 'Love Crazy' (M-G). Good dual subsequet-run will garner nice $8,-500 this week. Last week, 'John Doe' (WB) and 'Night Lisbon' (Par), good $7,100.

Palace (RKO) (2,500; 33-44-66)—'Hold Ghost' (U) and 'Melody Three' (RKO) (2d wk.). Second week rocked 'em again at brilliant $15,200 and the picture will go at least two more weeks at present pace of Abbott & Costello comedy.

Roosevelt (B&K) (1,500; 28-44-65)—'Shepherd of Hills' (Par). House playing up the March of Time 'Peace-Hitler Promises' release and is getting some money via this angle. All right $10,000. Last week, 'Out of Fog' (WB) started well but slid at the finish to manage $8,200, okay.

State-Lake (B&K) (2,700; 28-44)—'Blitzkrieg' (Mono) and vaude. Sally Rand and Cobina and Brenda on stage aiding the take plenty. All around show will take one of the biggest money marks in a long time at smacking $24,000. Last week, 'Prisoner Devil's Island' (Col) came up with excellent $18,400, with Rajah Raboid getting coin for the house.

United Artists (B&K)-M-G) (1,-700; 28-44-65)—'Life Begins Hardy' (M-G). Renewed life for the Hardy series is indicated with the strength of this one, which will ankle in with sharp $17,500. Last week, 'Blossoms Dust' (M-G) finished three-weeker at fair enough $7,600.

Woods (Essaness) (1,200; 28-44-55)—'Underground' (WB). Sent out with great aid from the Essaness and particularly the Warner Bros. publicity staffs, and with plenty of old-fashioned street ballyhoo. Looks like a money winner, to take fine $10,000 for the first week. Last week, 'Jungle Cavalcade' (RKO) finished five weeks here all right at $5,100.

MONT'L COOL, BIZ UP

'Prime Minister' Socko $8,000—'Tom, Dick' Neat $7,000

Montreal, Aug. 19.

Grosses all are up due to past week's temperature fall with prospect of continued gain. 'Prime Minister' is tops this week, around $8,000. Next best is 'Tom, Dick, Harry' with likely $7,000 ahead. Balance better than recent averages. Outlook generally is for end of summer doldrums.

Estimates for This Week

Palace (CT) (2,700; 30-45-62)—'Tom, Dick,' (RKO). Looks like good $7,000. Last week, 'Kiss Boys' (Par), nice $6,000.

Capitol (CT) (2,700; 30-45-62)—'Man Power' (WB) and 'First Beau' (WB) (2d wk.). Good $5,000 in sight after good $6,800 last week.

Loew's (CT) (2,800; 35-45-67)—'Prime Minister' (WB). Socko $8,000. Last week, repeat of 'Bombay' (M-G), nice $5,500.

Princess (CT) (2,300; 30-40-53)—'Ringside Maisie' (M-G) and 'Penalty' (M-G). Pair $3,000 likely. Last week, 'Dance Hall' (20th) and 'Tight Shoes' (U), good enough at $3,000.

Orpheum (Ind.) (1,100; 30-40-60)—'Prisoner Zenda' (UA) and 'Tom Sawyer' (UA). Pointing to satisfactory $2,800. Last week (8th), 'Dictator' (UA), fair $1,500.

Cinema de Paris (France-Film) (600; 30-60)—'Gens de Voyage.' Take much improved by the weather and should reach good $1,200. Last week (3d) 'L'Esclave Blanche,' fair $900.

St. Denis (France-Film) (2,300; 30-40)—'Criminelle' and 'Parlez-moi d'Amour,' sighting improved $3,000. Last week, 'L'Aventurier' and 'Jerome Perreau,' $3,200, good.

'WHISTLING'-REY $21,000 IN PITT

Pittsburgh, Aug. 19.

'Weather cool, business hot,' is the refrain of local managers. The ticket machines are singing high C everywhere except at the Warner. But even with a weakish double bill this house will keep its nose above water. Alvino Rey's Orchestra with King Sisters at the Stanley, with plenty of help from 'Whistling in the Dark,' is in for a socko week. Abbott and Costello in 'Hold That Ghost' are heading for a near-record second week at the Senator. 'Manpower' at the Penn is doing well enough to rate moveover second week at the Warner, and small-seater Ritz is turning in a sparkling third week with 'Blossoms in the Dust.'

Estimates for This Week

Penn (Loew's-UA) (3,300; 25-35-50)—'Manpower' (WB). Hefty $14,-500 in sight despite faint praise from the cricks. Set for a second week at Warner. Last week, 'Kiss Boys' (Par) staggered in with $9,500.

Ritz (WB) (800; 25-35-50)—'Blossoms Dust' (M-G) (3d wk). Still a bonanza after successive stanzas at Penn and Warner. Should clip off $3,500 and a possible fourth week downtown. Last week, 'Tom, Dick' (RKO) (3d wk) moderate $2,500.

Senator (Harris) (1,750; 25-35-50)—'Hold Ghost' (U) (2d wk). Bouncing along for a sock $6,000. One of the best second weeks on record here and normally rating a third. Product jam will force management to close it after a fortnight run, however. In its first week Abbott and Costello starrer hit a new house record at $10,500.

Stanley (WB) (3,800; 25-40-60)—'Whistling Dark' (M-G) and Alvino Rey Orch. and King Sisters. Swell combo drawing rave notices and is closing big. Big deluxer heading for a breezy $21,000 or better. Last week, 'Ringside Maisie' (M-G) and Shep Fields Orch., pleasing $19,000.

Warner (WB) (2,000; 25-35-50)—'Broadway Limited' (UA) and 'Point Widow' (Par). Twinner nothing to write home about, but pleasant weather will help it over the bump to $4,500. Last week, 'Blossoms Dust' (M-G) (2d wk), on h.o. from Penn, socko $7,000.

B'KLYN PRODUCT SAGS

'Tom, Dick' Nifty $17,000—'Blossoms' Mild 13G, 'Bride' Okay H.O.

Brooklyn, Aug. 19.

RKO Albee is booming with 'Tom, Dick and Harry' and 'Lady Scarface.' Fabian Paramount's second week of 'Bride Came C.O.D.' and 'Bullets for O'Hara' will come through nicely.

Estimates for This Week

Albee (RKO) (3,274; 25-35-50)—'Tom, Dick' (RKO) and 'Lady Scarface' (M-G). Nifty $17,000. Last week, 'Jungle Cavalcade' (RKO) and 'Dance Hall' (20th), nice $15,000.

Fox (Fabian) (4,023; 25-35-50)—'Parson Panamint' (Par) and 'Puddin' Head' (Rep). Quiet $11,000. Last week, 'Shepherd Hills' (Par) and 'Blondie Society' (Col), fair $13,000.

Met (Loew's) (3,618; 25-35-50)—'Blossoms Dust' (M-G) and 'San Antonio Rose' (U). Satisfactory $13,000. Last week, 'Met Bombay' (M-G) and 'Walt for You' (M-G) (2d wk), good $14,000.

Paramount (Fabian) (4,126; 25-35-50)—'Bride C.O.D.' (WB) and 'Bullets O'Hara' (WB) (2d wk). Passable $12,000. Last week, same, splendid $17,000.

First Runs on Broadway

(Subject to Change)

Week of Aug. 21

Astor—'Dr. Jekyll and Mr. Hyde' (M-G) (2d wk) (19).

Broadway—'Fantasia' (Disney) (41st wk).

Capitol—'Life Begins for Andy Hardy' (M-G).

(Reviewed in VARIETY Aug. 13)

Criterion—'World Premiere' (Par).

Globe—'40,000 Horsemen' (Krellberg) (2d wk).

Hollywood—'Sergeant York' (WB) (8th wk).

Music Hall—'The Little Foxes' (RKO-Goldwyn).

(Reviewed in VARIETY Aug. 13)

Paramount—'Kiss the Boys Goodbye' (Par) (2d wk) (20).

Rialto—'Citadel of Crime' (Rep) (22).

Roxy—'Charley's Aunt' (20th) (4th wk).

Strand—'Bad Men of Missouri' (WB) (2d wk).

Week of Aug. 28

Astor—'Dr. Jekyll and Mr. Hyde' (M-G) (2d wk) (26).

Broadway—'Fantasia' (Disney) (42d wk).

Capitol—'Life Begins for Andy Hardy' (M-G) (2d wk).

Criterion—'West Point Widow' (Par).

Globe—'No Greater Sin' (Golden) (30).

Hollywood—'Sergeant York' (WB) (9th wk).

Music Hall—'The Little Foxes' (RKO-Goldwyn) (2d wk).

Paramount—'Kiss the Boys Goodbye' (Par) (3d wk) (27).

Roxy—'Wild Geese Calling' (20th) (29).

(Reviewed in VARIETY July 30)

Strand—'Dive Bomber' (WB) (29).

(Reviewed in VARIETY Aug. 13)

'HARDY' BIG 38G FOR 2 HUB SPOTS

Boston, Aug. 19.

Standee trade ushered in 'Life Begins for Andy Hardy' at Loew's Orpheum and State, and the pic looks set for a holdover and is the top grosser. 'Dive Bomber' is turning in better than average biz at the Metropolitan and 'Hold That Ghost' is holding over at the Keith Memorial. Abbott and Costello play the RKO-Boston, starting Friday (22), as headliners of a five-act bill which opens the vaude season there.

Estimates for This Week

Boston (RKO) (3,200; 28-33-44)—'Jungle Cavalcade' (RKO) and 'Cracked Nuts' (U), nine days, will take around $8,500, okay. Last week, (six days), 'Life With Caroline' (RKO) and 'First Beau' (Col) (both continued from Keith Memorial), fizzled to $4,000.

Fenway (M&P) (1,375; 28-39-44-55)—'Charley's Aunt' (20th) and 'Dressed to Kill' (20th) (both continued from Met), aiming at okay $5,000. Last week 'Manpower' (WB) and 'Kisses Breakfast' (WB) (both continued from Met), sickly $3,500.

Keith Memorial (RKO) (2,900; 28-39-44-55)—'Hold Ghost' (U) and 'Accent Love' (20th) (2d wk), flirting with a slick $16,000. Initial week's take for same combo, $20,500, terrific.

Metropolitan (M&P) (4,367; 28-39-44-55)—'Dive Bomber' (WB) and 'Passage from Hongkong' (WB), $21,-000, swell. Last week, 'Charley's Aunt' (20th) and 'Dressed to Kill' (20th), $17,500.

Orpheum (Loew) (2,900; 28-39-44-55)—'Life Begins Andy Hardy' (M-G' and 'Queen Perfect Crime' (Col), socko grosser day and night, with solid standee biz over weekend, flirting with smash $21,000, and holdover. Last week 'Blossoms Dust' (M-G) and 'People Kildare' (M-G), dual, built up to dandy $19,000.

Paramount (M&P) (1,797; 28-39-44-55)—'Charley's Aunt' (20h) and 'Dressed to Kil.' (20th) (both continued from Met), will take around $7,000, good. Last week 'Manpower' (WB) and 'Kisses Breakfast' (WB) (both continued from Met), $5,500, seedy.

State (Loew) (3,600; 28-39-44-55)—'Life Begins Andy Hardy' (M-G) and 'Queen Perfect Crime' (Col), aiming at $17,000, socko. Last week 'Blossoms Dust' (M-G) and 'People Kildare' (M-G). $14,000, very good.

Translux (Translux) (900; 15-25-44)—'Angels Broken Wings' (Rep) and 'Blackmail' (M-G) (reissue), sagging to $2,000. Last week 'Bowery Blitz' (Mono) and 'Wings Navy' (WB) (reissue), $2,200.

B'way B.O.s Zoom; 'Jekyll,' $21,700, Great; 'York,' Big 30G; 'Kiss Boys,' Ink Spots-Colonna Sock $58,000

Rain and cooler weather are giving Broadway the needed stimulus to rack up splendid business with new pictures as well as the sturdy holdovers. Nearly all theatres are getting a shot in the arm.

'Kiss the Boys Goodbye,' at the Paramount, has the biggest total of the new pictures with smash $58,000. Holds a second week or longer. Strand and Astor are receiving next best attention with their new entries. 'Bad Men of Missouri,' aided by Rochester revue and Clyde Lucas band, at former, heading for clicko $46,000. 'Dr. Jekyll and Mr. Hyde,' at Astor, is doing strictly capacity or better for a sensational $21,700 opening week, concluded Monday (18) night.

Original campaigns on both 'Kiss Boys' and 'Dr. Jekyll and Hyde' went far in putting films across, latter overcoming adverse reviews.

'Here Comes Mr. Jordan,' at Music Hall, is sturdiest of holdovers, rushing along for hefty $90,000, after $94,-000 on first week. 'Charley's Aunt' also is taking to the improved temperatures, with its $38,000 on the third stanza, insuring a fourth week. 'Hold That Ghost,' at the Capitol, also in the money for $18,000 or better on second.

'Sgt. York,' which moved from the Astor to the Hollywood, also is a pleasant surprise, being credited with a socko $30,000 or thereabouts on first eight days.

Estimates for This Week

Astor (Loew's) (1,012; 35-55-85-$1.10-$1.25)—'Dr. Jekyll-Mr. Hyde' (M-G). Doing strictly standing room only at most performances to ring up sensational $21,700 in first week ended Monday (18) night.

Broadway (Disney) (1,895; 55-75-$1.10-$1.65-$2.20)—'Fantasia' (RKO) (41st wk). Staged surprise comeback last (40th) week to garner $11,100, which topped preceding week's $8,000. Picture had biggest Monday (18) in 18 weeks.

Capitol (Loew's) (4,520; 35-55-85-$1.10-$1.25)—'Hold Ghost' (U) (2d wk). Abbott-Costello's latest film feeling competish from other comedies on street, but managing healthy $18,000 on second session. Got around $25,000, good, in first. 'Life Begins for Andy Hardy' (M-G) comes in this week.

Criterion (Loew's) (1,662; 35-44-55-75)—'World Premiere' (Par). Opening today (Wed.) with a preview, along with 'Mata Hari' (M-G) (reissue). Venerable Greta Garbo starrer got hefty $11,000 on week that ends today (Wed.), nice for an oldie.

Globe (Brandt) (1,180; 28-35-55)—'Forty Thousand Horsemen' (indie). Heading for nearly $8,000, rated best here in several weeks. Film opened on Thursday (14) instead of usual Saturday starting date. 'Officer and Lady' (Col), okay $3,000 on four days, in ahead.

Hollywood (WB) (1,225; 75-$1.10-$1.65)—'Sgt. York' (WB). Displaying rugged boxoffice strength on initial week at this house, where it was switched from nearly six weeks at the Astor. Close to $30,000 likely on first eight days ended Monday (18) night, splendid.

Palace (RKO) (1,700; 28-35-44-55-65-75).—Knew All Answers' (Col) and 'Dance Hall' (20th) (both 2d run). Nice $7,200. In ahead, 'Moon Miami' (20th) (2d run) and 'Highway West' (WB) (1st run), mildish $6,500.

Paramount (Par) (3,664; 35-55-85-99)—'Kiss Boys Goodbye' (Par) and Claude Thornhill band, Four Ink Spots (5th wk), Jerry Colonna, others, on stage (2d wk). Combo goes into second stanza today (Wednesday) after smash $58,000, first week. Second and final week of 'Shepherd' (Par) and Erskine Hawkins band, profitable $33,000.

Radio City Music Hall (Rockefellers) (5,980; 44-55-85-99-$1.65)—'Here Comes Mr. Jordan' (Col) and stage show (2d wk). Housing $90,-000 on second session, mighty fine takings for summer season. First week beat expectations with $94,000. 'Little Foxes' (RKO) in Thursday (21) because of product setup, though biz on 'Jordan' justifies third week.

Rialto (Mayer) (750; 28-44-55)—'Mystery Ship' (Col). Meagre $5,000 in sight. Previous week, 'Ellery Queen Perfect Crime' (Col), sad $4,700.

Roxy (20th) (5,835; 35-55-65-75-85)—'Charley's Aunt' (20th) and stage show (3d wk). Stamina displayed by Jack Benny starrer is proving such that it will be held fourth week. Likely to show $38,000 for third stanza. Comedy went over expectancy in second week to $40,-000, swell profit.

State (Loew's) (3,400; 28-44-55-90-$1.10)—'Met Bombay' (M-G) (2d run) plus Mills Bros., Henny Youngman, Mitzi Mayfair, Frances Faye. Getting smacko $23,000. 'Billy Kid' (M-G) (2d run) plus James Barton, Beverly Roberts, others, last week, trim $19,000, and nice profit.

Strand (WB) (2,767; 35-55-75-85-99)—'Bad Men Missouri' (WB) and Clyde Lucas band and 'Rochester' revue on stage. Heading for sturdy $46,000, with 'Rochester' and rest of stage show credited with much of draw. Stays second week. Third and final week of 'Bride Came C.O.D.' (WB) and Phil Harris band, profitable $21,000.

'HARDY' ROMPS TO $18,000, CLEVE.

Cleveland, Aug. 19.

'Life Begins Andy Hardy' is showing the State that there's still plenty of b.o. life in this family series. Mickey Rooney film equaled the 'Gone With the Wind' attendance figures for the first two days and is tearing along like a cyclone to $18,-000, best take of the summer.

'Wild Geese Calling' is not flying so high for Palace, being passed by h.o. on 'Manpower' which is still hot at the Hipp.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)—'Tom, Dick' (RKO). Smart $4,000 on fourth stanza, after $6,000 last week after moveover from Hipp.

Hipp (Warners) (3,700; 30-35-42-55)—'Manpower' (WB). Displaying strength on second round, fine $8,500, and wired for a third at Allen. Last week, robust $12,500.

Palace (RKO) (3,700; 30-35-42-55)—'Wild Geese Calling' (20th). Helped by State's overflow next door, just okay $8,500. Last week, Frank Buck's 'Jungle Cavalcade' (RKO) not very exciting at $7,000, despite heavy matinee trade.

State (Loew's) (3,450; 30-35-42-55)—'Life Begins Andy Hardy' (M-G). Steamrollers couldn't stop the Mickey Rooney fans, forming long lines for the first time this summer. No doubt of whamming out $18,000, nearly double the last Hardy pic's gross. Last week, 'Ringside Maisie' (M-G), fairish $9,500.

Stillman (Loew's) (1,972; 30-35-42-55)—'Broadway Limited' (UA). Dawdling down the tracks for a so-so $3,500. Last week, 'Kiss Boys Goodbye' (Par), on moveover, much breezier, $5,000.

'HARDY' TERRIF $10,000 SNAPPY PORT. WINNER

Portland, Ore., Aug. 19.

Best opener is 'Life Begins for Andy Hardy,' drawing the usual fans to the Broadway. 'Charley's Aunt' is still packing the big Paramount for a second stanza, after topping the summer take there last week.

Estimates for This Week

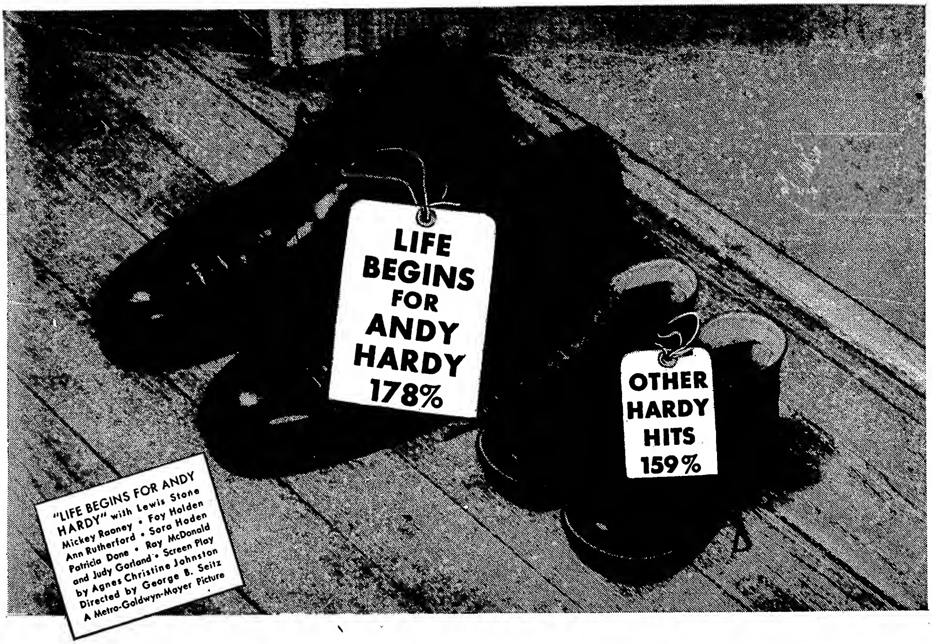
Broadway (Parker) (2,000; 35-40-50)—'Life Begins for Andy Hardy' (M-G) and 'Shining Victory' (WB). Going over for a terrific $10,000. Last week, 'Barnacle Bill' (M-G) and 'Ringside Maisie' (M-G), did nice $7,500 and moved to the Mayfair.

Mayfair (Parker-Evergreen) (1,500; 35-40-50)—'Barnacle Bill' (M-G) and 'Ringside Maisie' (M-G) moved from Broadway for a second week. Good enough $4,000. Last week, 'Shepherd Hills' (Par) and 'Las Vegas Nights' (Par), closed a third week for okay $3,200.

Orpheum (H-E) (1,800; 35-40-50)—'Manpower' (WB) and 'Passage from Hongkong' (WB) (2d wk). Holding up to good $4,200. First week, with 'Kisses for Breakfast' (WB), took fine $6,300.

Paramount (H-E) (3,000; 35-40-50)—'Charley's Aunt' (20th) and 'Bride Wore Crutches' (20th) (2d wk). Doing still great $7,600. First week, with 'Accent on Love' (20th), topped the burg with a summer high, terrific $10,300.

United Artists (Parker) (1,000; 35-40-50)—'Bad Men Missouri' (WB) and 'Angels Broken Wings' (WB). Satisfactory $4,500. Last week, 'Three Cockeyed Sailors' (UA) and 'Singin' Hill' (Rep), took poor $2,200. These films replaced 'Stars Look Down' (M-G) and m.o. of 'In Navy' (U) from Broadway, pulled after three days, poor $1,500.



TOPS THEM ALL!

New Hardy High! Biggest of Entire Series!

AS PREDICTED!

Mickey Rooney and Judy Garland were voted two of the TOP TEN MONEY-MAKING STARS of 1941 in the annual nationwide poll of exhibitors. They're together again in "Life Begins for Andy Hardy" which is the biggest hit of the entire series!

From Coast-to-Coast the news travels like wildfire!
A new Hardy high and it's topping them all by a huge margin!
In 375 simultaneous engagements it's jamming them in to record biz!
Remember M-G-M's summer promise?
No holding back—
The biggest hits when you need them!
Next comes "When Ladies Meet" (Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall)
(Just previewed, Inglewood, Cal.; and a positive riot!)
And the pre-release of "Dr. Jekyll & Mr. Hyde" (Spencer Tracy, Ingrid Bergman, Lana Turner)
is enjoying the biggest attendance in Astor history!
That's M-G-M for you!
Come what may, Leo and his big Stars are in there delivering the big shows this year, next year, always!

'Fog'-Phil Harris, Nice $21,000, Best In Philly; 'Ghost' 17G, 'Hardy' $13,500

Philadelphia, Aug. 19.

Sudden drop in temperature cut down the usual heavy weekend exodus, and is bringing a slight uplift to the boxoffices. House managers don't expect the doldrums to lift, however, until the vacation season folds Labor Day.

The Veterans of Foreign Wars National convention which opens next Sunday (24) is expected to give only slight hypo to picture shows because the vets have been noted for giving their trade to hot spots rather than the cinemas.

Grabbing the bulk of the coin this sesh is the Earle with 'Out of the Fog' and Phil Harris' orchestra. Best take among the straight filmers is being reported at the Stanley with 'Hold That Ghost.'

Estimates for This Week

Arcadia (Sablosky) (600; 35-46-57)—'Lady Cheyenne' (U) (2d run). Poor $1,600. Last week's split of 'Big Store' (M-G) and 'Ruggles of Red Gap' (Par), better with $2,500.

Boyd (WB) (2,560; 35-46-57-68)—'Life Begins Hardy' (M-G). Series beginning to pall here, netting under par $13,500. Last week, 'Life Caroline' (RKO), sour $8,500.

Earle (WB) (2,768; 35-46-57-68-75)—'Out of Fog' (WB), with Phil Harris orch on stage. Marquee lure on stage and screen attraction, wickets are turning to a nice $21,000. Last week, combo of 'Ringside Maisie' (M-G) and Frankie Masters orch plus Dennis Day, good $18,000.

Fox (WB) (2,423; 35-48-57-68)—'Charley's Aunt' (20th) (2d wk). Dipping to a slow $9,500 for second canto. Opening turn, fair $14,500.

Karlton (WB) (1,066; 35-46-57-68)—'Underground' (WB) (2d run). Just fair for this trip, with $4,000. Last week, 'Bride C.O.D.' (WB) okay $3,500 for second run.

Keith's (WB) (2,220; 35-48-57-88)—'Manpower' (WB) (2d run). Just under the wire with $4,500. Last week 'Tom, Dick' (RKO) slightly under $4,000 on second run.

Stanley (WB) (2,916; 35-48-57-68)—'Hold Ghost' (U). Abbott-Costello still clicking the turnstiles with bright $17,000. Last week, 'Manpower' (WB) veered slightly off for second week with $9,000.

Stanton (WB) (1,457; 35-48-57)—'Bad Men Missouri' (WB) (2d wk). Riding along to neat $5,000 for holdover. Opening week a socko $7,000.

K.C. GOES FOR 'HARDY,' BIG $12,500; 'GHOST' OK

Kansas City, Aug. 19.

Latest Andy Hardy film at the Midland is easily the best on K. C.'s Rialto, getting a bigger play than 'Hold That Ghost' at the Fox Midwest's Esquire and Uptown.

'Kiss the Boys' at the Newman is holdover. Some local attention is benefitting the Orpheum where 'Bad Men of Missouri,' is being top billed over 'Out of the Fog.' Long delayed rain finally hit early in week and has helped.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (620 and 2,043; 10-28-44)—'Hold That Ghost' (U) opened Friday (15). Going nicely to okay $7,500, one of the larger figures here. Last week, 'Charley's Aunt' (20th) in a holdover week got steady play to last out eight days and garner $6,500, best second week in months here.

Midland (Loew's) (4,101; 10-26-44)—'Life Begins for Andy Hardy' (M-G) and 'Ellery Queen and Perfect Crime' (Col). Hardys always good for heavy play and this one is living up to expectations, $12,500, plenty forte. Last week, 'Whistling in Dark' (M-G) and 'Stars Look Down' (M-G), average $8,500.

Newman (Paramount) (1,900; 10-28-44)—'Kiss Boys' (Par), held for second week and coupled with 'Ruggles of Red Gap' (Par) (reissue). Light $4,500. Last week, 'Kiss Boys' (Par), solo, strong $8,800.

Orpheum (RKO) (1,500; 10-26-44)—'Bad Men Missouri' (WB) and 'Out of Fog' (WB). Local interest in first aiding to get them in, and second film satisfying on entertainment; $6,000, over average. Last week, 'Reluctant Dragon' (RKO) and 'Sons o' Guns' (WB) dualled for reluctant figure, $5,000.

Tower (Joffee) (2,110; 10-30)—'Scattergood Pulls Strings' (RKO) with four act vaude bill. Fair $8,000. Last week, 'Sunset in Wyoming' (Rep) on screen, with Fred Scott heading stage bill, was better at $6,700.

Just Fun Being Funny

Hollywood, Aug. 19.

Hugh Herbert start his starring comedy, 'Nobody's Fool,' at Universal yesterday (Mon.) directed by Charles Lamont.

Anne Gwynne is the femme interest.

Key City Grosses

Estimated Total Gross

This Week **$1,704,300**

(Based on 26 cities, 187 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year **$1,493,800**

(Based on 25 cities, 182 theatres)

Cool Weather Cheers Wash.; 'Geese'-C. Rimac 16½G, 'Manpower' 18G

Washington, Aug. 19.

Comparatively cool, autumn-like weekend meant solid grosses. There's nothing spectacular on the local film roster at the moment, but profitable takes are in prospect. Best seems to be Earle's 'Manpower,' heading for $18,000. Town's also supporting comedy fare, 'Hold Ghost' opening strong at Keith's while 'Charley's Aunt' is booming through a second stanza at Palace.

Estimates for This Week

Capitol (Loew) (3,434; 26-39-44-66)—'Geese Calling' (20th), plus stage shows with Ella Logan, Ciro Rimac's orch. Fair enough $18,500. Last week, 'Whistling Dark' (M-G), plus Tony Pastor on stage, zoomed by large local Red Skelton following to socko $25,000.

Columbia (Loew) (1,234; 28-44)—'Blossoms Dust' (M-G) (2d run). Excellent $8,000. Last week, 'Met Bombay' (M-G) (2d run), tidy enough third downtown stanza, $5,500.

Earle (WB) (2,218; 28-39-44-66)—'Manpower' (WB) and vaude. Just average, but profitable $18,000. Last week, 'Sergeant York' (WB) (2d wk) (advanced prices), pulled through with fair $18,500.

Keith's (RKO) (1,630; 39-55)—'Hold Ghost' (U). Opened strong and may equal first week of 'Tom, Dick,' very good $13,500. Last week, 'Tom, Dick' (RKO) (2d wk), sweet $9,500, pulled only because product is stacked up at this house.

Metropolitan (WB) (1,600; 28-44)—'Bad Men Missouri' (WB). Western spotted here and pointing toward dandy $7,000. Last week, 'Bride C.O.D.' (M-G) (2d run), in for 10 days, okay $7,500.

Palace (Loew) (2,242; 28-55)—'Charley's Aunt' (Par) (2d wk). Building in holdover to fine $10,000. Last week, same film, held by competition to barely good $14,500.

'Kiss Boys,' 'Tom, Dick' $15,000 Each, Newark

Newark, Aug. 19.

It's a neck-and-neck gross race between 'Tom, Dick and Harry' at Proctor's, 'Kiss the Boys Goodbye' at the Paramount, and 'Blossoms in the Dust' at Loew's. Expectations are that each will take in approximately $15,000 this week.

Estimates for This Week

Branford (WB) (2,800; 28-33-44-55)—'Bad Men Missouri' (WB), and 'Blondie Society' (Col). Fair $11,000. Last week, 'Bride C.O.D.' (WB) and 'Lone Wolf' (Col) (2d wk), good $10,000.

Paramount (Adams-Par) (2,000; 30-35-44-55)—'Kiss Boys' (Par) and 'Point Widow' (Par). Swell $15,000. Last week, 'Shepherd Hills' (Par) and 'Puddin' Head' (Rep) (7 days), mild $12,000.

Proctor's (RKO) (2,400; 26-44-55)—'Tom, Dick' (RKO) and 'Lady Scarface' (RKO). This dual is expected to bring a big $15,000. Last week, 'Dragon' (RKO) and 'Lady Love' (20th), quiet $11,000.

State (Loew's) (2,800; 28-33-44-55)—'Blossoms Dust' (M-G) and 'Getaway' (M-G). Big $15,000. Last week, 'Big Store' (M-G) and 'Barnacle Bill' (M-G), neat $15,000.

ROONEY CLICKEROO IN MEMPHIS, $8,000

Memphis, Aug. 19.

Life came to Loew's State boxoffice with 'Life Begins for Andy Hardy.' Facing scattered competition, latest Mickey Rooney is attracting the customers in droves.

A late opener not doing badly is 'Time Out for Rhythm' at the Malco. Musical didn't get under way until Saturday, but looks to a fairish gross. 'Whistling in Dark' is so-so at Loew's Palace.

Estimates for This Week

Warner (WB) (2,000; 10-33-44)—'Manpower' (WB) (2d wk). Three-star brawler might get $3,000 on h.o. Last week, ditto, $6,300, socko.

Palace (Loew) (2,200; 10-33-44)—'Whistling Dark' (M-G). Lack of marquee names hurting comedy, which got good notices for Skelton et al.; mild $3,500. Last week, 'Charley's Aunt' (20th) (2d wk), $3,200, okay.

State (Loew) (2,600; 10-33-44)—'Life Begins Andy Hardy' (M-G). Hardy perennial getting terrific $8,000. Last week, 'Ringside Maisie' (M-G), $3,100, better than expected.

Malco (Lightman) (2,600; 10-33-44)—'Time Out Rhythm' (Col). Vallee never great here, but goodish cast support helping this musical to possible $5,000. Last week, 'Hold Ghost' (U), $8,500, swell.

Strand (Lightman) (1,000; 10-22-33)—'Mountain Moonlight' (Rep) and 'Broadway Limited' (UA), split week. Not too hot at subpar $1,300. Last week, 'Hamilton Woman' (UA) (2d run), three days; 'Ellery Queen' (Col), two days; 'Angels Broken Wings' (Rep), two days, $16,50, very good.

Heat Wallops L.A. Weekend B.O.; 'Hardy' Nifty $28,500 in 2 Spots, 'Ghost,' 'Kiss Boys' Big 2d Weeks

Broadway Grosses

Estimated Total Gross

This Week **$368,000**

(Based on 13 theatres)

Total Gross Same Week

Last Year **$308,400**

(Based on 11 theatres)

'Caroline'-Jim Barton $15,000, Balto Topper; 'Manpower' Rosy 14G

Baltimore, Aug. 19.

Coolish weather is helping toward a big weekend and a resulting shot in the arm for entire week. Strongly bolstered with a stage layout headed by Jim Barton and Simone Simon, 'My Life with Caroline,' is sending the combo Hipp into town's leading figure. Also big is 'Manpower,' at the Stanley, and in somewhat lesser degree, 'Life Begins for Andy Hardy,' at Loew's Century. Rest of town in h.o. but all right.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-28-44)—'Life Andy Hardy' (M-G) Attracting steady response to possible $13,000. Last week, 'Ringside Maisie' (M-G) inched out a mildish $8,600.

Hippodrome (Rappaport) (2,240; 15-28-39-44-55-86)—'Caroline' (RKO). Tied to strong stage layout headed by James Barton and Simone Simon. Strongly ballyhooed and sold as Tenth Anniversary show, combo is leading town at estimated $15,000. Last week, 'Broadway Limited' (UA) leaning entirely on stage portion of Rochester and his unit, worked hard to reach on all-right $14,800.

Keith's (Schanberger) (2,406; 15-28-39-44)—'Hold Ghost' (U) (2d week). Holding up smartly at $7,000 reaching out for a nice $10,900 on tee-off.

New (Mechanic) (1,581; 15-28-35-44)—'Charley's Aunt' (20th) (3d week). Going along all right for possible $4,000 after totalling $12,400 on previous brace; good figures for limited capacity of this house.

Stanley (WB) (3,280; 15-25-39-44-55)—'Manpower' (WB). Slashing away for a rosy $14,000. Last week, second of 'Underground' (WB) added a very consistent $7,900.

Los Angeles, Aug. 19.

Intense heat over the weekend nicked grosses although 'Life Begins for Andy Hardy' is coming through with a handsome $28,500 for the State and Chinese combined. Mostly holdovers in the other first-runs but they are doing comparatively well.

'Hold That Ghost' is rolling up a strong $20,400 for its second session at the Pantages and RKO, despite torrid temperature. 'Kiss the Boys Goodbye' is ringing the gong for a nice $15,000 on its holdover week at the Paramount. 'Wild Geese Calling' continues getting some substantial coin on moveovers to the Wilshire and United Artists.

Estimates for This Week

Carthay Circle (F-WC) (1,815; 83-$1.10-$1.65)—'Fantasia' (Disney) (29th wk). Looks like substantial $4,000 this week for the town's record run picture. Continues indefinitely. Last week also around $4,000.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Life Begins Andy Hardy' (M-G) and 'Private Nurse' (20th), opened strong and will ring the bell for $13,000. Last week, 'Wild Geese Calling' (20th) and 'Dressed to Kill' (20th), good enough $9,000.

Downtown (WB) (1,800; 30-44-55)—'Ice-Capades' (Rep) and 'Highway West' (WB). Anemic $5,500 in sight. Last week, 'Bad Men Missouri' (WB) (2d wk) and 'Angels With Broken Wings' (Rep), fair $8,000.

Four Star (UA-F-WC) (900; 30-44-55)—'Blossoms Dust' (M-G) (5th wk). Tough sledding with around $2,800 expected, and slated to be pulled by end of next week. Last week, tobogganed to poor $2,900.

Hollywood (WB) (2,756; 30-44-55)—'Ice-Capades' (Rep) and 'Highway West' (WB). Approximately $5,000, n.s.g. Last week, 'Bad Men Missouri' (WB) and 'Angels Broken Wings' (Rep), brought $5,800 into till.

Orpheum (B'way) (2,200; 30-44-55)—'Father Steps Out' (Mono) and 'The Getaway' (M-G), with Tito Guizar heading stage show, running up profitable $8,000. Last week, 'Shot in Dark' (WB) and 'Bachelor Daddy' (U) with Faith Bacon on stage, came in for healthy $9,500.

Pantages (Pan) (2,612; 30-44-55)—'Hold Ghost' (U) (2d wk) and 'Hello Sucker' (U). Robust $9,400 on the Abbott and Costello holdover. Last week, 'Hold Ghost' (U) and 'Two in Taxi' (Col), nifty $13,000.

Paramount (Par) (3,595; 30-44-55-75)—'Kiss Boys Goodbye' (Par) (2d wk), with Ethel Waters and Katherine Dunham dancers on stage, heading for first-rate $15,000. Last week skyrocketed to $23,500.

RKO (RKO) (2,872; 30-44-55)—'Hold Ghost' (U) (2d wk) and 'Hello Sucker' (U): Abbott and Costello starrer clicking for $11,000. Last week, 'Hold Ghost' (U) and 'Prisoner Devil's Island' (Col), wound up with $15,500.

State (Loew-F-WC) (2,204; 30-44-55-75)—'Life Begins Andy Hardy' (M-G) and 'Private Nurse' (20th), $15,500. Last week, 'Wild Geese' (20th) and 'Dressed to Kill' (20th), clicked with $11,000.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Wild Geese' (20th) and 'Dressed to Kill' (20th). Around $3,100, indicated on moveover, only fair. Last week, 'Charley's Aunt' (20th) and 'Dance Hall' (20th), very good $4,800.

Wilshire (F-WC) (2,296; 30-44-55)—'Wild Geese' (20th) and 'Dressed to Kill' (20th), approximately $4,500, mildish. Last week, 'Charley's Aunt' (20th) and 'Dance Hall' (20th), came in with excellent $7,500 on moveover.

'Blossoms' Neat $15,000 Jersey City Leader

Jersey City, Aug. 19.

'Blossoms in the Dust' and 'Tom, Dick and Harry' are competing for the town's top business. Both are getting the crowds at the Loew's and State, respectively.

Estimates for This Week

Loew's (Loew's) (3,205; 28-33-50)—'Blossoms Dust' (M-G) and 'Get-Away' (M-G). Nice $15,000. Last week 'Big Store' (M-G) and 'Barnacle Bill' (M-G), terrific $16,000, best summer gross in four years.

Stanley (WB) (4,500; 28-33-50)—'Shepherd Hills' (Par) and 'Highway West' (WB). Dull $12,000 in sight. Last week 'Parson Panamint' (Par) and 'Sons of Guns' (WB), poor $10,500.

State (Skouras) (2,150; 28-33-50)—'Tom, Dick' (RKO) and 'Two Taxi' (Col). If State gets the expected $13,000 it will do comparatively the top business in town. Mighty sweet takings. Last week 'Reluctant Dragon' (RKO) and 'Sweetheart Campus' (Col), low $6,500.

NATIONAL BOXOFFICE SURVEY

'Andy Hardy' New Lease on Life for Exhibs, 'Bomber' Looms Potent, 'Aunt' and 'Ghost' Still Magnets

Exhibitors got two breaks during past seven days. It rained and remained cool. And they were given new product to augment the recent array of comedy vehicles. 'Life Begins for Andy Hardy' (M-G) is giving a new lease on life to exhibs while 'Dive Bomber' (WB) indicates nearly as strong business in the scattered spots where it's played. Besides these two starters, 'Here Comes Mr. Jordan' (Col), 'Whistling in Dark' (M-G) and 'Wild Geese Calling' (20th), hint promising things though out to few accounts so far.

Carrying out previous week's stalwart showing, telegraphic reports from VARIETY's correspondents continue to relate smash business being registered by 'Charley's Aunt' (20th) and 'Hold That Ghost' (U). The third Abbott-Costello comedy for Universal is measuring up to high expectations of exhibs, with sparkling $15,200 on second week, Chicago; zowie $10,000 in Providence in second stanza; smart $7,000 second week in Baltimore; smacko $20,400 in two houses in Los Angeles for second session. Picture took bright $17,000 on initial week in Philly, superb $10,500 in Denver, swell $13,500 in Washington, and slick $16,000 at Boston.

Jack Benny's 'Aunt' is doing even better in some key spots but showing up in fewer cities. Film is heading for $56,000 in Chicago (aided by Gene Krupa's band and Andrews Sisters), an immense $33,000 in Detroit, and fine $10,000 in Louisville. It's stacking up nicely on holdovers, outstanding being $38,000 in sight for third week in N. Y. Comedy is getting big $10,000 on third session in San Francisco; nearly $8,000 on its second week in Portland and slick $10,000 in Washington, second session. Film is not up to expectancy in Indianapolis but $9,500 is not hay.

MICKEY ROONEY AGAIN

New Andy Hardy production apparently has added new interest to the Mickey Rooney life adventures, judged by the remarkable biz being chalked up in some 15 key cities. In most places it is easily the town's money leader. It tops the list of new boxoffice bets in Indianapolis, $12,000; Louisville, slick $12,000; Denver, splendid $13,000; robust $12,500, K. C. 'Hardy' took a strong $17,500 in Chicago, outstanding grosses in Lincoln and Seattle; nifty $12,000 in Providence; swell 12G in Buffalo; terrific $38,000 in two houses in Boston; $18,000 in Cleveland where it registered best summer business of theatre; rosy $13,000 in Baltimore; $28,500 in two spots in Los Angeles; giant $10,000 in Portland, and socko $19,000 in Frisco.

'Dive Bomber' showed up in only three spots chalking up a huge $21,000 in Boston, big $9,000 in Minneapolis and a robust $19,000 in Frisco.

'Kiss Boys Goodbye' (Par) was an in-and-outer in past week, with best showing in N. Y. (Paramount) where it was trimly sold with a solid stage show to grab hefty summer trade, $58,000. It was light or mild on second and third weeks respectively in Minneapolis and Denver. Picture is listed as so-so on its second Detroit week, at $12,000, and just fair in Kansas City for second session.

'Wild Geese Calling' (20th), taking off in four spots, shows okay boxoffice power but is not sensational. Best is Washington where picture is getting $18,500, aided by stage show. 'Bad Men of Missouri' (WB) is doing average to dandy biz in only scattered spots, with N. Y. Strand engagement tops at $48,000.

Later returns on 'Manpower' indicate that perhaps some exhibs are overlooking this film's potentialities. It is clicking for a neat $9,000 in Providence, okay $11,000 at Buffalo; sturdy $14,000 in Baltimore and even better at Pittsburgh. Washington also reports profitable trade at $18,000.

'The Vatican City,' on a test engagement at Frisco, has a healthy $4,000 or better, neat for a film of this sort. 'The Prime Minister,' preeming in Montreal, leads the city with a socko $8,000.

'Dr. Jeykll-Mr. Hyde' premiere week at the Astor, New York, is turning in capacity business despite adverse reviews. 'Sgt. York,' switching over to the Hollywood in N. Y., for its seventh week in Manhattan, is picking up where it left off at the Astor.

'Dive Bomber,' 'Hardy' $19,000 Apiece In So-So Frisco; 'Jordan' Nifty 11G

San Francisco, Aug. 19.

'Life Begins for Andy Hardy' at the Paramount and 'Dive Bomber' at the Fox are leading the street this week, although the Orpheum is grabbing its share of what biz there is with 'Here Comes Mr. Jordon.' Riding third frames at the Warfield and Gate respectively are 'Charley's Aunt' and 'Tom, Dick and Harry,' latter being the first picture to go three rounds at the Gate since 'Kitty Foyle.' March of Time's 'Vatican' started well at the Geary, legit spot.

Strike clouds on the hotel horizon, warmer weather and the vacation windup all are contributing to box-office lethargy. Biz held up good over weekend despite hot Sunday.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Dive Bomber' (WB) and 'Nurse's Secret' (WB). Technicolor opus getting a big play for a sturdy $19,000, although a flick like this should do better under normal conditions at this spot. Last week, holdovers elsewhere along the street sent 'Bad Men Missouri' (WB) and 'Ringside Maisie' (M-G) over expectations for okay $16,000.

Geary (Curran) (1,286; 35-40-50)—'The Vatican' (RKO). Plugged from pulpits, March of Time's feature-length documentary drew a line more than a block long for its opening, with $4,000 possible, big for a pic of this type. Last (3d-final week), 'Snow White,' okay $4,000.

Golden Gate (RKO) (2,850; 39-44-55)—'Tom, Dick' (RKO) and vaude (3d wk.). Fine $11,000 in prospect after two stanzas which topped 'Kitty Foyle,' most recent flick to stay three frames here. Last week, same film, big $14,500.

Orpheum (Blumenfeld) (2,400; 35-40-50)—'Here Comes Mr. Jordan' (Col) and 'Richest Man in Town' (Col). Novelty is getting good play and may hit smash $11,000, if pace holds. Last (3d-final) week, 'Hold That Ghost' (U) and 'Meet the Chump' (U) (1st wk.) wound up with a big $7,800 in eight days.

Paramount (F-WC) (2,470; 35-40-50)—'Life Begins for Andy Hardy' (M-G) and 'Kildare's Wedding' (M-G). Twinning of the two serial stories good for nearly $19,000. Last (2nd final) week, 'Kiss Boys Goodbye' (Par) and 'Shining Victory' (WB) n.s.g. at $7,500.

St. Francis (F-WC) (1,475; 35-40-50)—'Bad Men Missouri' (WB) and 'Ringside Maisie' (M-G) (move-over). Just about average at $4,700. Last (3d) week, 'Manpower' (WB) and 'Kisses Breakfast' (WB), okay $5,000.

Warfield (F-WC) (2,650; 35-40-50)—'Charley's Aunt' (20th) and 'Dressed to Kill' (20th) (3d wk.). Still pulling for a big $10,000. Last (2d) week, nifty $12,000.

H.O.'s Boost Seattle; 'Hardy' Swell $9,000, 'Cavalcade' Great 6G

Seattle, Aug. 19.

It's a holdover town this week, except for Liberty, Fifth Avenue and Palomar, among the first run houses. Only one Hamrick-Evergreener has a new bill, Fifth Avenue, with 'Life Begins for Andy Hardy.' Paramount's 'Wild Geese' holds. 'Hold That Ghost' is being held at Orpheum.

Liberty is making plenty out of 'Jungle Cavalcade,' with slick ballyhoo. This includes live animals in theatre lobby; two circus men parading with a bear; billboards and big space in the papers.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-50)—'Kiss Boys Goodbye' (Par) and 'Forced Landing' (Par) (2d wk). Hot from Fifth Avenue, good $2,700. Last week, 'Man Hunt' (20th) and 'Dance Hall' (20th) (2d wk), good enough $2,100.

Coliseum (H-E) (1,900; 21-35)—'Billy the Kid' (M-G) and 'Dare Not Love' (Col) (2d run), slow $2,400. Last week, 'Woman's Face' (M-G) and 'Night in Lisbon' (Par) (2d run), $2,700, good.

Fifth Avenue (H-E) (2,349; 30-40-50) — 'Life Begins Andy Hardy' (M-G) and 'Navy Blue and Gold' (M-G), wonderful $9,000. Last week, 'Kiss Boys' (Par) and 'Forced Landing' (Par), $6,700, big.

Liberty (J-vH) (1,650; 21-30-40)—'Jungle Cavalcade' (RKO) and 'Two in Taxi' (Col), big blasts for the Frank Buck film indicates great $6,000. Last week, 'Prisoner Devil's Island' (Col) and 'County Fair' (Rep), garnered fairish $3,000.

Music Box (H-E) (850; 30-40-50)—'Tom, Dick' (RKO) and 'Bride Crutches' (20th) (3d wk), good $2,500. Last week, same films, swell $3,500.

Orpheum (H-E) (2,600; 30-40-50)—'Hold That Ghost' (U) and 'Highway West' (WB) (2d wk), looks good for big $5,200. Last week, same films, wonderful $8,700.

Palomar (Sterling) (1,350; 21-40)—'Cracked Nuts' (U) and 'Murder Invitation' (Mono), plus vaude, sprightly $4,400. Last week, 'Father Steps' (Mono) and 'Bullets O'Hara' (WB), plus Bowes unit, $6,000, big, and bettering former Bowes' biz here.

Paramount (H-E) (3,039; 30-40-50)—'Wild Geese' (20th) and 'Dressed to Kill' (20th) (2d wk), flying along to elegant $4,500. Last week, same films, $7,600, swell.

Roosevelt (Sterling) (800; 21-35)—'Knew All Answers' (Col) and 'Affectionately Yours' (WB) (2d run), okay $2,000. Last week (30-40-50), 'Man Power' (WB) (3d wk), $3,000, good.

Winter Garden (Sterling) (800; 16-30)—'Devil Miss Jones' (RKO) and 'Magic Music' (Par) (2d run), nice $2,200. Last week, 'Penny Serenade' (Col) and 'Model Wife' (U) (2d run), $1,900, fair.

'Dive Bomber' Smash $7,000 in Oke Omaha; 'Ghost' Big $12,000

Omaha, Aug. 19.

'Dive Bomber' a smash at the Brandeis coupled with 'Hurry, Charley, Hurry,' and will easily get a terrific figure at this smaller house. Long lines daily at boxoffice. Abbott and Costello in 'Hold That Ghost' plus 'San Antonio Rose' will get top coin in town, while 'Life Begins for Andy Hardy' also is strong at the Omaha.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Dive Bomber' (WB) and 'Hurry, Charley,' (RKO), terrific $7,000, an unusually high figure at this house. Last week, 'Caroline' (RKO) and 'Officer Lady' (Col), nifty $6,300.

Orpheum (Tristates) (3,000; 10-30-40)—'Hold Ghost' (U) and 'San Antonio Rose' (U), big $12,000. Last week, 'Charley's Aunt' (20th) and 'Bachelor Daddy' (U), nice $11,500.

Omaha (Tristates) (2,000; 10-30-40)—'Life Andy Hardy' (M-G) and 'Hello Sucker' (WB), so-so $8,200. Last week, 'Blossoms Dust' (M-G) and 'Very Young Lady' (20th), pretty good $9,000.

State (Goldberg) (900; 10-20-25)—'Billy Kid' (M-G) and 'So Ends Night' (UA) split with 'Penalty' (M-G), 'Adventure Washington' (Col) and 'Man Lost Self' (U), fair $950. Last week, 'John Doe' (WB), 'Dreaming Loud' (RKO), split with 'Out of Fog' (WB), 'Model Wife' (U) and 'Boston Blackie' (Col), rather light $900.

Town (Goldberg) (1,500; 10-20-25)—'Son David Crockett' (Col), 'Nurse's Secret' (WB), 'Scattergood Baines' (RKO), triple split with 'Wildcat Tucson' (Col), 'Caught Act' (PRC) and 'Ghost Town' (PRC), 'Gay Vagabond' (Rep) and 'Wings' (Par), light $875. Last week, 'Nevada City' (Rep), 'County Fair' (Rep), 'Uncertain Feeling' (UA), triple split with 'Texas' (PRC), 'Each Dawn Die' (WB) and 'Thunder Prairie' (Col), 'Man Monster' (U) and 'Horror Island' (U), fine $1,100.

Avenue - Military - Dundee (Goldberg) (960-600-300; 25)—'Billy Kid' (M-G), 'So Ends Night' (UA), split with 'Penalty' (M-G), 'Adventure Washington' (Col) and 'Man Lost Self' (U), fair $900. Last week, 'John Doe' (WB), 'Dreaming Loud' (RKO), split with 'Out of Fog' (WB), 'Model Wife' (U) and 'Scattergood Baines' (RKO), light $875.

DENVER'S UPBEAT

Mickey Rooney Leads Pack, Splendid $13,000—'Ghost' $10,500

Denver, Aug. 19.

Orpheum with 'Life Begins for Andy Hardy' and 'They Meet Again,' tops town on coin while 'Scarface' and 'Sky Devils' at Rialto is a sensation. Biz generally improved.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40) — 'Charley's Aunt' (20th), after a week at the Denver. Fine $5,000. Last week, 'Fantasia' (RKO) finished a three-week roadshow with a good $7,000.

Broadway (Fox) (1,040; 25-35-40)—'Barnacle Bill' (M-G) and 'Ringside Maisie' (M-G), after a week at the Orpheum. Fair $2,500. Last week, 'Blossoms Dust' (M-G) and 'Navy Blue and Gold' (M-G), after a week at the Orpheum, good $3,000.

Denham (Cockrill) (1,750; 25-35-40)—'Kiss Boys Goodbye' (Par) (3d wk) and 'World Premiere' (Par). Mildish $5,000. Last week, 'Kiss Boys' (Par) nice $6,600 for second week.

Denver (Fox) (2,525; 25-35-40) — 'Hold Ghost' (U) and 'Tillie Toiler' (Col). Superb $10,500. Last week, 'Charley's Aunt' (20th) and 'Accent on Love' (20th) great $12,000.

Orpheum (RKO) (2,600; 25-35-40)—'Life Begins Andy Hardy' (M-G) and 'Meet Again' (RKO). Splendid $13,000, and holds over. Last week, 'Barnacle Bill' (M-G) and 'Ringside Maisie' (M-G), nice $9,000.

Paramount (Fox) (2,200; 25-40) — 'Underground' (WB) and 'Three Sons o' Guns' (WB). Good $6,000. Last week, 'Adventure Washington' (Col) and 'Bullets O'Hara' (WB), neat $6,000.

Rialto (Fox) (878; 25-40)—'Scarface' (UA) and 'Sky Devils' (UA). Big $2,700. Last week, 'Manpower' (WB) and 'Blondie Society' (Col), after a week at Denver, nice $2,200.

'BOMBER' $9,000 IN PEPPY MPLS.

Minneapolis, Aug. 19.

Thanks to a gala northwest premiere, with Gene Autry and Dorothy Lewis, the latter the film's star, making personal appearances on the opening day, 'Ice-Capades' is stealing some of the local boxoffice thunder currently.

With only one holdover, 'Kiss Boys Goodbye,' instead of the customary two or three, the public has the widest choice of new screen entertainment in some time. Of the leading newcomers 'Dive Bomber' is causing the most substantial boxoffice rush. However, healthier business prevails.

Estimates for This Week

Aster (Par-Singer) (900; 15-28)—'For Beauty's Sake' (20th) and 'Raiders of Desert' (U). Headed for satisfactory $1,200 in five days. 'Passage Hongkong' (WB) and 'Accent on Love' (20th) open Tuesday (19). Last week 'Bullets O'Hara' (WB) and 'Wait for You' (M-G). Nice $1,400 in five days.

Century (P-S) (1,600; 28-39-44)—'Reluctant Dragon' (RKO). Disney film well-liked, but going isn't so good. Light $3,000. Last week 'Shepherd Hills' (Par) (2d wk), $3,800 okeh after good $8,500 first week.

Esquire (Berger) (290; 20)—'She-Devil Island' (Indie) and 'Wajan' (Indie). Light $600 indicated. Last week 'Take It With You' (Col) (reissue), light $500.

Gopher (P-S) (998; 28)—'Ice-Capades' (Rep). Exploited to a fare-ye-well, but stretching to get $2,800, good. Last week 'Big Store' (M-G), $4,000. Big.

Orpheum (P-S) (2,800; 28-39-44)—'Life With Caroline' (RKO). Slow going for this one, although well liked. Coleman may be slipping as boxoffice magnet. Mild $5,500, likely out after six days. Last week 'Manpower' (WB), good $7,400.

State (P-S) (2,300; 28-39-44)—'Dive Bomber' (WB). Cast names and theme's timeliness good boxoffice ammunition. Should climb to big $9,000. Last week 'Kiss Boys' (Par), mild $6,400.

Uptown (Par) (1,300; 28-39)—'Great Dictator' (UA). First neighborhood showing. Looks like good $3,500. Last week 'Blood Sand' (20th), oke $3,000.

World (Par-Steffes) (350; 28-39-44-55)—'Kiss Boys Goodbye' (Par) (2d run). Mild pace of first week not quickened appreciably. Light $1,500. Last week 'Tom-Dick' (RKO) (2d wk), $2,200.

ROONEY L'VILLE LEADER

'Hardy' Robust $12,000 — 'Charley's Aunt' Close Second, $10,000

Louisville, Aug. 19.

'Andy Hardy' is headed for top money at Loew's State this week, and will shade 'Charley's Aunt' at the Rialto by a narrow margin. Rooney is still packing the old b.o. punch. B.o. traffic at other downtown houses is naturally light with the two deluxers dividing most coin.

Third downtown week for 'Man Power' at the Mary Anderson will end Wednesday (20), one day early, to make way for the Thursday opening of 'Sgt. York.' Pic will open with a lot of ballyhoo, as the Warner Bros. exploiteer has been in town beating the drums. Weather has been favorable for film houses with opposish no greater than the usual. Season of summer shows closed at Iroquois Amphitheatre Saturday (16), and this will help the theatre biz.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Hold That Ghost' (U) and 'Hit Road' (U). Healthy pair moved over from Rialto, where they turned in a socko gross. Currently pacing for average $1,900. Last week, 'Kiss Boys' (Par) and 'Paper Bullets' (PRC), oke $2,000.

Kentucky (Switow) (1,200; 15-25)—'Wings' (Par) and 'Flame New Orleans' (U). Light $1,000. Last week, 'Hamilton Woman' (UA) and 'Model Wife' (U), managed all right $1,100.

Loew's State (Loew's) (3,300; 15-30-40)—'Life Begins Andy Hardy' (M-G) and 'Ellery Queen Perfect Crime' (Col). Mickey Rooney's drawing power still as potent as ever and getting the town's best gross in face of strong opposish, $12,000. Last week, 'Ringside Maisie' (M-G) and 'Sweetheart Campus' (Col), managed pretty good $7,500.

Mary Anderson (Libson) (1,000; 15-30-40)—'Manpower' (WB), third downtown week, cut to six days, to make way for opening of 'Sgt. York' Thursday (21) at advanced prices. Will taper off on shortened week to light $2,400. Last week same pic was good for fine $4,000.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Charley's Aunt' (20th). Jack Benny's work in the old farce is pulling in patrons with his radio following making an impression at the wicket. Stepping off fine $10,000. Last week, 'Hold Ghost' (U) and 'Hit Road' (U), burned 'em up for swell $11,000 and moveover.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Parson Panamint' (Par) and 'Puddin' Head' (Rep). Boys over on Fourth Avenue are grabbing all the coin and this house, just off the main stem, is treated like a stepchild. Mild $2,500. Last week, 'Navy Blue' (M-G) and 'Mata Hari' (M-G) (reissues), fair $3,000.

Benny Heading for Record $33,000 In Robust Det.; 'Kiss Boys' 12G, 2d Wk.

Detroit, Aug. 19.

'Charley's Aunt' is the wealthy relative which will extend its visit at the Fox here. Pushing away at figures that likely will top the house's last smash, 'Tobacco Road,' the Benny flicker is en route t. top $33,000, with no competition. However, the oldtimers aren't doing badly because the only other fresh bill in the first-runs here is the revival of 'Mata Hari' and 'Navy Blue and Gold,' ringing up a choice figure for the Palms-State.

Michigan is carrying 'Kiss the Boys Goodbye' and 'Out of the Fog' for a second stanza while the Adams has taken over 'Tom, Dick and Harry' after two weeks at the Fox and freshened it up with 'Cracked Nuts.'

Aug. 28 will see the United Artists back in the picture game here, opening with 'Mr. Jekyll and Mr. Hyde.'

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—'Tom, Dick' (RKO) (3d wk) and 'Cracked Nuts' (U). O. K. $6,200 in sight. Last week, 'Sweetheart of Campus' (Col) and 'Bowery Blitz' (Mono), dull $5,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Charley's Aunt' (20th) and 'Dance Hall' (20th). Should better an immense $33,000. Last week, 'Tom, Dick' (RKO) and 'Perfect Crime' (Col) (2d wk), tucked a cheerful $15,500 behind a sweet $24,000.

Michigan (United Detroit) (4,000; 30-40-55)—'Kiss Boys' (Par) and 'Out of Fog' (WB) (2d wk). Can tuck a so-so $12,000 behind last week's average $15,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'Mata Hari' (M-G) and 'Navy Blue and Gold' (M-G) (reissues). There seems life in the old girl yet for a nifty $10,000 on these revivals. Last week, 'Shepherd of Hills' (Par) and 'Topper' (UA), not bad at $8,000.

Happy Days in Buff., 'Hardy' Hefty $12,000, 'Manpower' Trim 11G

Buffalo, Aug. 19.

Happy days are back again at Buffalo ticket windows with all downtown firmly in the higher brackets. 'Life Begins Andy Hardy' is a powerful draw at the Lakes, with 'Man Power' at the Buffalo close behind. Second round for 'Charley's Aunt' at the Hip is strong following a riproaring initial session, while 'Hold That Ghost' continues sockeroo at the Lafayette.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Man Power' (WB) and 'Ringside Maisie' (M-G). Nice pace indicates satisfactory $11,000. Last week, 'Charley's Aunt' (20th) and 'Man Betrayed' (Rep), smash session bettered $17,000.

Great Lakes (Shea) (3,000; 35-55)—'Life Begins Andy Hardy' (M-G) and 'Private Nurse' (20th). Looks like swell $12,000. Last week, 'Shepherd Hills' (Par) and 'Forced Landing' (Par), climbed up steadily for solid $10,000.

Hipp (Shea) (2,100; 30-45)—'Charley's Aunt' (20th) and 'Man Betrayed' (Rep) (2d run). Still drawing; neat $7,500. Last week, 'Blossoms Dust' (M-G) and 'Dressed to Kill' (20th) (2d run), showed plenty strength and came in with trim $7,000.

Lafayette (Hayman) (3,300; 30-40)—'Hold That Ghost' (U) (2d wk) and 'Hello Sucker' (U). Still holding 'em popeyed. Probably sizzling $10,000. Last week, 'Hold That Ghost' (U) and 'Mutiny in Arctic' (U), shook them out of their seats for an extra swell $15,000.

20th Century (Dipson) (3,000; 30-44)—'Caroline' (RKO) and 'Bullets O'Hara' (WB). Stacking up well, $7,000. Last week, 'Jungle Cavalcade' (RKO) and 'Hurry Charlie' (RKO), sloughed off to n.s.g. $5,500.

'HARDY' SLICK $12,000 IN INDPLS, 'AUNT' 9½G

Indianapolis, Aug. 19.

Mickey Rooney is filling the coffers this week at Loew's where 'Life Begins for Andy Hardy,' dualled with 'Ellery Queen's Perfect Crime,' is setting the pace downtown. Also in the blue chips but not as strong as expected is 'Charley's Aunt' at the Indiana. The Circle has 'Hold That Ghost' plus 'Hit the Road' for second week downtown after first showing at Indiana but take was evidently milked over there because biz is mild. Lyric, showing a reissue of 'This Way Please' and seven acts of vaude, is in the black only because nut is low.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Hold That Ghost' (U) and 'Hit Road' (U), meagre $4,200, after same bill got socko biz the first week at Indiana. Last week, 'Reluctant Dragon' (RKO) and 'Tight Shoes' (U), weak $5,000.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Charley's Aunt' (20th) and 'Accent on Love' (20th), good $9,500 but not up to terrif expectations. Last week, 'Hold Ghost' (U) and 'Hit Road' (U) very good $9,800.

Loew's (Loew's) (2,00; 25-30-40)—'Life Begins Andy Hardy' (M-G) and 'Ellery Queen Perfect Crime' (Col) setting the pace with dandy $12,000. Last week, 'Ringside Maisie' (M-G) and 'Uncertain Feeling' (UA), not-so-good $6,800.

Lyric (Lyric) (1,900; 30-40-50)—'This Way Please' (Par) (reissue) and vaude headed by Shirley Deane, neat $10,000. Last week, 'Bullets O'Hara' (WB) and Clyde McCoy orch, okay $12,000.

'GHOST' $10,000 H.O. IN PROV.; 'HARDY' 12G

Providence, Aug. 19.

In its second week, 'Hold That Ghost' at RKO Albee is still one of hottest in town, and may hold a third. First week's gross skyrocketed $3,000 over an estimated $12,000 when an extra show was added to take care of overflow crowds. Also strong are 'Life Begins for Andy Hardy' at Loew's State and 'Manpower' at Majestic. A 10 degree drop in temperature plus rain is helping.

Estimates for This Week

Albee (RKO) (2,200; 28-39-50)—'Hold Ghost' (U) and 'Repent Leisure' (RKO) (2d wk). Riding high for zowie $10,000 after bell-ringing $15,000 opening stanza.

Carlton (Fay-Loew) (1,400; 28-39-50)—'Mata Hari' (M-G) and 'Navy Blue, Gold' (M-G) (reissues). Started slowly but picked up over weekend for fair $2,000. Last week, 'Charley's Aunt' (20th) and 'Ride Vaquero' (20th) (2d run), so-so $2,000.

Fay's (Indie) (2,000; 10-25-35)—'Bringing Up Baby' (RKO) (reissue) and 'Jungle Cavalcade' (RKO). Slow one since this marks third visit of former pic downtown. Slated for so-so $2,000. Last week, 'Kitty Foyle' (RKO) (reissue) and 'Sunset Wyoming' (Rep), good $2,800.

Majestic (Fay) (2,200; 28-39-50)—'Manpower' (WB) and 'Sons O' Guns' (WB). Nice setup and should do neat $9,000. Last week, 'Underground' (WB) and 'Kisses Breakfast' (WB), fair $6,500.

State (Loew) (3,200; 28-39-50)—'Life Begins Hardy' (M-G) and 'Perfect Crime' (Col). Should ring up nifty $12,000. Last week, 'Whistling Dark' (M-G) and 'Stars Look Down' (M-G), slow $8,000.

Strand (Indie) (2,000; 28-39-50)—'Parson Panamint' (Par) and 'Blondie Society' (Col). Only fairish $5,000. Last week, 'Kiss Boys' (Par) and 'Puddin' Head' (Rep), not bad $7,000.

WB's Next 2 Tradies

Warner Bros. yesterday (Tuesday) set Sept. 2 as date for tradeshowing of two additional consent decree pix. They are 'Nine Lives Are Not Enough' and 'Law of the Tropics.'

Screenings will take place in 31 key cities. WB is not showing or selling its films on the 1941-42 program in blocks, but individually or in small groups as they come up.

Boarding House Blues

Hollywood, Aug. 19.

Jinx Falkenburg and Buddy Rogers head the cast in 'Sing for Your Supper,' rolling at Columbia.

Charles Barton directs, under production of Leon Barsha.

"A MILESTONE MARKING THE PROGRESS OF SHOW BUSINESS!"

—says Motion Picture Daily, front page editorial

The stampede is on! The greatest sensation to hit this industry in recent years is now the talk of film row from coast-to-coast. The launching of TANKS A MILLION, the first of Hal Roach's Streamliners, was watched by circuit heads and independent exhibitors from coast-to-coast.

The news is out! TANKS A MILLION is a comedy of hit proportions! The Hollywood Reporter says:

"Roach's Streamliner a panic! Show is a solid howl and a sure hit attraction."

The revolutionary idea of a Streamliner running from 50 to 60 minutes has taken the industry by storm. Exhibitors realize this will increase the turn-over in their theatres permitting them to play to larger grosses. As a result, everyone's getting on the band-wagon to sign up for the entire series of Streamliners.

Already the tip is out that ALL AMERICAN CO-ED, the fast-paced thrilling musical and the second Streamliner, is another smash, directed by Leroy Prinz. See your U. A. branch manager. Get him to show you TANKS A MILLION. He will be able to screen ALL AMERICAN CO-ED within a few weeks.

The Streamliners are on the march! Get on the band-wagon! Get your share of the profits!

GREATEST COMEDY REVIEWS OF THE YEAR!

Initial Hal Roach Streamliner [illegible] quake of laughs. Certain audience winner. An unusual departure from orthodox film making but according to the preview audience it is a definite success. [illegible]

Kept its audience in a state of [illegible] and sent tradefolk away predicting that more and more of these are what the doctors will be prescribing for show business. [illegible]

It looks as though this solution to the double feature problem will emerge as a winner. In 50 minutes of celluloid has been crammed an amazing quantity of laughs—and it boasts an additional asset timeliness. [illegible]

"Tanks a Million" is an auspicious debut for the Streamliners. Funny, timely entertainment headed for a hearty audience welcome! [illegible]

Hal Roach scores high with his first Streamlined feature [illegible]

With this excellent streamlined comedy Hal Roach may have found an answer to double features. It is headed for outstanding popularity. [illegible]

If you haven't already gotten your copy of the 24-page Streamliner booklet showing you how to merchandise this great series of pictures, contact your U. A. exchange and get this booklet. Then start your advance campaign on TANKS A MILLION.

RELEASED THRU UNITED ARTISTS

See CIO Theatre Service Union In Det. as Forerunner to Nat'l Move

Detroit, Aug. 19.

Said to mark the first invasion by the CIO in the theatrical field, the Detroit Theatre Service Employees union has started picketing of the Eastown, operated by the extensive Wisper & Wetsam chain here. Recently granted a charter by the CIO, which boasts an extensive membership in the strong automobile unions here, the Theatre Service Employees union, which includes every type of theatre employee—managers, cashiers, ticket sellers, janitors, ushers, etc.—is said to be angling for a contract in a chain which will lead to an advantageous position for future moves through the city.

Information is that among the applicants for the CIO charter were a large number of members of the Detroit Theatre Managers & Assistant Managers, an AFL organization. In granting the charter, the CIO was making its first move in any city into the theatre field, it was pointed out, prefering the Detroit setup of a general union for its purposes. Report also is strong that the DTSE has quietly pulled in a majority of theatre employees and a number of crafts which have been associated with the AFL for years.

Local angling is being watched sharply both by managements and the union officials on the idea that the general theatre union here is a feeler before embarking on a national program.

STARS 'GREET' FANS OUTSIDE THEATRE TOO

Minneapolis, Aug. 19.

Paramount here pulled a new kind of personal appearance for Gene Autry and Dorothy Lewis in connection with premiere of latter's initial stellar vehicle, Republic's 'Icecapades', at Gopher last Friday (15). At specified times they had the two luminaries 'greet' public in front of the theatre, saying 'hello,' shaking hands and giving autographs. Although pair also made personal appearance on theatre stage twice at night, comparatively small capacity of house (1,000) influenced sponsors to arrange the additional outside 'greeting.'

Newspaper ads for the event 'invited' the public to 'greet' Autry and Miss Lewis 'in front of the theatre' at 3:30, 7 and 9 p. m. Huge throngs were attracted.

M-G Salvos Earl Hudson For 'Scarface' Campaign

Detroit, Aug. 19.

In recognition of his temerity in playing up 'Scarface' Joan Crawford in 'A Woman's Face,' Earl Hudson, president of United Detroit Theatres, was presented with a special exploitation award by M-G-M. Medal was presented by Mayor Edward Jeffries through the local manager for Metro.

Hudson, over protests of his own staff, decided to feature the grim side of the picture and was forced to go to the film itself to get shots of the mutilated right side of the star's face for use in his advertising. Result was that while biz was good in the rest of the keys it was a smash in Detroit. As a further result Metro revised its entire campaign on the Joan Crawford picture, even rushing it into towns where 'Face' had played so the new campaign would catch the subsequent runs.

Hudson was credited with hypoing the grosses or the picture throughout the country through taking a chance.

Fairbanks' 10G Bequest Starts M.P. Relief's Units

Hollywood, Aug. 19.

Douglas Fairbanks' bequest of $10,000 to the Motion Picture Relief Fund will be used to endow several dwelling units at the proposed new Motion Picture Country Club.

Memorial will furnish living quarters for film workers, ranging from stagehands to stars, according to Jean Hersholt, Relief Fund president. Construction of country home is expected to start Sept. 21.

Sammy Baugh's Personal

Fort Worth, Aug. 19.

Slingin' Sammy Baugh, all-American football quarterback of a few years ago and presently a professional gridiron player, will be here at the Palace Sept. 6 for the first installment of Republic's 'King of the Texas Rangers,' in which he appears as the 'king'. Baugh, whose home is at Sweetwater, Texas, takes the lead in a story of activities of Texas Rangers. Former star at Texas Christian, he's presently chuckling the pigskin for the Washington Redskins.

'Don't scorn the serials,' said Baugh on a visit here, 'the moviegoers like 'em and besides, that is an easy way for a football player to make money.'

WB Theatre Takes Ad To Bemoan Memphis' Loss of Loew's Vogel

Memphis, Aug. 19.

Now this town has seen everything.

This week it witnessed the spectacle of a paid newspaper ad by one theatre management bemoaning the departure of a competing manager.

In large black type, the Warner theatre ad on Monday in both local papers said:

"Howard Waugh and His Associates at the Warner sincerely regret the departure of Cecil Vogel, a fine gentleman, a clean competitor, a great showman, and a swell guy."

In somewhat small type, it continued:

"We also take this opportunity to welcome Maurice Druker, his successor, and wish him success and happiness in the Best City in the World."

Vogel left the helm at Loew's State Saturday (16) to manage Loew's Stillman, Cleveland. Druker jumped here from Loew's State, Cleveland. Vogel had been here 12 years, was so highly regarded that a local amusements columnist did a special column bemoaning his departure.

CAPT. FARNOL MAY BE MUSTERED OUT OF ARMY

Lynn Farnol's office has been named to handle special publicity for 'All That Money Can Buy' (formerly 'The Devil and Daniel Webster'), William Dieterle production being released by RKO.

Former United Artists pub-ad head incidentally, may shortly lose the captaincy in the Army, to which he was recently commissioned, because of his physical condition. He has been ordered relieved of his post, in charge of public relations for the First Air Corps, but will retain it pending final decision by an appeals board.

Texas' 'Thumbs Up' Week; M.O.T. Tieup

San Antonio, Aug. 19.

By official proclamation of Mayor C. K. Quin on Friday (15), this week will be known as 'Thumbs Up, Texas' week in honor of the March of Time motion picture of the same name, current at the Majestic. A greater portion of the footage in the film is scenes of various training camps near this city. Other scenes contain shots of various industries of the state geared to defense. Others show leading Texans at work.

In conjunction with the showing here small 'Thumbs Up' pins are being sold in the lobby, proceeds of which will go to British War Relief.

Edwards With NSS

Los Angeles, Aug. 19.

Jack Edwards, veteran theatre and film publicist and staff member of VARIETY and DAILY VARIETY in Hollywood for 15 years, joined National Screen Service as contact with Fox West Coast Theatres.

He will headquarter in the F-WC home office.

Jit Pix—1906 A.D.

Fort Worth, Aug. 19.

All it took for admission price to any one of the eight Interstate Circuit theatres here Friday (15) was a nickel—that is, if it bore the date 1906.

Interstate is celebrating its 35th anniversary this month, the 1906 date.

Using M. H. Ads To Cue Exhibs On 'Mr. Jordan'

Distributors are spotlighting the Radio City Music Hall's ads on 'Here Comes Mr. Jordan' (Col) as a cue to hinterland exhibs who have been worried about some recent pictures wherein the element of strict sequencing contributes importantly to enjoyment of the films. Among others of this type are 'Citizen Kane' and 'Tom, Dick and Harry.' The Music Hall frankly advertised that it would be unwise to come in on the middle of 'Jordan.'

The hinterland exhibs have argued that that might be okay for a discriminating clientele as at Radio City, but what about discouraging the drop-in trade?

However, it has since been established that the public is more satisfied when so advised; and furthermore they do come in at scheduled hours and the b.o. seems to average up the same.

'MOVIE VACATION' TO DRIVE THE YR. 'ROUND'

Philadelphia.

Editor, VARIETY:

Here is some news about the 'Movie Vacation' idea which we thought you might want to know.

The Philadelphia Eve. Bulletin is going right ahead with week-in, week-out promotion of 'Movie Vacations' as the idea is just as valuable for promoting theatre attendance in fall, winter or spring as it is in summer. Suitable copy for other seasons of the year will be forthcoming as each season approaches.

The Philadelphia Evening Bulletin made a test of 'Movie Vacation' trailers in 20 theatres and based on the enthusiastic reception of exhibitors is ordering a large number of trailers and notifying all theatres of their availability.

In addition to trailers another idea has been put into effect, i.e., circular pasters promoting the 'Movie Vacation' idea are being used over ticket windows, on lobby posters and wherever theatre audiences pass. Supplies of these pasters are in the hands of local studios doing poster work and are being worked into posters wherever exhibitors specify their use.

Alfred E. Hill, manager for Atlantic Theatres, Inc., of the Wood theatre in Woodbury, N. J., has adopted the Philadelphia Evening Bulletin's 'Movie Vacation' idea in decorating the front of the Wood theatre for August, its 10th anniversary month. Hill got the idea from Abe Montague of Columbia Pictures, who sent out copies of the Bulletin's 'Movie Vacation' ads to 10,000 theatres.

In addition to building his anniversary display around the 'Movie Vacation' theme ('Only on a Movie Vacation Can You See the World Today,' and 'Movie Vacations Are Good for the Family and You'), he used it in local ads.

Mr. Hill, who is celebrating his sixth anniversary at the Wood this month, has received much favorable comment from the public and the trade on his use of the 'Movie Vacation' theme. Part of his lobby display is a scale model sailboat rocked by a motor against a streamer reading, 'Vacation With Us. During August.' The same idea is carried out in the 10 theatres belonging to this group.

George T. Eager.

[Mr. Eager of the Philadelphia Evening Bulletin created the 'Movie Vacation' idea.—Ed.]

More Drive-Ins Opened in Buffalo Zone; Theatre-Exchange Briefs

Buffalo, Aug. 19.

Western New York's second Drive-In opened on Niagara Falls Blvd., built and operated by Walter & Driscoll who also operate five outdoor pix spots in Erie, Pa., and Cleveland.

New Drive-In, Cheektowaga, open under management of M. A. Mooney of Co-Operative Theatres of Ohio.

Plenty of face-lifting, refurbishing and air-conditioning: Rapp Merriman's Franklin, Abe Corrin's Alcazar, Ann Dowling's Lyric and Sid Grossman's Elmwood, all of Syracuse; Basil's Strand, Buffalo, and Dipson's Rivoli, N. Tonawanda.

Rube Cantor and wife of the Acme, Syracuse, back after several months on the Coast.

Damage by fire estimated at $15,000 sustained by Jack Carp's Mayfair, Syracuse.

George Maurer, formerly of Shea-Par Buffalo and Niagara Falls chain, out of show business.

Robert Gibbons, vice Bob Demming, as manager of Shea's Elmwood during latter's summer vacation.

Vince Saley added to the art department of Shea-Par theatres.

Joseph Carauna, Jr., assistant to manager Robert Dame at Shea's Niagara.

Val Klalber, chief booker of the local MGM exchange for past four years and recently appointed MGM Indianapolis office manager, tendered luncheon at Variety Club. Local MGM additions: Ruth Cushing, new contract clerk; June Dangel, assistant billing clerk; Myron Gross moves up to chief booker, his place being filled by Harry Buxbaum, student booker from Detroit.

Local Paramount office changes include advancement of Richard Carroll as booker in place of Robert Blotchky, now first lieutenant at Jefferson Barracks, Mo., with Howard Volk succeeding as assistant.

Lydia Behling of the Ellen Terry and Sylvia, Buffalo, elected to the board of M.P.T.O. of New York State, Inc., marking the first woman director on the board in existence of organization.

George Roberts, 20th Century-Fox district manager, recovering from a major operation at his home in Cleveland.

Amherst, new Buffalo suburban house to be opened under management of Nikitas Dipson, begins operations early next month.

Ed Bellew to Chi

Detroit, Aug. 19.

Ed Bellew, exploitation man for United Artists who whacked up his time between Detroit and Minneapolis, has been transferred to the Chicago office.

Because of poor health, J. L. (Toots) Chapman, for many years active as an exhibitor, is selling his Lincoln in Sebewaing to the Adbam Bros., who operate a chain in the Thumb district of Michigan.

Former Pittsburgh theatre manager Lester Burk has been brought here by Milton Jacobson to manage his Blackstone. Another importation has seen Barton Hosier, former manager in Iowa, brought in by Wisper & Wetsman to handle the Calvin.

Carl Krueger, Jam Handy executive, transferred by commercial film company from the theatrical to the projection department.

Jack Judd Expanding

Pittsburgh, Aug. 19.

Jack Judd, who operates Theatre Poster Service company here bearing his name, branching out and will open in Cleveland in association with Jack Klein.

Max Arnold has acquired Olympic, Verona, reentering film biz after being engaged in the cosmetic trade for several years. Arnold formerly operated a Pittsburgh nabe house. Transfer was from Joseph Moritz, who is leaving shortly for Los Angeles, where he is going into the theatre business.

Park, Greenfield, opened only last fall, dark for several weeks on orders from city's safety department, which has told owners, H. L. and Nathan Perer, that they must install an all-new ceiling. Roof was okayed but ceiling failed to pass inspection. Around $8,000 being spent to install a new one and house expects to reopen around Labor Day.

Work has started on new Alvin, leased and operated by Harris circuit, to replace structure on which roof caved in last winter. According to present plans, house will be ready by middle of October. Until then, Senator theatre will be Harris' first-run site downtown.

Firm of Mervis Bros. and Dave Barnhaltz—latter recently resigned as city salesman for U to go into exhibition—has just acquired Rialto on Fifth avenue from M. A. Rosenberg.

Briefies: Jack Cohen has opened new premium display room on Film Row . . . Tony Vincent, Carnegie manager for Dr. C. E. Herman, down 90 pounds following sanatorium stay . . . Charley Lynch, who resigned recently as manager of New Granada for Harry Hendel, took similar post at Soisson theatre in Connellsville, Pa . . . Howard Minsky replaced Milton Frankel, resigned, as main line sales rep for WB exchange here.

Raze Empire, Providence

Providence, Aug. 19.

The Empire, city's oldest playhouse, which for the past several years has been playing second-run features, will give way to a chain store. The building, according to a notice filed with the Recorder of Deeds, has been leased to the W. T. Grant Co. for 30 years.

The Empire, first known as Low's Opera House, threw open its doors on March 4, 1878. It subsequently gave the Providence Opera House considerable competition, and later presented vaudeville, burlesque and finally second-run features.

G. A. Smith Sells Out

San Francisco, Aug. 19.

G. A. Smith of Willets has sold his Willets to George Mann circuit, but will stay in the town to manage the house and one other, the Noyo, for Mann.

Blumenfeld circuit opens new house in LaFayette, east of Oakland, Thursday (21), first theatre in the town. Four-hundred seater tabbed the Park.

The Rio, in Rodeo, purchased by C. A. J. Church from Coniglio Bros.

H. Neal East, Paramount exchange boss, tossing annual office party at his Orinda estate (23). Yearly staff outing instituted three years ago by East.

Ed Barr at RKO

Edmond M. Barr, formerly amusements editor of the Dallas Journal, appointed exploitation representative of RKO with headquarters in the Omaha-Des Moines territory.

He takes over immediately.

Hartman's House

Spokane, Aug. 19.

O. R. Hartman, who manages the Roosevelt, Grand Coulee, Wash., too over operation of the CBI theatre at Mason City, Wash., Sunday (17).

COLUMBUS WANTS WB 'MALE ANIMAL' PREEM

Columbus, Aug. 19.

An extensive campaign has been opened by the Variety Club to bring the world premiere of 'The Male Animal' to Columbus. Production was written by Elliot Nugent and Jim Thurber, the former directing for Warner Bros., and both men are former students at Ohio State University, locale of the plot.

Virgil A. Jackson, president of the Columbus Variety Club, is directing the behind-scenes firing. Formal invitations have been extended to WB by Gov. John W. Bricker, Mayor Green, the university and many prominent citizens of the city. Plans would call for a premiere on the eve of an OSU football game.

RCA-Victor to Bally 'Sun Valley' Tunes

Accentuating its big exploitation drive for 'Sun Valley Serenade,' which is offering vacations to the Idaho railroad resort town for exhibitors, 20th-Fox has worked out a campaign with RCA-Victor whereby 4,000 Class A dealers handling records will bally the picture via window and counter displays.

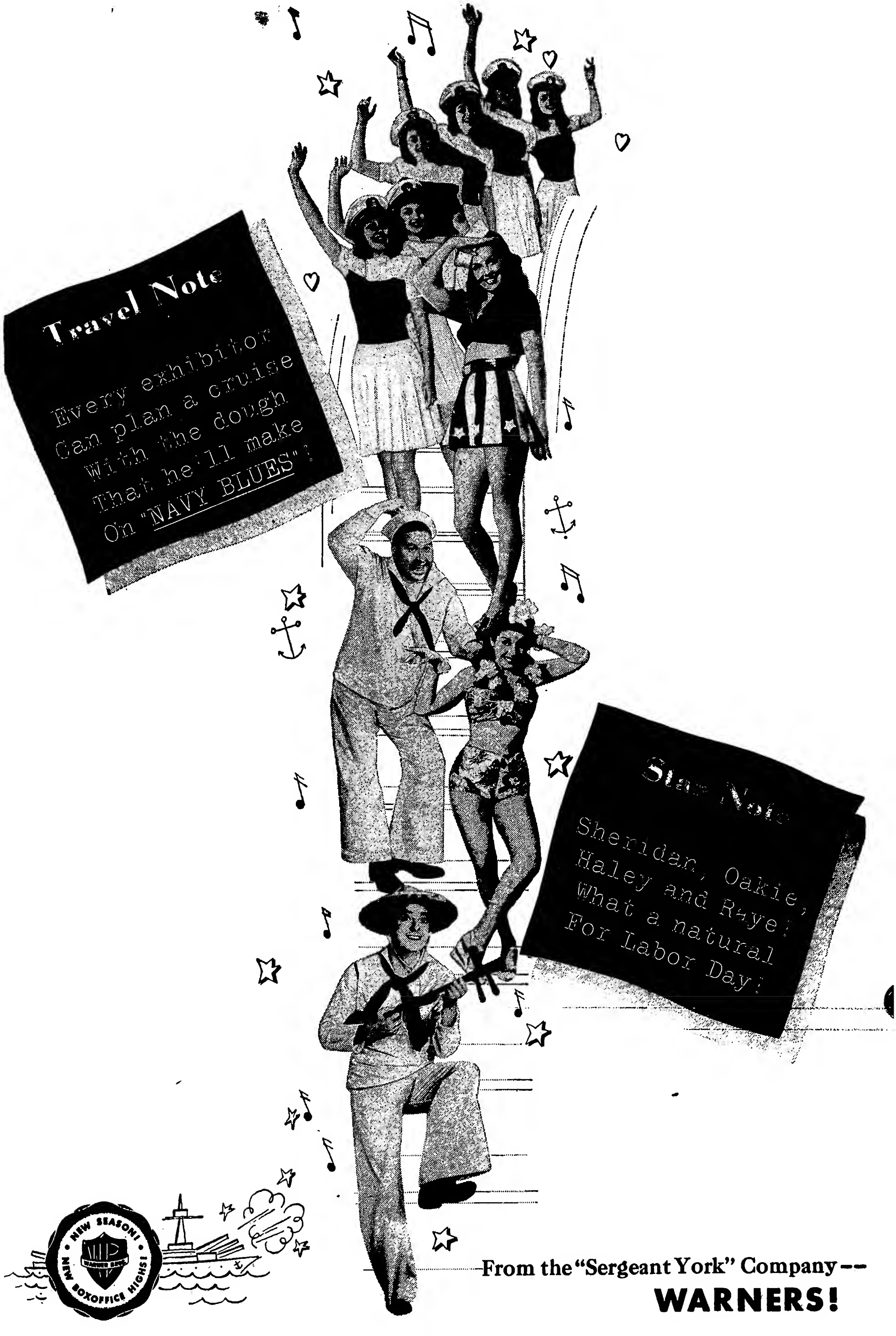
RCA-Victor drive is linked with music hits of picture, together with Glenn Miller's band which appears in the film. Twentieth also has tied-in the jukeboxes, with special cards and stickers on 'Sun Valley Serenade' tunes. Besides the top RCA Victor dealers, company also will exploit via 7,500 other Victor and Bluebird record distribs.

Snowballs in Wash.

Washington, Aug. 19.

Dan Terrell, local Loew's publicity director, garnered a neat handful of space for 'Sun Valley Serenade' over the weekend. He sent drama editors and city desks snowballs—authentic snowballs.

They'd been gathered from near the peak of one of the highest mountains surrounding Sun Valley, packed in dry ice and rushed here by train and air express. Gag got attention even among important international news breaks.


Travel Note
Every exhibitor
Can plan a cruise
With the dough
That he'll make
On "NAVY BLUES"!
Star Note
Sheridan, Oakie,
Haley and Raye!
What a natural
For Labor Day!
NEW SEASON!
NEW BOXOFFICE HIGHS!
From the "Sergeant York" Company—
WARNERS!

PARAMOUNT, N. Y.

Claude Thornhill's Orch (16), with Kay Doyle, Dick Harding and Bob Jenney; Jack Williams, Jerry Colonna, Lorraine and Rognan, Ink Spots (4); 'Kiss the Boys Goodbye' (Par), reviewed in VARIETY, *June 25.*

Here is a nicely rounded, all-around entertaining show, plus, in Claude Thornhill, as good a band musically as is around today.

In one respect, at least, this layout is a booker's dream. The marquee has the names—Mary Martin and Don Ameche in the film, and The Ink Spots and Jerry Colonna on the pit rostrum—to pull 'em in, while the presentation has what it takes to hold and keep them applauding. Proof of the pudding was the near-capacity house Thursday night (14) which gave the acts a succession of showstops than ran the bill 19 minutes overtime.

Thornhill, a crack arranger chiefly responsible for the success of Maxine Sullivan, who, additionally has worked for some top bands, has been fronting his own crew for about two years. The band, returning to Glen Island Casino in the fall, is in superlative shape, distinctively stylized and with highly listenable orchestrations. Its only weakness is in the vocal department, there being nothing standout in Kay Doyle or Dick Harding. Bob Jenney, trombonist, on the other hand does well with a novelty number in a duet with Miss Doyle.

Thornhill spots his band in separate sections; outfit consists of five-brasses, four-man rhythm (including his own duchinesque piano) and seven reeds. There's no over-accentuation of any section at any time, all being component parts of an expertly welded whole. Thornhill himself is a standout at the piano, but equally adept in furnishing and heightening the beat are the fine drummer, bass-whacker and guitarist. The band is alternately sweet and swing but always sedate and listenable, with Thornhill seated at the keys most of the way and sticking to the job of selling music rather than brashness.

Of the acts, the top click at this catching was the mixed comedy team of Lorraine and Rognan. The little femme of this duo is as socko a comedienne as has come along since Gracie Allen, although this is a comparison only of merit and not style. Miss Lorraine is an eccentric worker almost on the acrobatic side, with her partner a tall, nice-looking hoofing straight. Their comedy timing has reached the point of near-perfection. They tied this show up completely and only Rognan's intro of the Ink Spots, who close, permitted them to get off.

Plus the rhythmic harmony wizardry of the Spots, holding over for third and fourth weeks after two weeks with the previous show and picture, another high register is hit by Jack Williams, the tall hoofer who scored in 'Meet the People.' Juve, who is a sure bet for leads in musicals, socks over with rhythm dances, uncorking a refreshing personality and stage presence that's rare nowadays, when hoofers are strictly dancing-school made.

Colonna's zany singing, double-talk and tromboning follow Williams, and the be-moustached comic also gets over. He's at least a name who can do something, even though that something isn't much different from what he used to do a few years ago as a musician-entertainer on the Coast.

The spots wind up the show, doing 'Keep Cool, Fool,' 'You're Breaking My Heart,' 'I'm Still Without a Sweetheart,' 'I'm Alabamy Bound' and finally the national anthem. Per usual, they are tremendous applause-getters and only the 'Star Spangled Banner,' with the pit lowering immediately after, prevented another showstop and further delay of the show. Latter ran 74 minutes at this viewing, though scheduled for only 55. *Scho.*

TOWER, K. C.

Kansas City, Aug. 16.

Martingales (2), Jack Morrison, Cy Landry, Rulson, Morgan and Baro, Lester Harding, Virgil Harris, Herb Six House Orch; 'Scattergood Pulls the Strings' (RKO).

Vaude bill as stage offering this week is run-of-the-mill. It clicks in several spots, is less impressive in others, and 45 minutes winds up mildly.

Perhaps the average tenure of the bill is struck in the closing turn by Rulson, Morgan and Baro, who leave with something lacking and don't quite hit measure of preceding acts. Spotted here probably to flash out end of show, but Jack Morrison as a single would close better. Since whole show is more or less mild, total would likely be the same with other routings.

Herb Six house band opens on medley of tunes from 'That Night in Rio' (20th) and initial standard turn is taken by the Martingales.

Their adagio acrobatics, with male tossing femme, are standard. Weekly amateur winner Virgil Harris, spotted next, adds more to the show than usual entry, as the colored lad's baritone voice is well fitted to the accomplished 'Ol' Man River' he sings.

Niche filled by Morrison has some of the better moments of the show, and if whole act had pitch of his toysoldier imitation and his femme undressing bit (which panics the femme patrons) it would be a bell-ringer. Series of impressions are varied and done with slight use of makeup and reminds one that acting is still a possibility (if seldom expressed) for vaudeville entertainment. Following Morrison, Cy Landry fills several minutes with varied material on the comedy side as he uses bit of ventriloquism, reverts to burlesque and comes out of it all in an amusing comedy terp.

Lester Harding steps out of his m.c. roll long enough to soft-pedal his baritone on 'Blue Champagne.' Finale by Rulson, Morgan and Baro trio is a knockabout dance turn with threesome winding up in tatters, femme's attire being scanty. Amusing bit but slight and tapers off the show rather than solidly climaxing. *Quin.*

HAMID'S PIER, A. C.

(HIPPODROME)

Atlantic City, Aug. 17.

'Scandals' of 1942' with Helen Morgan, Charles Kemper, Pat Henning, Nan Rae and Mrs. Waterfall, George White Girls (12), Martha Barnett, Freda Sullivan, Dan Goldie's House Orch with Frank Cork; 'Citadel of Crime' (Rep).

Billed collectively as 'George White's Scandals of 1942,' and emceed by White himself through loudspeaker from backstage, this week's vaude bill at George Hamid's amusement center is unusually good entertainment, getting big responses from seashore crowds.

Helen Morgan has top billing. She had laryngitis when caught Sunday afternoon (17) and obviously should not have gone on. She opens with 'Bill' and 'Make Believe' and encores with 'Why Do I Love You.' Audience called for a second encore, but she didn't come out again.

Charlie Kemper seems to dominate show with four skits interspersed between other acts. These include his 'Night Boat to Albany,' 'Joe the Bartender,' 'Rookie' and 'Army Medical Exam' skits. They produced steady laughter. Show opens and ends with chorines singing 'Are You Having Any Fun.' Lookers appear several times in different dress and routines.

Pat Henning wows the cash customers with a lengthy routine of zany antics, his best being an imitation of a nervous fellow playing a pinball machine. He also draws loud guffaws mimicking death scenes played by George Raft, Edward Robinson, Humphrey Bogart, Tyrone Power and Jimmy Cagney.

Nan Rae and Mrs. Stanislaus Waterfall (Maude Davis) also amuse, especially the latter's singing of 'Alexander's Ragtime Band' and 'Tisket-Tasket.'

Freda Sullivan does two lively hip-swinging and cartwheel dance routines for fair applause, and Martha Barnett sings old 'Scandals' hits as chorines dance. *Carter.*

PROCTOR'S, NEWARK

Newark, Aug. 18.

Bill Ames, Ford, Bowie & Daly, Wilkie & Dare, Cino & Cortez, Milton Douglas & Priscilla, Leo Freudberg House orch (12); 'Tom, Dick and Harry' (RKO) and 'Lady Scarface' (RKO).

Show this week has considerably less variety and fire than some of the house's recent bills. But the current program is bolstered by a reputable feature picture, 'Tom, Dick and Harry' (RKO). Both stage and film managed to pack the theatre on [illegible]

Bill Ames, voice impressionist on the March of Time air show, leads the other acts in quality and effect. There is nothing unique about his work, but he has ability. Ames reflects, vocally and in facial expression, Roosevelt, LaGuardia, Churchill and others. A few fall flat, but the majority sound okay.

The colored trio, Ford, Bowie and Daly, tap with speed and precision. Most of their stuff is routine, but at the close they do Harlem jive, involving unusual, fast foot work.

Wilkie and Dare, male and femme, present a number of tumbling novelties, some of them humorous, some just rough. Miss Dare has more slapstick ability than her male pal, who at least co-ops very ably. A few of their tricks, especially the tumble resembling a wheel without the hub, are pretty neatly done.

Cino and Cortez play some hot Latin tunes on their guitars. The two work skillfully and please.

Show's weakest item is that of Milton Douglas and Priscilla. Douglas and the girl get a few laughs with their gags, song and dance, but these don't click too well. Perhaps the act could be livened up if it were shortened a bit.

The five acts last 55 minutes. *Jaff.*

STATE, N. Y.

Henny Youngman, Mitzi Mayfair, Frances Faye, Mills Bros. (5), Biltmorettes (3), Lela Moore, house orch with Ruby Zwerling; 'They Met in Bombay (M-G).

Strong lineup of standard vaude acts provides a long and solidly entertaining show. At the final performance Thursday night (14) the near-capacity audience was cordial but not particularly responsive until Henny Youngman warmed it up. However, the comic kept flinging gags and presently had the house in his mitt. Besides being on and off as m.c. he did several monolog stints, in one instance remaining on for about 30 minutes and seemingly being able to stay indefinitely.

Two acts are making Times Square 'comebacks' on the bill—Mitzi Mayfair returning after several years' retirement, and the Mills Bros. playing their first big-time New York date since they faded a bit after their huge popularity some years ago. Quartet has been on extensive world-tours last couple of years, playing South Africa, Australia, Europe and South America. Both turns were enthusiastically received at the show caught.

Miss Mayfair has apparently lost none of her edge during her layoff. She's a trifle slimmer, a cute looker, with loads of terping skill, authority and style. Semi-ballet tap routines are expertly contrived and effectively danced and sold with professional finish, particularly her familiar 'St. Louis Blues' eccentric tap, presented here as an encore.

Mills Bros., including four voices and a fifth guy playing guitar accompaniments, scored nicely at this showing, but seemingly missed a bet by not doing either 'Dinah' or 'Miss Hannah,' two numbers for which they were particularly noted in their heyday. Did six songs in all, including a goofy finale, with Youngman participating for laughs.

Biltmorettes, acrobatic trio, open the bill with a click. Gals do really tough flipflops through hoops while skipping rope. Lela Moore, togged half as man and half as a femme, offers the same amorous wrestling bit she's done in Earl Carroll shows and vaude. Illusion is effective, but after a few minutes' novelty, it's merely a question how far she'll dare public taste. Frances Faye, with her characteristic brand of piano-banging and shouted vocals, completes the bill. She's a good show-woman, as always. *Hobe.*

LYRIC, INDPLS.

Indianapolis, Aug. 15.

Shirley Deane, Ted Leary, Lynn, Royce and Vanya, Ray Vaughn, Skate-o-Maniacs, Banfields (2), Arren and Broderick; 'This Way, Please' (Par).

A parent who might want to give his offspring a little personal history of show business might take his boy to the Lyric this week and say, 'Look, Junior, that's vaudeville.' For present on the bill are six acts which are typical of that once flourishing branch of the theatre. In addition, the management has booked in Shirley Deane from Hollywood as a marquee decoration. For 18 years, the Lyric has thrived on vaude, and the loyal patrons who turned out for the third show Friday night, while not large numerically, were nonetheless avid in their appreciation of the efforts by the performers.

To keep the revue flavor, the management moved the pit orch of 10 men on stage, with all acts working in front of the bandstand. The Skate-o-Maniacs, a boy and girl, open with some twirling on the rollers, operating first on a small mat and then on a table. Their tricks are skilful. Ray Vaughn follows with a medley of old favorites on the xylophone. His off-tune rendition seemed to pass unnoticed by the audience. Then, he brings out a rack containing bottles and plays tavern songs. The Banfields, a more [illegible] work strictly from hand to floor, doing some stunts singly and together. Trick English on the sphereoids got some giggles.

Ted Leary m.c.s to introduce the acts. He overdoes the buildups, causing some bad stage waits. His gags, too, are strictly out of the ark. In his own spot he tells a few more familiar jokes, then goes into a parody on 'Billie' and follows with another parody based on 'Beguine,' a bit on the blue side. Lynn, Royce and Vanya have appeared here before and go better with a band show. They appear first as a ballroom trio, two men and a girl, then go into knockabout comedy.

Miss Deane is a looker and has a winning personality which she sells to the audience. She doesn't tell of her experiences in Hollywood, but wins her hand with an individual delivery of 'Time of Your Life,' 'Two Sleepy People,' 'You and I' and 'You're a Fine Fellow, Mr. Smith.' For an encore, she does a dramatic bit leading into a vocal of 'Playmates.'

Arren and Broderick were apparently booked in at the last minute as their names are missing from display ads. They're the sock of the bill. Man remains at the piano and the woman wins solid belly-laughs with her facial and body contortions while singing popular and operatic tunes. Does 'Kiss Me Again' straight as an encore.

Bill runs 67 minutes. Despite mild attendance low nut should put the house into the black for the week. *Kiley.*

STEEL PIER, A. C.

(MUSIC HALL)

Atlantic City, Aug. 17.

Abbott and Costello, Gypsy Rose Lee, Billy Gilbert, Eddie White, 3 Arnolds, Roy Smeck, Gae Foster Ballet, Ben Yost Singers (2), Dick Dana, Pinkie Lee, Ryan and Benson, Bobby Morris, Walter Morton, Music Hall Orch.

It's a triple headliner bill at Frank Gravatt's Steel Pier, but it is still Abbott and Costello whom the crowd cheers. At this catching (Sunday) the comediana ended their nine-day engagement, receiving tremendous applause upon appearance and at close of act. Nine shows were skedded for another super weekend.

Gypsy Rose Lee, in demure polka dot frock with long sleeves and full skirt, and wearing large, school-girlish hat with streamers, begins a line of chatter about what the strip teaser thinks about. Meanwhile, working from inside out, the stripper peels.

Billy Gilbert, in chef's cap and apron, is good for a number of guffaws with his 'explanation' of the culinary arts. Ends up with his familiar sneezing to big hand. Took four bows.

Roy Smeck strums out some tuneful music on his electric guitar. He has his own sound amplifier on stage and numbers, including 'Amapola,' 'Maria Elena,' and his arrangement of an Hawaiian war chant, are well done. Nice stage arrangement at this point, with Ben Yost singers and Gae Foster girls in background. Boys in navy blue coats with white flannels and girls in red and blue costumes.

Eddie White follows with some comedy, gags and yarns, some new and some old. He sings 'It's All in a Life Time,' and follows with a medley of comedy songs. He does best with latter. Three Arnolds, two men and a girl, have a good acro balancing number, well done and well received.

The Gae Foster Girls do well in the tap number on steps. Outstanding is the fan dance in white, ruffled costumes. It serves as background for entrance of Miss Lee. The Ben Yosters score in a medley of navy songs, with novelties by various members of the troupe.

With Dick Dana as emcee, the minstrel portions, including Pinkie Lee, Ryan and Benson, Bobby Morris and Walter Morton, supply comedy bits throughout.

Admission 83c for weekends. This includes Bobby Byrne's orch, Alex Bartha's band, three films, water circus, children's theatre, Sharkey, the Seal, 6 Christianis and animal circus. *Carter.*

Majestic, San Antonio

San Antonio, Aug. 16.

Merry Macs (4), Stuart Morgan Dancers (4), Gaynor and Ross, Vic Hyde, Masters and Rollins, Berry Bros. (3), House Band (14); 'Reluctant Dragon' (RKO).

The second of the Interstate circuit's 35th anniversary stage shows is an old-fashioned variety show with new-fashioned acts. It's fast moving, full of all types of entertainment and playing to capacity crowds.

'Star Spangled Banner,' played by the house orchestra behind the curtains, opens the show again this week. Gaynor and Ross start the revue proper in bang-up style with their skating on a table. Do several neat acrobat stunts for okay applause.

Neat standard turn is that [illegible] Hyde. Opens with a one-man band interpretation of theme songs of well-known orchestras, such as Henry Busse, Tommy Dorsey, etc.

Nifty dance routines are turned in by the three Berry Bros. Merry Macs turn in one of the high spots of the show with their harmonizing. Wind up with the inevitable 'Hut Sut Song.' Had to beg off.

Comedy honors are carried by Johnny Masters and Rowena Rollins. Masters doubles throughout the show as m.c. Miss Rollins is a localite, having won a contest on the stage of the Majestic here about nine years ago. This is her first local appearance since hitting the big time. Both have a good comedy act, Miss Rollins, a long, lanky girl, doing several turns which brought many hearty laughs. Best are her song of a 'Chiropractor's Daughter' and her impersonation of Eleanor Roosevelt. Masters does several dance impersonations of notables, best being Boris Karloff and Sonja Henie.

In the finale are the Stuart Morgan Dancers, three men and a girl with a neat adagio turn.

House band lends good support throughout, being conducted by Vic Insirello.

Supper show caught opening day (16) played to capacity. *Andy.*

STRAND, N. Y.

Clyde Lucas Orch with Phyllis Colt, Lyn Lucas, Johnny De Voogdt; Rochester (Eddie Anderson) with Kitty Murray, Three Nonchalants, Sunny Rice; 'Bad Men of Missouri' (WB), reviewed in VARIETY, *July 30, '41.*

The Strand's current marquee names must take a back seat to some of the bill's lessers. It's Rochester (Eddie Anderson) and Clyde Lucas' band for the b.o. puller, but once the payees are in, it remains for others, such as the Three Nonchalants, Sunny Rice and a moppet with the band, Phyllis Colt, to handle the major share of the entertainment.

Rochester has all the facility for entertainment, but, like many another Hollywood personality who's deigned to go on the p.a. trail, he's done too little to get himself an act. Outside of that clever opening, where Jack Benny converses with his radio valet via a specially made film, the Negro comedian's material is none too adroit, although that finale mugging, dancing bit with hefty Kitty Murray, colored Harlem comedienne, gathers some laughs. However, the stuff they employ is more in the idiom of Harlem's Apollo theatre.

Lucas' outfit is more notable on this show for its ability to accompany the acts well, though there are moments on its own when the orch indicates expert musicianship.

Lucas is pleasant as the show's m.c., giving the spotlight generously to other members, either group or singly, for specialties. Brother Lyn Lucas is the vocal specialist, doubling from the sax, while the Seven Singing Violins go over neatly on a solid arrangement of 'Stardust.' Johnny De Voogdt is another of the outfit's specialists, handling a violin solo neatly.

Outstanding among the band's personnel is the teen-age Miss Colt, who, dressed in moppet attire, goes in for character type of comedy tunes. She was a smash with the Friday night (15) audience.

Sunny Rice, who's been in 'Du-Barry Was a Lady on Broadway, is still socko with her rhythm taps, and drew one of the layout's finest receptions. Miss Rice, a piquant miss with rhythm down to her toe-tips, is prime material for another Broadway musical.

The Three Nonchalants are still among the finest acro-comedy acts of their type, with the mousey one being the focal point for the zaney antics. They drew the best reception of the night and had trouble getting off.

Leo Morgan has done an excellent staging job. Biz off at the last show Friday. *Naka.*

HIPP, BALTO

Baltimore, Aug. 16.

Lew Parker & Co., (2), Condos Bros. (2), Five DeMarco Sisters, Simone Simon, James Barton, Felice Iula House Orch (13); 'My Life With Caroline' (RKO).

Potent layout, this. A bit heavy on singing and dancing but entertaining enough in this day of dearth in variety acts.

Paced by Lew Parker for one of his frequent local repeats, show moves along in mounting climax to finishing stint of James Barton, who needs a makeshift afterpiece, enlisting most of the acts on hand to beg off.

Parker starts matters with some okay gagging and makes appearances throughout, holding down a bit of a spot later in the layout for some clowning with a femme stooge. Comic certainly knows the answers and has been a consistent laugh repeater, alwaya scoring here. What holds him back from more ambitious doings is a bit of a mystery unless the acquisition of some original material and a fresh angle may be the answers.

Condos Bros. (2) start matters [illegible] hoofery. Twoway tapping is tops and adroitly worked in challenge makes for a solid bellringer. Standard turn drew a highly audible response good for a series of well-earned bends when caught. Five DeMarco Sisters follow and click from the teeoff with five-way harmony to the accompaniment of a guitar played by one of the youngsters. Teenage gals, ranging from a tiny moppet with a whale of stage presence, whack out 'There'll Be Some Changes Made,' 'Dolores' and 'God Bless America,' all decidedly in the groove and a cinch on any layout.

Parker's spot here also enlists a bit of hoofery, a brave attempt on any bill with Condos pair and Barton on hand. Makes a spot for Simone Simon, however, and serves to set matters for the diminutive star, who looks well and sells a trio of vocals in nice style. Adroit arrangement of 'Chi-Chi-Castenanga,' 'My Sister and I' and 'I've Got to Get Hot' earn a nice response.

Barton next, and socko from the blowoff. Without any fanfare he walks to the mike and gives out with a vocal of 'You Made Me Love You,' a killer-diller as delivered in his

(Continued on page 23)

U.S., Argentine Film Interests Await Trade Treaty as Boon to Their Biz

Buenos Aires, Aug. 12.

New Argentine-U. S. trade treaty expected to be signed here this month is being watched with particular interest by both American distribs and Latin film execs who figure it will be a shot in the arm to biz. Expected the new pact will stimulate commerce sufficiently as to make unnecessary present strict methods of exchange control which presently are one of the chief hindrances to local trade.

Argentine producers also look to the pact to ease the flow of virgin films, machinery and chemical products which now can only be brought from the States. Local exhibs are also planning heavy purchases of projection equipment fixtures, etc. They've had petitions before Minister of Foreign Affairs Dr. Enrique Ruiz Guinazu for some time.

Recalled that Ambassador Norman Armour recently flew to the States on a hurried visit specifically in connection with the pact, and on his return late in July indicated it would be only a short time before authorities of the two countries reached a mutual agreement on all points.

Expected that the U. S. will buy more from Argentine under the new treaty, thus giving more dollars here for trading. Since Argentines adhere closely to the belief that their country must buy where it sells, increase will not only be reflected in trade but is expected to produce a favorable reaction at the b.o.

Treaty has been in the talk stage some time. First negotiations were broken off early in 1940. Film men, like others, limped along after that, and the loss of European markets due to the war, and the British blockade has put this country into a deeper financial hole, only temporarily solved by U. S. loans and credits totaling $110,000,000.

SEE NEW MOVE TO JOIN HOYTS-G. U. T.

Sydney, Aug. 1.

Recent arrivals here from U. S. are William Powers and Herschel Stuart, 20th-Fox (National) execs, together with Robert Schless, Warners foreign manager, who is out to make a new deal, presumably with Hoyts, covering the Warner product. N. P. Pery has been located here for some weeks delving into the Columbia setup.

Certain local industry insiders see in the arrival of Powers and Stuart a fresh move to join Hoyts and Greater Union Theatres for 20 years, with Powers and Stuart, as the envoys of Sidney Kent, taking up at the point where Dan Michaelove and Walter Hutchinson left off. 20th-Fox, through National, holds the 'C' stock in Hoyts. Charles Munro, director of Hoyts, and Norman Rydge, head of G.U.T., have had pow-wows with the visitors.

'Nice Girl,' del Carril Tie in Havana, 3½G

Havana, Aug. 10.

America theatre continues to be city's biggest loadstone, tieing for this week the personal appearance of [illegible] atre in latter's second week.

Other Estimates for Week of Aug. 3

Fausto — 'Sonny' (RKO), $2,000, good.

Encanto—'Bitter Sweet' (M-G, repeat), $1,600, o.k.

America—'Nice Girl' (U), $3,500, fine.

Radio-Cine—'Buck Privates' and 'San Francisco Docks' (both U), $1,400, poor.

Nacional—Hugo del Carril topping show at $3,500, very good.

Payret—Local vodvil as well as Mex flick, 'El Secreto de Sacradote,' $2,200, o.k.

Switches to Propaganda

Mexico City, Aug. 19.

The Ministry of Communications and Public Works has at last decided what to do with XERA (180,000 watts), which the Government recently confiscated at Villa Acuna.

Plans are being completed for the equipment of this station to be installed here. The station is expected to start within six months. Reports are that its potency will re-raised to perhaps 250,000 watts. It is to be used for official propaganda.

Sid Hyams Books Pix For British Show Unit

London, Aug. 1.

Newly created Department of National Service Entertainment, combining various government entertainment groups for the services, appointed Sid Hyams as film booking manager for the picture end of the business.

Hyams replaces Theo Fligelstone, who took a commission with the Army.

Confirm Milder Post as WB Head In Maxwell Chain

London, Aug. 19.

Max Milder, Warners' chief in Great Britain, has been appointed officially to the directorship for Warners of the Associated British Picture Corp.'s cinema circuit, into which the Burbank company recently bought for $3,600,000.

VARIETY's London office exclusively revealed Milder's appointment several weeks ago, along with the Warner buy-in, even after denials were coming thick and fast on the deal.

London, Aug. 1.

Long pending fireworks surrounding Warners' buy-in on the Associated British theatre chain (John Maxwell) broke when Cinematograph Exhibitors Assn. went on record as deprecating the deal. Group's general council is understood to have conveyed its antagonism to Warners in Hollywood, plus a lobbying in the House to have members question Board of Trade head on why deal was allowed to go through when there was a matching British offer for the shares taken up by the Burbank organization.

CEA decision to squawk was unanimous in representing attitude of cinema trade in general. Its opposition, albeit late, has proved irksome on previous occasions in monetary deals, as witness the 'Gone With the Wind' flareup on the percentage squawks.

Odeon Pay Tilt Brings British Exhib Rebuke

London, Aug. 1.

Accusing the Odeon chain of wrecking unity, Cinematograph Exhibitors Assn. has panned circuit's move in granting a 17½% wage tilt to its personnel. CEA beef is that by making the deal Odeon, will be in the position of a favored circuit, to detriment of fellow members in the cinema organization.

Odeon attitudt is that move was necessary to check the steady flow of its employes to war industries.

Wells-Shaw

Continued from page 2

liner back to Los Angeles; Ted Lewis sTWAtoliner to Harrisburg, Pa.; and Burgess Meredith off aboard Eastern Air Lines' cloud chaser to Washington.

Virginia Casten, who won the 'Miss Buffalo' tag in a recent contest sponsored by the Buffalo News, Courier-Express and the Shea theatres in the upstate city, visited the airport this week as the guest of genial Eddie Dowden and the Loew Theatres, at which Dowden is publicity exec. The 17-year-old lovely, who was accompanied by her mother, Emily, spent the week here at Brooklyn's Bossert hotel, returning to the hometown Sunday (17).

The week also noted the appearance of Grace Morgan, pianoing at the cocktail hour in the Kitty Hawk lounge. Succeeding Velva Nally, who spent many months entertaining at the airport-on-the-parkway. Miss Morgan, late of the Essex House, started her musicareer in the choir of a Kentucky church.

In London Studios

London, Aug. 1.

British National's current Lucan and McShane subject is titled 'Old Mother Riley's Circus.' Comedy feature is now in its second week at the Elstree studios.

New cartoonery organization formed by Anson Dyer and Sydney Griffiths. Latter is in charge of the technical end. Company is registered as Analysis Films, a subject in work being 'Aircraft Identification.'

RKO's 'The Saint Meets The Tiger' came off the floor at Denham.

Concanen Films, production group run by the brothers De Marney, actors, will receive official Polish Government recognition for their recent documentary, 'The White Eagle.'

George King's organization has completed scripting of company's first, 'The Anzacs.' Feature is a tribute to Aussie and New Zealand troops in recent Middle East campaigns.

Understood there's some War Office opposition to Richard Vernon's next for British National. Feature is built around Italian-born parachutist in British army who was responsible for a recent raid on Italy. It may be dropped. Vernon has two more features to make for BN.

Jap Coin; So. American Goodwill; Cuba's Trade; Ecuador—Hays Huddle

Complete assurances that the first payment, due next month, on the $1,000,000 representing revenue collected from past distribution in Japan, now held via notes at the Yokahama Special Bank, San Francisco, will be paid were given foreign managers when they met last week at the Hays office. Situation had been checked by industry reps at San Francisco, with the report then laid before the managers at last week's session.

Distribution probabilities in Japan are still dubious, it was pointed out at the meeting, because of new regulations and restrictions. Most companies have not been shipping pictures to Japan recently anyway, because unable to secure the necessary permits for distribution there.

Jock Whitney attended the huddle of foreign managers last Thursday (14) to obtain suggestions from them regarding his trek to Latin-America which starts this week. Each major company will advise its reps in different Latin-American countries of his coming visit so they can personally outline to Whitney any suggestion for bettering Pan-American goodwill. Whitney, who heads the motion picture division of the Rockefeller committee for cementing hemispheric solidarity, will huddle with different Government representatives on his extended swing through the Latin-American territory.

Phil Reisman, RKO's foreign chief, who will accompany him, going to the South American convention of his company, also spoke at the session regarding the goodneighbor policy.

Although amendments presently are up in Washington on Cuba's trade agreement, film officials expressed satisfaction with the present [illegible] for changes. The matter of new restrictions in Ecuador, scheduled to come up, was not discussed because the foreign managers want to hear from Dr. S. Alvarado, veteran politico, who presently is in this country.

PHIL REISMAN TO RIO FOR RKO SALES PARLEY

Phil Reisman, RKO's v.p. in charge of foreign sales, left New York yesterday (Tuesday) for the South American sales convention to be held in Rio de Janeiro starting Aug. 23. Reisman was accompanied by John Hay (Jock) Whitney, head of the Rockefeller committee on Latin-American relations. Pair Clippers out of Miami today (Wednesday).

Reisman will preside at the four-day South American convention. Ben Y. Cammack, company's manager for Argentina, already has gone to Rio to arrange preliminary details with Bruno Cheli, manager in Brazil.

Argentine Singles Out Nazis, British For Curb vs. Propaganda (Pix, Etc.) In Moves to 'Preserve Neutrality'

By RAY JOSEPHS

Buenos Aires, Aug. 12.

Decision of the Argentine government to curb the propaganda activities, including films, radio, newspapers and leaflets of all foreign nations here—particularly the Germans and English—has caused strong reaction, with every indication there's plenty of trouble ahead.

Propagandists of the Nazis and British have been the most active, not only here but throughout Latin America and Argentine move is similar to that taken by several other republics south of the border in an effort to 'preserve neutrality.' Government action, via a note from the Minister of Foreign Affairs, does not stop the press departments of foreign embassies; it merely 'requests' that they should 'refrain from distributing propaganda matter regarded as offensive and injurious and therefore affecting the tranquility and order of this neutral country.'

Consensus is that the Ministry is therefore not against propaganda as such, but against embassies taking part in its dissemination. What's causing headaches among pro-democracy advocates here, however, is that while the British are likely to adhere to the spirit of the order, there's little doubt, they feel, that the Nazis will go ahead just as they have in the past, only change being to use new and more varied fronts.

Who's to Decide

Tied in with this is the question of who's to decide what's injurious propaganda. British point out that their propaganda is all for the preservation of democracy, and since Argentina and other S. A. republics are democracies, they are helping to foster the aims of the government. Nazis don't admit doing any propagandizing and follow the old stunt of pointing with the right hand so hard that authorities won't know what's going on with the left. Technique worked as in the case of Charlie Chaplin's 'Great Dictator,' when Nazi-Fascist protests caused banning of the anti-dictator piece while failure of the British or the U. S. to kick against 'Sieg Im Westen' permitted the blitz propaganda to ride in without even a pause to shift gears.

U. S. to date has done little or no press agentry via official sources in South America. In B.A. for example, the largest U. S. embassy has to date only a vice-counsel who acts as press relations man but does nothing comparable to either the British or Germans in winning support via press, radio, etc.

John Day Due in N. Y. For Huddle With Par

John Day, Paramount's general manager in Brazil, is due in New York for homeoffice huddles next week.

He sailed from Rio de Janeiro last week, and is scheduled to arrive here Aug. 25.

'Gotta Title 'Em Better,' London Pic Trade Sez

London, Aug. 1.

U. S. retagging of British pictures when they screen over there is being served up here as a warning to producers that they need to hypo their title writers. Trade opinion is that local tagging is second-rate.

Issue is being taken over titling of Paul Soskin's current production, 'Fate Knocking at the Door'; exhibs are seeing it with an ominous ring. (Feature was previously tagged 'Soldiers of Fleet Street,' and sudden switch in the tag created impresh Soskin was dropping that pic).

Michael Powell has a subject underway carrying the label 'One of Our Aircraft Failed to Return.' Exhibs don't like that one either, apart from the marquee length. Title comes from formula used by news bulletins when reporting on the day's flights against the enemy.

'Freedom Radio' (Col.) and 'Gestapo' (M-G) are cited as evidence of a more attention-getting U. S. tag. These went out to American audiences as 'Voice in the Night' and 'Night Train to Munich.' Latter tag was also used here when picture went to the subsequents.

Leigh-Olivier Boost 'Hamilton,' 60G, B. A.

Buenos Aires, Aug. 12.

Marquee appeal of Vivien Leigh and Laurence Olivier, plus almost unanimous rave notices from the local typewriter chauffeurs, gave 'That Hamilton Woman' the best week the Opera's had almost since opening. UA starrer, playing one of South America's largest houses, grossed an estimated $60,000 (pesos), more than twice anything else in town.

Estimates, all given in pesos, currently at 25½c U. S. (4.15 to the U. S. dollar) follow:

Ambassador (Lautaret and Cavalo) (1,400; $2, $1.50)—'Great Lie' (WB). Only $10,000 but it's the third week. Bette Davis name the attraction. First week garnered $30,000 and second $20,000.

Ideal (Lococo) (1,046; $3, $2.50, $2) —'I Wanted Wings' [illegible] a very low $8,000 for this socialite house. First week drew $17,000, weakness attributed to lack of star appeal and disinterest in defense theme.

Rex (Lautaret, Cavalo and Cordero) (3,305; $2, $1.50)—'Rage in Heaven' (M-G). Very comfortable $25,000.

Normandie (Lococo) (1,420; $2, $1.50)—'Topper Returns' (UA). Surprisingly good $21,000 considering opposish and fact that much of the humor is so U. S. it doesn't get across in the translations.

Monumental (Coll and DiFiore) (1,330; $2, $1.50)—'Una Vez en la Vida' ('Once in a Lifetime') (Argentina Sono Film). Very nice $15,000 with Libertad Lamarque, one of Argentina's top stars, the peso-puller.

Opera (Lococo) (2,500; $2.50, $2, $1.50) — 'That Hamilton Woman' (UA). $60,000.

Broadway (Lautaret and Cavalo) (1,863; $2, $1.50)—'Comrade X' (M-G). Second run but quite o.k. $15,000 and holding nicely.

Suipacha (Lococo) (950; $2, $1.50) —'Penny Serenade' and 'Adam Had Four Sons' (both Col). Combo n.s.h., drawing only $11,000.

SINGLE-FEATURE IDEA HAS BRITISH COMEBACK

London, Aug. 1.

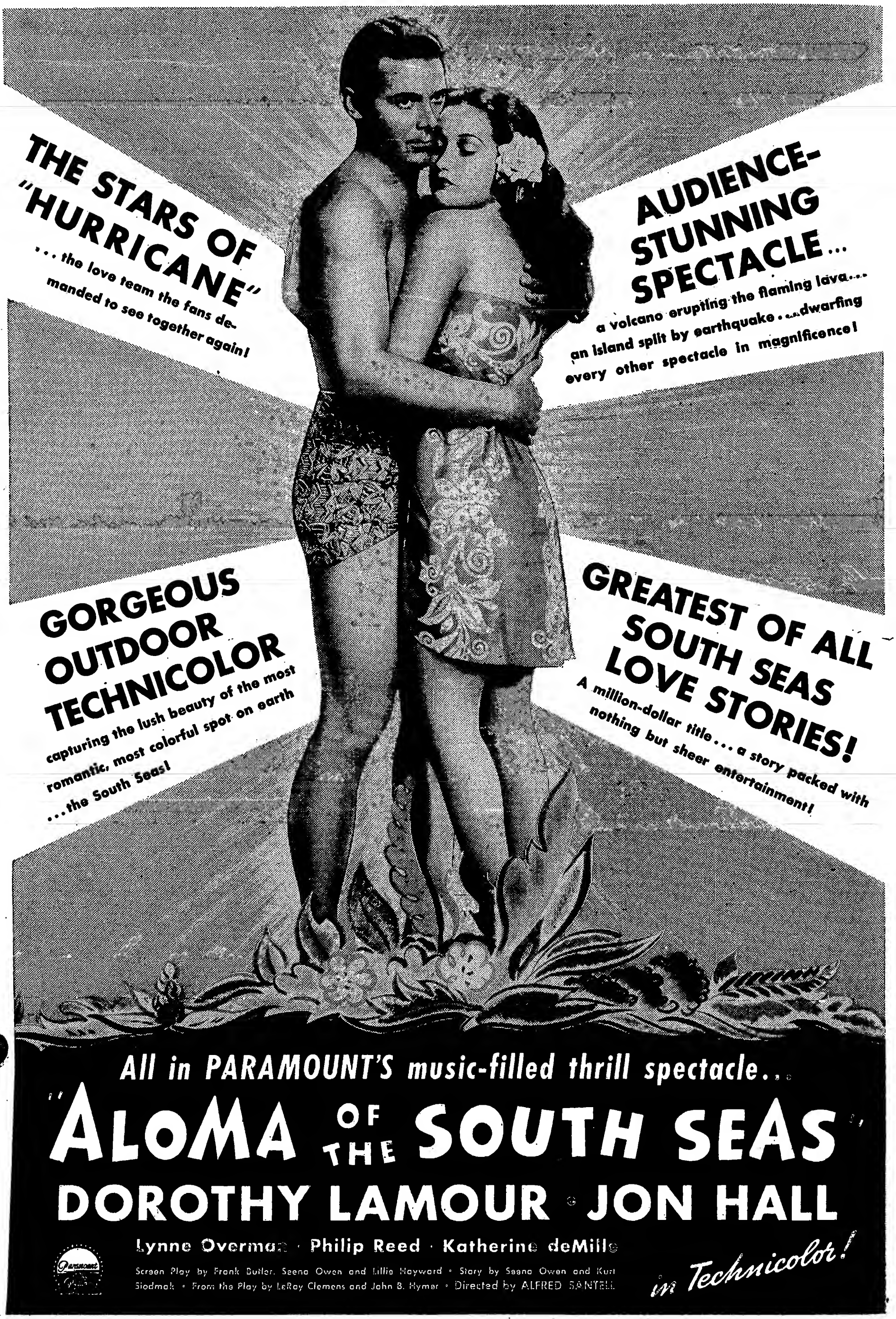
[illegible] bombshell is recent hint from within the industry that single features would henceforth be the order of the day. Circuit owners promoted the move as best way of meeting Board of Trade's request for cooperation in economizing. Rank and file exhibs are boiling at thought of having to restrict their programs to something like 11,000 feet, particularly as they see many other ways of meeting the Government call for slashing.

Foremost among the alternative proposals, and one carrying a lot of support, is for rezoning of releases to provide a cut of around 30 or 40 prints. This one will likely go through. It has an added charm in that laboratory plants are short-handed or minus essential equipment through war work.

Carr Plans Return

Teddy Carr, joint managing director for United Artists in Great Britain, plans returning to London Aug. 26.

He's been on a biz visit in the U. S. of nearly two months.


THE STARS OF "HURRICANE"
... the love team the fans demanded to see together again!
AUDIENCE-STUNNING SPECTACLE...
a volcano erupting the flaming lava... an island split by earthquake... dwarfing every other spectacle in magnificence!
GORGEOUS OUTDOOR TECHNICOLOR
capturing the lush beauty of the most romantic, most colorful spot on earth ...the South Seas!
GREATEST OF ALL SOUTH SEAS LOVE STORIES!
A million-dollar title... a story packed with nothing but sheer entertainment!
All in PARAMOUNT'S music-filled thrill spectacle...
"ALOMA OF THE SOUTH SEAS"
DOROTHY LAMOUR · JON HALL
Lynne Overman · Philip Reed · Katherine deMille
Screen Play by Frank Butler, Seena Owen and Lillie Hayward · Story by Seena Owen and Kurt Siodmak · From the Play by LeRoy Clemens and John B. Hymer · Directed by ALFRED SANTELL
in Technicolor!
Paramount

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in VARIETY and the running time of prints are included.)

Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical.

Figures herewith indicate date of VARIETY's review and running time.

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WEEK OF RELEASE—7/4/41

Prisoner on Devil's Island (Col) 7/30	D	70	D. Woods-S. Eilers
Barnacle Bill (M-G) 7/2	CD	90	W. Beery-V. Weidler
Murder by Invitation (Mono) 7/30	D	67	W. Ford-M. Marsh
Caught in the Draft (Par) 5/28	C	62	B. Hope-D. Lamour
Tom, Dick and Harry (RKO) 7/16	C	85	G. Rogers-G. Murphy
Moon Over Miami (20th) 6/18	MU	92	D. Ameche-B. Grable
Bachelor Daddy (U) 7/2	C	61	Baby Sandy-E. E. Horton
Kisses for Breakfast (WB) 7/23	C	81	D. Morgan-J. Wyatt

WEEK OF RELEASE—7/11/41

Two in a Taxi (Col)	D	62	A. Louise-R. Hayden
Navy Blue and Gold (M-G) (reissue)	D	95	R. Young-J. Stewart
Father Steps Out (Mono)	D		F. Albertson-L. Grey
Forced Landing (Par) 7/9	M	63	R. Arlen-E. Gabor
They Meet Again (RKO)	D		J. Hersholt-D. Lovett
Gangs of Sonora (Rep) 7/16	W	56	3 Mesquiteers
Mountain Moonlight (Rep)	CD		Weaver Bros. Elviry
Accent on Love (20th)	D	61	G. Montgomery-O. Massen
Hello, Sucker (U) 7/2	C	60	B. Herbert-T. Brown
Bride Came C.O.D. (WB) 7/2	CD	94	B. Davis-J. Cagney

WEEK OF RELEASE—7/18/41

Blondie in Society (Col) 7/2	C	77	P. Singleton-A. Lake
Son of Davy Crockett (Col) 7/9	W	59	B. Elliott-I. Meredith
Stars Look Down (M-G) 1/3/40	D	104	M. Redgrave-M. Lockwood
Arizona Bound (Mono)	W		B. Jones-T. McCoy
Shepherd of the Hills (Par) 6/18	D	98	J. Wayne-B. Field
Hurricane Smith (Rep)	D		R. Middleton-J. Wyatt
Sunset in Wyoming (Rep) 9/13	W	65	G. Autry-S. Burnette
Dance Hall (20th) 7/23	D	73	C. Romero-C. Landis
Raiders of the Desert (U)	W	60	R. Arlen-A. Devine
Rawhide Rangers (U) 9/20	W	55	J. M. Brown
Bullets for O'Hara (WB) 6/30	D	50	J. Perry-R. Pryor

WEEK OF RELEASE—7/25/41

The Officer and the Lady (Col) 7/16	D	59	R. Hudson-R. Pryor
Blossoms in the Dust (M-G) 6/25	D	98	G. Garson-W. Pidgeon
The Deadly Game (Mono)	D		J. Lang-C. Farrell
Burry, Charlie, Hurry (RKO) 7/9	C	65	L. Erroll-K. Howell
Citadel of Crime (Rep)	M		R. Armstrong-L. Hayes
Bad Men of Missouri (WB) 9/16	D	75	J. Wyman-D. Morgan

WEEK OF RELEASE—8/1/41

Thunder Over the Prairie (Col) 7/30	W	59	C. Starrett-E. O'Hearn
Ringside Maisie (M-G) 7/30	C	95	A. Sothern-G. Murphy
Bowery Blitzkrieg (Mono)	D		W. Hull-L. Gorcey
Fugitive Valley (Mono) 8/20	W	60	R. Corrigan-M. Terhune
Kiss the Boys Goodbye (Par) 6/25	CD	83	M. Martin-D. Ameche
My Life With Caroline (RKO) 7/16	C	78	R. Colman-A. Lee
Rags to Riches (Rep) 8/13	M	57	A. Baxter-M. Carlisle
Charley's Aunt (20th) 7/23	C	80	Jack Benny
Cracked Nuts (U)	C		M. Auer-U. Merkel
Three Sons o' Guns (WB)	CD		W. Morris-T. Brown

WEEK OF RELEASE—8/8/41

Tillie the Toiler (Col) 8/13	C	67	K. Harris-W. Tracy
Whistling in the Dark (M-G) 9/6	D	78	C. Veidt-A. Rutherford
Dynamite Canyon (Mono)	W		T. Keene-E. Finley
Wide Open Town (Par) 7/30	W	77	W. Boyd-R. Hayden
Six Gun Gold (RKO)	W		T. Holt-L. White
Dressed to Kill (20th) 7/23	M	75	L. Nolan-M. B. Hughes
Bold That Ghost (U) 7/30	C	85	Abbott-Costello
New Wine (UA) 7/30	MU	82	I. Massey-B. Barnes
Manpower (WB) 7/9	D	103	E. Robinson-M. Dietrich

WEEK OF RELEASE—8/15/41

Ellery Queen and Perfect Crime (Col)	M	68	R. Bellamy-M. Lindsay
King of Dodge City (Col) 8/13	W	63	B. Elliot-T. Ritter
Life Begins for Andy Hardy (M-G) 8/13	C	100	M. Rooney-A. Rutherford
Ice-Capades (Rep) 8/20	C	88	J. Ellison-D. Lewis
Wild Geese Calling (20th) 7/30	D	78	H. Fonda-J.Bennett
This Woman Is Mine (U)	D		F. Tone-C. Bruce

WEEK OF RELEASE—8/22/41

Here Comes Mr. Jordan (Col) 7/30	C	93	R. Montgomery-R. Johnson
Dr. Kildare's Wedding Day (M-G) 8/20	D	82	L. Ayres-L. Day
World Premiere (Par)	C		J. Barrymore-F. Farmer
Scattergood Meets Broadway (RKO)	CD		Guy Kibbee
Under Fiesta Stars (Rep)	W		Gene Autry
Bad Men of Deadwood (Rep)	W		Roy Rogers
Private Nurse (20th) 7/30	M	60	J. Harwell-B. Joyce
A Dangerous Game (U) 3/5	M	69	A. Devine-R. Arlen
Highway West (WB) 8/6	D	62	B. Marshall-A. Kennedy

WEEK OF RELEASE—8/29/41

Our Wife (Col) 8/20	C	92	M. Douglas-R. Hussey
When Ladies Meet (M-G)	C		J. Crawford-R. Taylor
Saddle Mountain Roundup (Mono)	W		Range Busters
Aloma of the South Seas (Par)	RD		D. Lamour-J. Hall
Little Foxes (RKO) 8/13	D	115	B. Davis-H. Marshall
Doctors Don't Tell (Rep)	D		J. Beal-F. Rice
Pittsburgh Kid (Rep)	W		B. Conn-J. Parker
Sun Valley Serenade (20th) 7/23	CD	86	S. Henie-G. Miller
Lydia (UA) 8/20	RD	103	M. Oberon-A. Marshal
Major Barbara (UA) 5/7	D	115	W. Hiller-R. Morley
Dive Bomber (WB) 8/13	D	130	E. Flynn-F. MacMurray

WEEK OF RELEASE—9/5/41

Mystery Ship (Col)	D		P. Kelly-L. Lane
Citizen Kane (RKO) 4/16	D	120	O. Welles-J. Cotton
Bad Man of Deadwood (Rep)	W		R. Rogers-G. Hayes
Charley Chan in Rio (20th)	D		S. Toler-M. B. Hughes
Badlands of Dakota (U)	W		R. Dix-F. Farmer
Man from Montana (U)	W		J. M. Brown
Smiling Ghost (WB) 8/13	D	71	W. Morris-B. Marshall

WEEK OF RELEASE—9/12/41

Harmon of Michigan (Col)	D		T. Harmon-A. Louise
Gentleman from Dixie (Mono)	D		J. LaRue-M. Marsh
Parachute Battalion (RKO)	D		R. Preston-N. Kelly
Outlaws of the Cherokee Trail (Rep)	W		3 Mesquiteers
Apache Kid (Rep)	W		D. Barry-L. Merrick
A Yank in the R.A.F. (20th)	D		T. Power-B. Grable
Unfinished Business (U)	RD		I. Dunne-R. Montgomery
Navy Blues (WB) 8/13	D	108	A. Sheridan-J. Oakie

WEEK OF RELEASE—9/19/41

Ladies in Retirement (Col)	D		I. Lupino-L. Hayward
Sing Another Chorus (U)	CD		J. Frazee-J. Downs
Nine Lives Are Not Enough (WB)	M		R. Regan-J. Perry

Coast Telenews Deal

Los Angeles, Aug. 19.

Newsreel house deal was signed by A. G. Burger, Telenews exec from New York, and Gus Metzger and Bill Srere, turning the Arcade into a newsie.

Srere will operate the house under an arrangement with the home office in New York. Arcade is the third of the Telenews theatres on the Pacific Coast. Others are in Oakland and San Francisco.

TITLE CHANGES

Hollywood, Aug. 19.

'Wild Horse Valley' became 'The Drifting Kid' at Monogram.

'Street Girl' is new tag on 'Three Jacks and a Queen' at RKO.

'Son of Fury' is release handle on 'Benjamin Blake' at 20th-Fox.

Monogram switched from 'Ghosts in the Night' to 'Spooks Run Wild.'

'Hobbies Across the Sea,' Metro short, reduced to 'Hobbies.'

'Feminine Touch' final title on 'Female of the Species' at Metro.

For The Record

Continued from page 4

Broadway, 14 pages out of 400. That is scarcely a 'substantial portion.'

Thirdly, that portion, large or small, does not concern itself with the 'political activities' of movie and theatre people—but specifically with the activities of the Stalinists, their fellow-travelers, their innocent and not-so-innocent dupes.

Fourthly, 'The Red Decade' is neither isolationist nor interventionist. (My own views are amply on record in the American Mercury, of which I am editor, and they scarcely make pleasant reading for Senators Nye and Wheeler.) The book is a piece of current history. It tells in unsparing detail and with considerable warmth how the Communists muscled in on many departments of American life: the college campus, youth movements, Government agencies, trade unions, etc.

Films, Theatre

The movie theatre world is one of these departments. Movie folk proved as vulnerable to the Muscovite technique as college professors, book reviewers, New Deal officials, clergymen, etc. Their behavior was only a small part of a larger situation. Perhaps their cash contributions to the comradely coffers for Communist-controlled causes was larger, but that was only a sign of opulence and a proof of generosity. Perhaps some of their high jinks under commissars were more flamboyantly showy, but why should they be any more restrained in their misdirected idealism than in other matters?

It is no secret that the Stalinist brethren were highly successful in trapping movie people, especially before Hitler and Stalin became palsy-walsy. Their traps were baited with glittering liberal and anti-fascist slogans, so that their success is a measure of the idealistic urges and the political innocence of the victims.

In any case, no history of the phenomenon can possibly ignore that angle. I should have been unfaithful to my six-year record as a VARIETY mugg (in Moscow) if I had failed to do it justice, and I trust that I have managed to suggest the grotesquerie of the pseudo-revolution that swept through Hollywood. No one who knows anything about that period can be unaware of the verbal barricades, the rhetorical liquidations, the yen for class-angled righteousness which turned Beverly Hills and environs into an elegant if rather hammy shambles. Indeed, the class war as fought out by the gilt-edged Hollywood proletarians over champagne glasses and caviar bowls is too hilarious to be slurred over by any historian of the eclectic lunacies of our time, and I can only hope that VARIETY has not lost its sense of humor in this connection.

But the implication that my book is somehow 'isolationist' in the Nye sense is nonsense. It is simply a contribution to the exposure of the activities of foreign dictatorships in our midst, and that is an essential phase of the job of fighting totalitarianism.

There is no reason in common sense for exempting the red totalitarians. The fact that Hitler ratted on Stalin scarcely sanctifies his crimes; any more than a break between Hitler and Mussolini would sanctify the crimes of Il Duce. The accident that Stalin (decidedly against his own wish and despite his eagerness to appease to the limit) is now fighting Hitler may be welcomed, but it no more purifies the red brand of tyranny than Russia's participation in the war on the German Kaiser in 1914-17 purified the Romanoff tyranny. Let's not lose our sense of proportion in the matter or the whole business may boomerang, if and when we have a bigger and worse Vichy in Russia.

If you can find space for this outrageously long letter I should be gratified. *Eugene Lyons.*

2 Pilots on 'Swamp Water'

Hollywood, Aug. 19.

20th-Fox is splitting its 'Swamp Water' company into two sections to speed up production. Jean Renoir is directing Unit No. 1, Irving Pichel heads No. 2.

Idea is to have the picture ready for its group-of-five in November.

It's Tall Femmes' Turn

Continued from page 3

in pictures. Even the cameras of that heyday for the little cuties didn't know what to do with ladies of size. Nor did most of the leading men, who also were considerably less than six feet.

The gauge has changed. Changed very fast in the last year or two. Tallish girls are getting better than an even break. Feminine players, who already had somehow edged into the scene with considerable apology and no little camouflage, have been increasingly used, talent being equal, over the shorter actresses. And the welcome sign is out for willowy, long-legged ones to come and be tested, with demand greater than supply. Talent plus long legs is now a premium package.

Bathing Beaut Influence

Factors responsible for the changed preference, with screen of course following public choice, include the innumerable public undressed beauty parades at beaches and elsewhere; the almost exclusive use of lanky gals as models for advertising and merchandising; the stress on tall models by designers and couturiers; the cult of the long line in display art; the decidedly increased average height of the screen's romantic leading men, whose pairing with diminutive heroines would be ridiculous; the increased use of decorative chorines in musicals and extravaganzas in films during the past few years; the fact that dance directors and studio costume designers have a great deal more to say about casting than they used to have.

Regard some of the tallies recently in evidence in important pictures, and being importantly groomed by studio execs alert to the trend and fashion in femme figures as related to film merchandising.

There is Claire Dodd, 5-7, brought out of two years of near obscurity, largely because of her height, by Universal in Abbott & Costello's 'In the Navy.' There is Jinx Falkenburg, 5-7, artists' model, up for a lead in Columbia's 'Sing For Your Supper,' and getting along okay. Rita Hayworth, who has capitalized on her lanky appeal, is 5-6. Rosalind Russell, established of course without much regard to her height, 5-7, but using it as an advantage in her swift climb to stardom where not so many years ago she wouldn't have had a chance because of the taboo against tallness. There is Warners' newcomer, Alexis Smith, 5 feet-and-almost 8 inches of lithe attractiveness and talent. Dorothy Comingore could only play against Orson Welles' 6-feet-3 in 'Citizen Kane' because she had height as well as ability. Susannah Foster, Paramount's young warbler, is shooting up to above average height, which will in no wise handicap her as a potentially good actress, too. Tall, also, with lines that are getting her places, is Carole Landis, 5-7. Cobina Wright, Jr., is 5-8. Lynn Bari, at 20th-Fox, being used intelligently with regard for her height, is 5-7. Gail Patrick, in Metro's 'Kathleen,' stretches the tape to 5-8. Marsha Hunt is tall. Helen Parrish at Universal is 5-7, and Forrest Dickson, a newcomer featured with Olsen & Johnson, is over 5-6. Joan Leslie, who was opposite Gary Cooper in 'Sergeant York,' is 5-6. Faye Emerson, also at Warners and due for a buildup, tops 5-6. Ann Sheridan helped set the taller fashion with her 5-6.

Showgirls

All of Warners 'Navy Blues Sextet,' soon to go out on a special cross-country plane with stops at key cities to blurb the picture, are all tall and will help further the cult of the long legs. Among them Marguerite Chapman will get a better chance in 'The Black Widow.'

At Paramount tall girls were at great premium in tests to fill the front line for 'Louisiana Purchase,' lavish musical. Selectees, in line to go much further toward picture importance, are Katharine Booth, Barbara Britton, Catherine Craig, Esther Fernandez, Frances Gifford (almost six feet tall), Blanche Grady, Lynda Grey—all ranging around 5-6 or 7 inches.

Madeleine Carroll is 5-6. Patricia Morison, 5-6. Martha O'Driscoll, model being promoted at Paramount, is over 5-6. And there are perhaps a score more who might be mentioned, on the tallish side.

Lupe Velez has even taken stretching exercises—no kiddin'—to add an inch to her small stature.

Claire Dodd, against precedent of long standing for close shots of romantic moments between leading ladies and leading men, wore her shoes during such scenes in 'In the Navy.' Usually the gals have had to take 'em off, so as not to reach above the hero's shoulder.

Tall young male stars have helped pull the average agreeable size for femme players up—men like Gary Cooper, Errol Flynn, Joe McCrea, Sterling Hayden, Preston Foster, Robert Preston, Rod Cameron, Brad King, George Montgomery, the newly inducted John Kimbrough, ex-gridder of Texas A. & M., and Richard Denning.

Many of the femme film newcomers are from the ranks of artists and camera models—all long legged. Not only with the svelte gams, and the long drape lines, however, but also because they have been thoroughly coached in the technique of turning on the charm, used to poise, able to handle themselves, and, of course, photogenic.

It's the little gals, the petite ones, who are going to have to battle to get into the film precincts, for a time at least. Not that the lines are irrevocably drawn—but the cult of tallness in pictures is going to let a lot of talented and good looking young women in who never would have had a chance a few years ago.

Film Reviews

Continued from page 8

FUGITIVE VALLEY

above the ordinary run of westerns. In all, it should mean a plump black figure for the books. S. Roy Luby maintains the consistent directorial pace he set with the first number of the series. Photography is above average. *Art.*

Yo Quiero Morir Contigo

('I Want to Die with You')
(ARGENTINE-MADE)

Buenos Aires, Aug. 8.

Ariston Internacional release of Pampa Film Production. Features Angel Magana, Elisa Galve, Jose Olarra, Carlos Perelli, Federico Mansilla, Ilde Piravano, Hector Fugezio, Vicki Astori, Julio Nestor Magana, Coco Andre, Alfredo Mileo, Jose Ruzo, Miguel Coiro and Adela Velich. Directed by Mario Soffici. Story, Enrique Amorim and Roman Gomez; music, Lucio Demare. Reviewed at Monumental, Buenos Aires. Running time, 92 MINS.

There are plenty of traces of Hollywood's sentimental, screwball comedy cycle in 'Yo Quiero Morir Contigo' ('I Want to Die with You'), Mario Soffici's latest for Pampa, but it's all handled with a definitely Latin touch. The net result is good for plenty of laughs from Latin audiences. It's fast, technically zippy and marked by okay dialog. Chief fault is the utter lack of plausibility, even in opening scenes which call for a certain amount of solidarity. However, ingenuity in handling of the plot makes up for the fantasy.

Story tells about a young couple—played by Elisa Galve and Angel Magana—who are constantly quarreling. They agree to commit suicide, but a set-to stops this. Just as they decide to abandon the hari-kari, a dying bandit falls at their feet, handing over $30,000 and mumbling some incomprehensible words. Turns out that this is ransom cash for a child hidden at Puente del Inca—Inca Bridge—a provincial Argentine landmark. The lovers set out to find the child, meet with difficulties and adventures, save the child and finally decide to 'I Do' despite their quarreling. It's as simple as that—plus an exciting automobile race which climaxes the film.

Photography, especially in shots of Andes mountain scenes, is good and musical background pleasing. *Ray.*

Remaking 'Twin Beds'

Hollywood, Aug. 19.

George Brent, Joan Bennett and Mischa Auer are to play the leads in the Edward Small production of 'Twin Beds,' for United Artists release. Tim Whelan directs.

Shooting starts about Sept. 8.

Marines Land Mura

Hollywood, Aug. 19.

First American film choice for Corinne Mura, Spanish singing star, will be in 'The Marines are Ready' at RKO where she recently signed a term contract.

Studio is grooming warbler for the femme lead in a musical, now in preparation.

Our Wife

starring

MELVYN DOUGLAS

RUTH HUSSEY ★ ELLEN DREW

with

CHARLES COBURN • JOHN HUBBARD

Screen play by P. J. Wolfson • A JOHN M. STAHL PRODUCTION • Directed by JOHN M. STAHL

A COLUMBIA PICTURE

House Reviews

Continued from page 18

HIPP, BALTO

unique style. 'Mad dog' Irish stew story is made to order and closing bit of tapping sends him in for show-stopping results. Returns for a strong encore bit of a dancehall Johnny of 20 years ago contrasted with the current specie of jitterbug. Enlisting Parker and the Condos Bros. for some hoofing tomfoolery as a short afterpiece, serves to satisfy audience demand for more.

Biz okay. *Burm.*

OLYMPIA, MIAMI

Miami, Aug. 16.

Olive White, Towne and Knott, Paul Kirkland, John Hale, Joe Besser, Paul Regan, Harry Reser House Orch; 'Ringside Maisie' (Par).

Minus any b.o. names, this bill just gets by as passable hot weather entertainment. In one respect though, it hits a new high. Seldom have the customers in this house been told so many times they're a wonderful audience. It's a toss-up whether the acts appreciated the payees more or vice-versa.

Openers are Towne and Knott, doubling from the Dempsey-Vanderbilt Pago Pago Room. They have been held over at the beach for several weeks, but don't justify it in this appearance. Samba and rhumba routines, if developed, could be socky, but as is they show little initiative. Execution is ragged, and in final number both were off balance.

Paul Regan is the mime of the week. His impersonations are okay, but they're a recap of a half-dozen served up here by other mimes during previous weeks.

Paul Kirkland's balancing turn was a wow back in the gaslite burley days, but it's showing signs of wear now. Possibly with a little more showmanship it could still be rejuvenated, but not if he confines it to balancing a lighted paper cone on his schnozzle. Works for 10 minutes with the cone, and takes about 60 seconds to perform best stunt in his rep—balancing two chairs and a femme on his dome.

John Hale is well known here. Was at Bill Jordan's all last season. Tenor has a strong delivery and nice choice of songs. Seems unable to decide what to do with his hands though. Once he betters stage presence he's a sure bet for any bill.

Nightcap brings up Joe Besser, who's scheduled to open in Olsen and Johnson's 'Crazy House' this fall. Slapstick crossfire between Besser and straight stooge is socko. It's straight from the cob, but good for plenty of belly howls. Finally had to resort to plugging New York show before he made his getaway.

Olive White accredits herself both in bowing on the turns and in her single. She's a Phil Spitalny road company. Plays half a dozen instruments and whams over brace of torchy lyrics in fine style.

House full when caught Friday night (15). *Leslie.*

STATE-LAKE, CHI

Chicago, Aug. 15.

Sully Rand, Brenda and Cobina, Joe and Jane McKenna, Jack Holst and Milady, Alyse Cerf, Dorothy Hild Ballet (12), Walter Davidson House Orch (12); 'Bowery Blitzkrieg' (Mono).

For the first time in several weeks this house looks to have real action at the b.o. It's an odd combination of talent, but offers name strength.

Dorothy Hild Ballet opens the show with a pleasant little routine, followed by Alyse Cerf, acro dancer. Gal is on the hefty side and lacks stage presence. Tricks are okay, though.

Joe and Jane McKenna, who just closed in the Chicago across the street, are on for their hilarious adagio bit, taking the place of Wally Brown turn for three days, due to the illness of Brown's femme partner, Annette Ames. As usual, the McKennas scored well.

Brenda and Cobina, comediennes on the Bob Hope radio show, are on for a short turn, which, while weak in spots, is stronger than most personal appearances made by such personalities. Act was apparently framed for them by radio writers to include some of the best laughs the gals got on the Hope show during the year. Gags lose something by slight delivery, but act as a whole registers okay.

Horizontal bar turn, Jack Holst and Milady, presents the former Olympic champ in some swell stunts on the bar. Gal is there mostly for decoration, but does enough on the bar to merit her appearance, and Holst comes up with a few tricks that require plenty on nerve and coordination. The house liked them.

Hild line comes back with a nice ballet routine which serves as an introduction to the fan and bubble work of Sally Rand. Miss Rand still knows how to sell this stuff and gets great results, doing enough legitimate dancing to keep the striperoo from being one of those things. Still a money-puller, Miss Rand is always a good b.o. bet for this house.

Biz terrific third show Friday (15). *Gold.*

EARLE, PHILLY

Philadelphia, Aug. 16.

Phil Harris orch with Patricia Kay, Jerry Mahoney, Billingtons, Ames & Arno; 'Out of the Fog' (WB).

Jello is getting plenty of free plugs on the Earle boards these days. Last month it was Rochester, last week Dennis Day, this week it's Phil Harris. Harris works on the Jello-Jack Benny theme with a vengeance but the customers don't seem to mind. The curly-headed maestro also weaves in lots of blurbs for his wife's (Alice Faye) new picture, 'Weekend in Havana.' (Miss Faye is traveling with the band but doesn't appear on stage).

Harris, wearing a set toothy smile, continues a steady line of patter between numbers, needling the members of his crew, kidding the customers and talking about Jack and Alice.

Best band numbers are a swing version of 'Poet and Peasant,' 'Things I Love,' 'Hut-Sut' and 'That's What I Like About the South,' with Harris vocalizing the latter pair. The band's red-tressed femme canary, Patricia Kay, registers nicely with 'Daddy' and a boogie woogie number.

Surrounding acts fill out the bill neatly, with plenty of laughs handed out by Jerry Mahoney and his impudent dummy, Jerry. The voice-thrower and his stooge have appeared here many times but they still clicks. The cross-patter is ribtickling, with the finale, dummy singing 'Hold Tight,' netting salvos.

Ames and Arno have an entertainment knockabout skit, while the Billingtons do a workmanlike job of tap-terping.

House at this reviewing (Saturday afternoon) was almost filled. *Shal.*

EMBASSY, N. Y.

(NEWSREELS)

Paramount and Fox Movietone vie for top honors, both on the European war front. In fact, without their exciting battle clips, this bill would be mighty desultory.

Par reveals final battles of British in Syria, picturing Ted Genock, cameraman with the British, and using his narration and screen story. It's close to being the most exciting land fighting to come from the front. There's a closeup of a French tank being destroyed by artillery fire, obtained via telefoto lens, that is a pip for actual action.

Fox shows an air attack on a British convoy, with the Fearless sunk by direct hits from Axis planes. Same reel gets something out of a Dawn Patrol in the North African region. Both are helped by Paul Douglas' narration. Fox also clicks with films of Nazi prisoners.

Only occasional bits of originality help the rest. Best is Tex McCrary's 'Prophet Without Honor,' It's a well-worded, picturized tribute to Billy Mitchell and his foresight on aviation as proved by the war in Europe.

Universal again cops the laurels for freak clips. There are the pet lion at Kalamazoo, Mich., the baby parade at Wildwood, N. J., Washington state log rollers, a Minnesota child swimmer and a sweater girl's contest (smacks of plug for a certain sweater designer). U also manages to take the curse of a patent plug for Abbott-Costello by clowning the sequences at an Atlantic City pool.

Story of American boys fighting with Canadian outfits in England is the top human-interest yarn, as done by Paramount. Same reel has a clip from a Rio de Janeiro racetrack that's supposed to show the newsreel is doing its part to build Latin-American goodwill. Fox contributes its usual strong quota of sports items, ace one being that of youngsters cheering the embattled Dodgers in Brooklyn. News of Day does a thrilling auto race in Pennsylvania, showing the driver of a wrecked car getting out safely after auto caught fire.

Remainder is the usual quota of national defense yarns, pretty gals, new bridges, etc. 'Singapore to Hong Kong' (Col), vapid travelog, pads out the show. *Wear.*

Welles Troupe Spreads

Hollywood, Aug. 19.

Orson Welles and his Mercury group moved from the RKO lot on Gower street to the RKO Pathe studio in Culver City.

There wasn't enough space on the old lot.

'Deadpan' Clicks

Minneapolis, Aug. 19.

Roy Slentz, Gopher theatre manager, reports applause at practically every performance after 'dead pan' Virginia O'Brien's 'Rock Me to Sleep' song number in 'The Big Store,' the Marx Bros. picture. Applause is an extremely infrequent occurrence at the Gopher or any other local house. It occasionally breaks out at the start of a cartoon comedy, but very seldom otherwise, and, thus, the manifestations provoked by Miss O'Brien are regarded in local trade circles as all the more remarkable.

Anti-Nazi League

Continued from page 4

ganda films to Latin-America, which tend to make the going harder for our own American export films. We point to such examples as the attempt to prevent showing 'The Great Dictator' at a time when in the same localities German films are being shown.

Finally, the Anti-Nazi League is seriously considering making its own appearance at the hearing, because it believes that the whole purpose of the investigation may be to cloak an attempt by Wheeler to muzzle the film industry and compel it to become an avenue of propaganda of his own choosing. In other words, the League thinks that propaganda is defined by Mr. Wheeler to mean simply ideas that he himself does not like—particularly since Mr. Wheeler, in all his reams of speeches to date, has not said a word about propaganda films of Nazi origin now shown in this country.

Soviet Films

Continued from page 4

the fact that there are few new Soviet productions.

In N. Y.

Russian pictures are showing irregularly at the Miami on 6th avenue, New York, where they only attract mild interest. Soon after Russia began fighting the Nazis, the Central, on Broadway, used one or two Soviet features but with only modest returns. Theatre never adopted a regular run policy on Soviet films because they did not attract enough interest. Some Russian films also have been coupled with American pictures in West 42nd street houses without attracting more than passing attention.

It's reported that Soviet pictures may go back as a regular policy at the Miami this fall if product holds up.

Aussie OK's Red Pix

Sydney, Aug. 19.

Russia's war alliance with the British Empire is seen here as enhancing the Australian market for Russian-made films. Sydney branch of Friends of Soviet Union is contacting several local distributors about handling Russ films on a percentage basis.

A couple of the large theatre circuits also have been approached to handle films in small capacity theatres in each Anzac state. Fifteen Russian pictures with English sound track are said to be ready for shipment, here, with more to follow. Hopes are held out for popularizing Russian newsreels locally.

Elsewhere in the democracies Russian-made pix have regained popularity also since the Nazi invasion of the Soviet.

'Always England'

Continued from page 1

Night in Lisbon' (Paramount), fee $1,000; corporated into 'Nice Girl' (Deanna Durbin - Universal), but only for the British market, fee $1,500; in 'Yank in RAF' (20th), $1,500 for the grand right; 'Mrs. Miniver' (Metro), $1,000; March of Time's Dionne Quints short, $250 fee; Elizabeth Arden commercial short, $250, which Dash-Connelly, the publishers, in turn, gave to British War Relief Society.

Hugh Charles and Ross Parker authored it, and it was first published in April, 1939.

America Wants Laff Pix

Continued from page 1

nection with the film 'Icecapades' premiere was scheduled for last Friday, preventing 'The Big Store's' retention.

Throughout the territory, as well as here, the b.o. leaders have been 'Caught in the Draft,' 'In the Navy,' 'Buck Privates,' 'Road to Zanzibar,' 'Topper Returns,' 'Love Crazy,' the 'Andy Hardy' releases, 'Devil and Miss Jones,' 'Charley's Aunt,' all of them comedies.

Of course, a few dramas, including 'A Woman's Face,' 'Penny Serenade,' 'Meet John Doe' and 'Shepherd of the Hills' also are delivering, but their proportion is very much smaller than that of the comedies and most of these, too, have a considerable quota of laughs, the trade points out.

Detroit Even Likes Oldies — If Funny

Detroit, Aug. 19.

Hooked up with Army and the Navy, on the lighter side of war, '23½ Hours Leave' and 'Sweethearts of the Navy,' a pair of reissues, are proving a smash here in Michigan, purported to be the stronghold of isolationist sentiment. Where customarily a pair of prints on reissues are sufficient, Allied Film Exchange reports that it has out more than a half dozen sets.

Although alleged propaganda pictures and those with a war background have died miserably in this area, the two oldies are credited with their phenomenal success because while they have military background—something inescapable in real life these days—they aren't linked with the present and have plenty of comic relief. The success of the Abbott and Costello slapstick in the service fields cued in the present revivals.

Typical of the kind of reaction, after the pair grossed close to $6,000 at the Colonial here, during the hottest spell of the summer and in a house lacking air conditioning, United Detroit Theatres booked the films into two of its largest nabes, the Annex and Regent. Butterfield Circuit cleaned up and held over with the pair in its Flint house and as result is pushing the pair into a score more theatres of the chain in Michigan.

Not invaluable to the exploitation is the fact that both the Army and Navy recruiting offices have willingly lined up with the pictures, putting a $50,000 truck display of Army and Navy guns, ammunition, searchlights and other equipment in front of the houses where pics are being shown.

Blackton Dies

Continued from page 4

Kinetoscope, and with 12 shorts, including 'Blackton, the World Cartoonist,' started on a vaudeville tour with himself as the lecturer. Then with Albert E. Smith, his partner, in a small downtown New York office, he started to make his own films. With William T. Rock, the pair soon afterwards started to produce one-reel detective films on the roof of a building, such as 'Raffles' and 'Sherlock Holmes.'

Following Blackton's severance with Vitagraph in 1913, he produced independently in England. He went back to Vitagraph in 1923 upon his return to the U. S. until it was sold to Warners. He then became a director. Of recent years he had done odd work in the film studios.

Some years after the start of the Vitagraph company, Blackton was making so much money that he extended his activities on a huge social scale. He became commodore of the Motorboat Club of America and the Atlantic Yacht Club, thereafter, until his death, being widely known as 'the Commodore.' With his first wife, Paula, who died in 1928, he was an avid motorboat enthusiast, both being represented in many outstanding meets.

In 1935 he was director of a federal relief film project in Los Angeles.

Two sons and two daughters survive.

Funeral services in Los Angeles were held Saturday (16).

To Be Taken in Stride

Holywood, Aug. 19.

Alice Faye plays two 'Gal' roles, one good and one bad, in her next two pictures at 20th-Fox. First is a singing part in 'My Gal Sal,' Theodore Dreiser's tale about his composer brother, Paul Dresser.

Second is the tough moll in 'Chicago Gal,' now being rewritten from an old legiter for production by Nunnally Johnson.

New York Theatres

RADIO CITY MUSIC HALL
"THE LITTLE FOXES"
Spectacular Stage Productions

PARAMOUNT
HELD OVER 2ND WEEK
Don Ameche, Mary Martin "KISS THE BOYS GOODBYE"
IN PERSON Jerry Colonna, Claude Thornhill and Band —Extra— 4 INK SPOTS

NOW PLAYING
SPENCER TRACY
INGRID BERGMAN, LANA TURNER
'DR. JEKYLL & MR. HYDE'
An M-G-M Release
AIR COOLED
B'way at 45th St. ASTOR Doors Open 9:15 A.M.

RKO PALACE 47th St. & B'way 25¢
Week Beginning Aug. 21st
BETTE DAVIS • JAMES CAGNEY
"THE BRIDE CAME C.O.D."
PLUS LLOYD NOLAN in "DRESSED TO KILL"

"4 ★ ★ ★ ★" News
FANTASIA
41st WEEK!
AIR-CONDITIONED
Twice daily 2:40 & 8:40 BROADWAY 53 & B'way CI 6-5353

NOW PLAYING
GARY COOPER
—in—
'SERGEANT YORK'
A NEW WARNER BROS. HIT
HOLLYWOOD
B'way at 51st St.
AIR-CONDITIONED

COOL
Capitol
Starts Thursday: Mickey...and Judy... Together Again
"LIFE BEGINS FOR ANDY HARDY"
Lewis STONE • Mickey ROONEY
AN M-G-M Picture

LOEW'S State TIMES SQ
Last Times Wed. Clark Gable • Rosalind Russell "THEY MET IN BOMBAY" On Stage MILLS Bros. Henny Youngman
Starts Thur., Aug. 21 Bob HOPE Dorothy LAMOUR "CAUGHT IN THE DRAFT" In Person Geo. JESSEL and the Singing Power's Models Others

2ND WEEK
"Bad Men of Missouri"
A New Warner Bros. Hit With Dennis MORGAN • Jane WYMAN Wayne MORRIS • Arthur KENNEDY
IN PERSON
ROCHESTER Jack Benny's Shadow
CLYDE LUCAS and His Orch.
STRAND B'way & 47 St.

Bendix Takes Over Sponsorship Of U. S. Treasury Program When Texaco Resumes Fred Allen Oct. 1

Buchanan agency has sold the Bendix Corp. on the idea of assuming the time and incidental talent costs for the U. S. Treasury show when Texaco resumes with the Fred Allen program Oct. 1. The Treasury stanza will have its final airing in Texaco's Wednesday spot on CBS Sept. 24 and open under the Bendix banner on the NBC-Blue Oct. 6. It will be the Tuesday night 8-to-9 period.

Like Texaco, the Bendix Corp. will pay the bills for the orchestra and chorus, but the screen, radio and concert names will continue to make their appearances on a cuffo basis. Bendix will commit itself as bankroller of the series for 13 weeks, and it is understood that an effort will be made to get a different account for each cycle of 13 weeks.

Bendix manufactures auto and airplane parts and washing machines.

SWITCH FAY TO THURSDAYS

Tums (Lewis-Howe) has switched the time for its Frank Fay show on the NBC-Red. It had accepted the Saturday 10:30-11 p.m. period, but it dropped this last week for another availability, Thursday 10:30-11 p.m.

The new starting date for the program is Oct. 16.

8 Games on Atlantic's WOR Grid Sked; First Princeton Commercials

Schedule of football broadcasts over WOR, New York, this fall under Atlantic Refining sponsorship calls for eight games, of which seven are already set. Included will be three games at Princeton, the first time that college has permitted commercial broadcasts of its grid contests.

Games and dates on the schedule, in addition to an unselected one for Sept. 27, are Princeton-Columbia, Oct. 11; Yale-Army, Oct. 18; Yale-Dartmouth, Oct. 25; Princeton-Harvard, Nov. 1; Cornell-Yale, Nov. 8; Yale-Princeton, Nov. 15; Princeton-Navy, Nov. 22.

N. W. Ayer is the agency on the deal.

DON LEE AFFILIATES HASH OVER RADIO WOES

San Francisco, Aug. 19.

New regulations regarding networks and other problems of radio were hashed over by Lewis Allen Weiss and 33 representatives of Don Lee affiliated stations from Seattle to San Diego at a get-together in Hotel St. Francis here Saturday (16).

Weiss, just back from Washington, outlined recent commission developments and reviewed broadcasting's past hectic year.

ALESHIRE WITH ELLIS

Replaces Lawrence Holcombe as Radio Dept. Manager

Edward Aleshire joins the Sherman K. Ellis agency Sept. 1 as manager of the radio department. He takes the place of Lawrence Holcomb, who resigned to edit a mag and do freelance producing.

Aleshire has been with the Chicago offices of Benton & Bowles, Lord & Thomas and Blackett-Sample-Hummert.

Mason Back With NBC

Joseph K. Mason, who resigned from NBC advertising and sales promotion some time ago to take another job, has rejoined the company. Now in continuity acceptance.

NBC Adds to Television And Shortwave Staffs

Number of new employees have been added to the television and international short-wave departments at NBC. Among the additions to the visio staff are Beardsley Graham and Charles W. Turner, transfers from company's Hollywood studios; Herbert De Groot, Herman Folkerts, Harold M. Miller, George F. Neumann and Edward Wade, engineers; Gary Simpson, promoted from page boy to stage manager; Ernest Colling, transferred from publicity to producer and anouncer, and Anne Arkenau, receptionist and secretary.

New members of the international short-wave staff include Raphael Carvajal, Spanish writer and announcer and no relation to Charles Carvajal of the same department; Louis Breglio, Italian announcer; Robert Lochner, news writer and announcer; Laird Ogle, French writer-announcer; John Weitz, junior announcer and English correspondent.

CBS WINDING UP ROPER ANALYSIS

CBS is putting the finishing touches to the publication of an analysis made for the network by the Roper research organization on the relation of sales to frequency advertising in radio. The survey involved 500,000 phone calls and the results will likely be made available to the trade next week.

The study compares in detail the intensity of product turnover with the number of times weekly that the article has been plugged on the air.

Network Premieres

(Aug. 20-30)

'Aldrich Family,' comedy-drama, Thursdays, 8-8:30 p.m. (12 midnight repeat), NBC-Red (WEAF), General Foods (Jello pudding), Young & Rubicam. Returns tomorrow night (Thursday) after four-week layoff.

'Bright Horizon, the Story of Michael West,' serial drama, Mondays through Fridays, 11:30-11:45 a.m. (2 p.m. repeat), CBS, Lever Bros. (Swan soap in east and midwest, Lipton's tea on Coast), Young & Rubicam. Starts Monday (25), replacing **'Big Sister,'** which moves to 12:15-12:30 noon, CBS, for Lever Bros. (Rinso), Ruthrauff & Ryan.

WWJ, DET., 21ST ANNI A NOSTALGIA SPLURGE

Detroit, Aug. 19.

Having reached seniority (21 years), WWJ celebrated its anniversary this week with plenty of sentimental flourishes. Station took on for a week Fred Waring's orchestra, which the station gave its first air shot in 1921, although the celebration proper only called for his appearance on Aug. 20, the date in 1920 when the station began the broadcasting of regular scheduled program of entertainment. Station's anniversary program went on the NBC Red network.

Tieing up to the past, the station's original transmitter was used for the playing of a recording of the 'Gold and Silver Waltz,' which was followed by Mischa Kottler and a 45-piece symphony playing the same selection under modern conditions. Other sentimental tieups included an interview with Dorothy Gish, here with 'Life with Father,' whose sister, Lillian, and David Wark Griffith were among the first interviewed in the station's 'old days.' As part of the national airing of the anniversary program, talks also were given by W. J. Scripps, general manager of WWJ, and Frank Mullen, executive vice-president of NBC.

WRIGHT IN H'WOOD

Hollywood, Aug. 19.

Tommy Wright, of the New York office of Young & Rubicam, is here on vacation and to line up publicity for the agency's fall shows.

Returns east in a couple of weeks.

'Commandments for Commentators'

By Quincy Howe

[The author of this is a news commentator over WQXR, New York, in whose September program booklet the article will appear. He explains that unlike lecturers, actors and singers, who can attend schools, read textbooks and draw on generations of experience, a news commentator can learn from nobody but himself and his colleagues to whom he seldom has time to listen. He adds that if the following decalog has no other result, it at least may lead someone else to draw up something better.]

1. Be yourself. On this one commandment hang all of the laws and most of the profits of the successful news commentator. If you assume over the air a personality that is not your own, your listeners will see through your pose. If you are yourself, somebody will like you.

2. Never prophesy. The disease of overprediction is fatal. Listeners have memories. They recall your errors as well as your hits. And you need a better than .500 average to get by.

3. Name your sources. The commentator cannot compete with world-wide news services in gathering information. He cannot pit his knowledge and judgment against experts. Moreover, if you credit the source of your information and interpretation, you can often get further cooperation. And your listeners will respect you more.

4. Develop a rounded and consistent point of view. This means spending more time reading basic books, less time reading superficial newspaper stories, magazine articles and news letters. But pick certain news sources that have proved dependable and follow them.

5. Stick to one main theme in each broadcast. Don't confuse your listeners and yourself by rattling off 10-point programs, point by point. Don't try to cover the whole world each time you speak. It can wait—which is more than your listeners will do if you bewilder them.

6. Converse, don't elocute or argue. No matter how large your audience, you are talking to countless small groups, not to a mass meeting. And respect other peoples' prejudices. Otherwise you will end up preaching only to those who agree with you anyway.

7. Never listen to other commentators. One of two things will happen if you do. Either you will spend all your time arguing with those you disagree with, or you will not say what you want to say because somebody else has said it, probably much better than you could. Act as if you were the only commentator on the air.

8. Speak naturally. If you try to correct certain fixed habits of speech you will make a worse mistake correcting the original one, and besides, your nervous system will suffer. If you talk fast, it can't be helped. A rapid, interested talker holds the attention better than a slow, bored one. Moreover, you can always pause to let your listeners catch up with you. Also you can say the same thing in more than one way. A corollary to this commandment is to summarize the gist of your talk in a concluding paragraph.

9. Admit your mistakes. You will make plenty of them and you might as well acknowledge them from time to time. Nobody expects perfection, even from a news commentator. Therefore take your listeners into your confidence occasionally and show where and why you went wrong. But don't spend more than 10% of any one broadcast alibiing yourself on the one hand or confessing on the other.

10. Never draw up a list of commandments for commentators.

Am. Tobacco Solicits Squawks From Listeners on Pall Mall Sound Effects

Stations carrying Pall Mall cig's 'Modern Design' announcements have been asked by the account, American Tobacco Co., to relay to it immediately any written complaints they may receive from annoyed listeners. Some stations report that the squawks have been increasing steadily, with most of the plaints having to do with the unpleasant intrusion caused by the blurb's conglomeration of sound effects. American Tobacco makes a practice of answering all such complaints.

Same account experienced similar difficulties with its auctioneer spot blurbs for Lucky Strike a couple years ago, and it was reported at the time that the inflow of letters had much to do with the sudden termination of the campaign.

WIFE, SUING WM. WEST, STOPS SALE OF WTMV

St. Louis, Aug. 19.

William H. West, Jr., prez and chief stockholder of the Mississippi Valley Broadcasting Co., which operates WTMV in East St. Louis, last week was enjoined by the St. Clair County, Ill., circuit court from disposing of his property at the request of his wife, Mrs. Marguerite West, who sued for separate maintenance. The petition alleges that West is 'infatuated with another woman.'

The petition alleged that West 'sold or arranged to sell his stock in WTMV for $32,000' on Aug. 1, and that his income was $1,000 per month. Mrs. West seeks $300 a month alimony and $1,500 for attorney's fees.

Starting on a shoestring after serving with several St. Louis stations, West built WTMV into one of the best coin-getters among the smaller stations in the Mississippi Valley.

MILLIGAN QUITS B-S-H SEPT. 1

Chicago, Aug. 19.

Lawrence Milligan is exiting as account executive with the Blackett-Sample-Hummert firm on Sept. 1 after eight years with the agency.

During this time Milligan had been account chief on Procter & Gamble advertising, and primarily on Oxydol for the past few years. B-S-H has brought in Clifford Fitzgerald from the Sherman K. Ellis agency to handle this account.

Milligan has not yet set a new connection. He was one of the top money men with the B-S-H agency and regularly drew a neat bonus when the melon was sliced each Christmas.

SWAN TO GLEN TAYLOR; SHERDEMAN ON SILVER

Hollywood, Aug. 19.

Glenhall Taylor, for years producer of Silver Theatre for Young & Rubicam, switches over to the Swan soap program headed by Burns and Allen and Paul Whiteman. Al Scalpone, of the agency's scripting staff, will function as production aide.

Ted Sherdeman, NBC producer-writer, swings over to Y. & R. to handle Silver Theatre.

Willson Returns West For Maxwell Brushup

Meredith Willson, maestro of Maxwell House Coffee, which resumes Sept. 4, is cutting his New York vacation short and hurrying back to the Coast this weekend to get things in preparation.

Fannie Brice doesn't return to the show until after the first one of the fall series, which is another reason for extra care.

Keeping Rustad Busy

Minneapolis, Aug. 19.

John Rustad, KSTP announcer, recently inducted into the service and now stationed at Ft. Warren, Wyo., has been promoted to sergeant.

While in the Army he's doing 12 propaganda broadcasts weekly out of the Cheyenne station.

'Honeysuckle' Permanent

Minneapolis, Aug. 19.

Rod O'Connor goes on WCCO's 'Sunrisers' program with his 'Homer Honeysuckle' character as a regular feature.

Program is on from 6 to 7 a.m. from Monday to Saturday, inclusive.

Sammy Stept and Charles Tobias wrote words and music for 'This Above All,' title song for the 20th-Fox picture of the same name.

26 CITIES GET NOXEMA QUIZ

Noxema, a Ruthrauff & Ryan account, will expand its local two and three-city quiz shows to 14 competitive combinations and 26 cities. The account is adding immediately WAPI, Birmingham, and WSB, Atlanta, for a weekly half-hour contest between these two towns, and the coming combinations will consist of Kansas City and St. Louis, Philadelphia and Pittsburgh, and Albany, Troy and Schenectady.

Agency has yet to pick the stations for the last three combinations.

SUES IRNA PHILLIPS FOR SHARE IN SERIAL

Chicago, Aug. 19.

Emmons Carlson, promotion manager of the NBC division here, has filed suit against writer Irna Phillips for an accounting of profits from the radio serial, 'The Guiding Light.'

Carlson claims he has a deal with Miss Phillips for a share in the serial, but, after a payment of $1,900 in 1936, he received no other money. Carlson states that the profits should run into six figures.

P. & G.'s Playhouse Back On NBC-Red Sept. 6

Chicago, Aug. 19.

Procter & Gamble show, 'Knickerbocker Playhouse,' returns to the air Saturday, Sept. 6, after summer layoff. Show will be aired over NBC-Red for a 39-week period Saturdays from 7-7:30 CDST, with repeat broadcast at 10:30 p. m.

Account handled by H. W. Kastor agency, with Drene the product.

LEBAHR GETS 'LOST'

Detours on Way Home and Misses Program; Glickman Subs

Bert Lebhar, Jr., sports broadcaster and sales manager of WHN, New York, missed the second of his two sports shows Monday night (18) when he was forced to detour and became lost while driving from the station to his home at New Rochelle, N.Y., from where he does the latter program.

With only a few minutes remaining before the stanza was to go on the air, those in the studio rushed Marty Glickman, another sports spieler, to the microphone. Since he had no script, he told the day's baseball scores and then began reading an old sports feature script from the files.

Fleming Draws 'Hazard'

Hollywood, Aug. 19.

Van Fleming, last associated with Mutual's 'I Want a Divorce' as writer-producer, draws the production assignment on Johnson wax 'Hap Hazard,' which won a permanent spot after subbing for 'Fibber McGee and Molly.'

Cecil Underwood, Coast radio head for Needham, Louis & Brorby, will look after 'Fibber' and Hal Peary's 'Gildersleeve' for Kraft.

CHAINBREAK SRO MAY HELP

Fidler, Off CBS in Revolt Against Net's Gagging His Gab, Takes Bells To MBS for Coast-to-Coast Piping

Hollywood, Aug. 19.

Asserting that the censorship of speech, imposed by Columbia Broadcasting System, was proving 'too oppressive' for him, Jimmie Fidler, radio chatterer and columnist on Hollywood doings, has obtained cancellation of his CBS contract and signed with Mutual, which will pipe his weekly gossip from Coast to Coast over 14 stations instead of the six outlets he had on CBS, all confined to the Pacific Coast. On MBS his program will be commercial from Hollywood to Chicago and sustaining for the rest of the way east. The account is Tayton, Inc.

Fidler's broadcast last Friday (15) was his swan song at CBS. This Friday (22) he will bow on Mutual and will feature his gabbing with a reading of an editorial and letter whose censorship and suppression, he says, led to the break with Columbia. His additional commercial outlets over MBS will be Denver, Salt Lake City, Des Moines, Kansas City, Omaha, Minneapolis and Chicago. WOR (N. Y.), will be on the sustaining hookup.

'Gagging'

While Fidler, in a statement released to the press and the Federal Communications Commission, hotly and lengthily accuses Columbia of gagging him, and of dictating the number of 'bells' to be given to all 'so-called big pictures reviewed by me,' the blow-up actually came when CBS officials turned an absolute 'thumbs down' on his reading some editorial advice to Laraine Day, featured femme player at Metro, and an open letter to George Brent.

Both were scheduled for Fidler's Aug. 8 broadcast. The Laraine Day screed posed the question whether or not she had made a mistake in refusing a role in the Kildare pix series. CBS banned it on the ground that it was a matter which concerned only Miss Day and her studio, according to Fidler.

In his other charges that he was constantly gagged by CBS censors in airing his new film criticisms, Fidler asserts that he was at no time allowed to tag a film as 'downright bad,' if he found it so. 'The only pictures the Columbia network would permit me to review hostilely (panning if they deserved a pan) were movies produced by independent or small companies, or foreign product,' he stated.

CBS' Reply

CBS yesterday (Tuesday) made the following reply to Fidler's blast: 'Columbia has often differed with Mr. Fidler as to what is legitimate motion picture criticism. If he has found a network which will wholly accept his views on this subject, we are pleased.'

THOMPSON READYING THREE TOP SHOWS

Hollywood, Aug. 19.

J. Walter Thompson agency is readying three top shows, one of them new, to go on the air next month.

They are the Edgar Bergen program, resuming Sept. 7 for Chase & Sanborn; the 'Lux Radio Theatre,' returning to the air Sept. 8, and the Charles Laughton-Milton Berle-Shirley Ross-Bob Crosby stanza, debuting Sept. 12 for Ballantine ale.

Woodman vice McClancy As NBC Traffic Manager

Harry A. Woodman has been made traffic manager of NBC. He comes from the station relations department.

B. F. McClancy recently quit the traffic job to go with a Cleveland manufacturing firm.

ED BYRON DICKERING FOR 'CITY DESK' SERIES

Ed Byron, who handles the 'Mr. District Attorney' (Vitalis), is dickering with the Ted Bates agency for the takeover of the 'City Desk' series, which Palmolive has on CBS Saturday nights. Ted Bates is the agency for the latter account.

Byron would furnish the scripts as well as produce.

TIME MULLING RETURN TO RADIO

Time magazine is considering returning its 'March of Time' series to network radio. Show hasn't been on the air for the past two seasons.

Understood that if the series does resume it will be handled through the Young & Rubicam agency.

Gladys Swarthout, Deems Taylor on 45-Min. CBS Show for Prudential Ins.

Gladys Swarthout and Deems Taylor have been paired for a 45-minute series that Prudential Insurance will start on CBS Aug. 31. Cast will also consist of Ross Graham, an orchestra batoned by Al Goodman and a mixed chorus.

The time is Sunday 5 p.m., and the agency Benton & Bowles.

WLS ACTS INTO 170 FAIRS THROUGHOUT U.S.

Chicago, Aug. 19.

WLS booking office has set a record number of fair dates for its acts and shows this season, having contracts to bookings at 170 fairs throughout the country.

WLS artists bureau has two shows for this season: the 'WLS Quiz Show' with $100 daily prize giveaways, and the 'WLS Show with the Graham Western Riders.'

Among the regular acts being used on these shows interchangeably are Red Foley, Chuck Acree, Prairie Sweethearts, Little Genevive, Rusty Gill, George Goebel, Jimmy James, Tom Corwin, Prairie Ramblers, WLS Rangers and Verne, Lee and Mary.

WLS shows have been booked into such big time fair dates as the Illinois State Fair, the Wisconsin State Fair and the Indiana State Fair.

NEW CBS SERIAL

'Jones and I,' 30-Minute Comedy-Drama, Preems Sept. 6

'Jones and I,' a new 30-minute comedy-dramatic show, will be preemed Sept. 6 by CBS in the 10:30 a.m. spot Saturday mornings, replacing 'Gold If You Find It,' which folds. Scott Farnsworth is scripting and will play the lead. Betty Philson is the only other performer set for the cast.

Stuart Buchanan will direct.

Weed Repping WDSU

WDSU, New Orleans, has named Weed & Co. as national sales rep. Station is on the NBC-Blue.

HOPE SPOTS WILL BUY PROGRAMS

Class A and B Stations Will See New Low in Spot Accounts' Production and Transcription Shows This Fall and Winter

HITCHHIKERS

Class A and Class B stations are in hopes that national spot accounts will start calling for quarter-hour periods now that these outlets have sold out their chainbreak and minute announcement availabilities. With but rare exceptions, national advertisers have so far confined their fall requirements and buys to these two types of radio participation. The indications are that the spot end of the business will this fall and winter show a new low for the number of transcribed and live shows of quarter and half-hour duration, as compared to the number of national spot accounts on the air.

National spot accounts have got away more than ever before from assuming any programming obligation. That's something that they prefer to leave to network advertisers. The network programs produce the audience and the chainbreak and minute-announcement element is satisfied to ride along as hitchhikers and at a minimum cost. The stations themselves admit that this makes for an unhealthy situation as far as the development of spot values is concerned, but the disposition is as strong as ever to take all hitchhiker business as offered and hope that these same advertisers will some day get the inspiration to buy programs for their blurbs.

Classic example of what has happened to the spot end of radio may be found in the experience of the radio director for an agency with quite a number of major accounts. He had been prompted several months ago to take the post because of what he thought were the radio possibilities of these accounts. After failing to get them interested in network participation, he diverted his sales talk to spot broadcasting. Out of six accounts that gave him the tentative nod on that line there wasn't one that didn't say that, if anything, it would have to be chainbreaks or one-minute announcements.

WENR, CHI, WILL AIR 11 BEARS' GRID GAMES

Chicago, Aug. 19.

Effective Sept. 28, and for the ensuing 11 weeks, through Dec. 7, WENR, Chi NBC outlet, will broadcast all Chi Bears National League football games. Deal, set by Harry Kopf, general manager of NBC Central Division, with George Halas, owner and coach of the Bears, will call for seven of tha games to be broadcast from Wrigley Field in Chi, and the four remaining from other cities on the circuit.

Ford Pearson, regular NBC sports spieler, to handle the announcing job.

Stevenson, Newscaster, Joins Army as Major

Detroit, Aug. 19.

Jimmy Stevenson, WJR newscaster, did his last broadcast today (19). He goes into the Army tomorrow (Wednesday) as a major in the reserve with assignment to the Military Intelligence Department in the Judge Advocate General's office.

Stevenson has been with WJR for nine years.

MBS Files With FCC Own Formula To Solve Chain Broadcasting Tangle; No NBC Action 'Til Trammell Returns

NBC will most likely refrain from making any further moves on the issues created by the Federal Communications Commission's rules for chain broadcasting until after Niles Trammell returns from his vacation. The NBC prez left for Maine Monday (18) and is due back Sept. 2. Meanwhile, it is expected that Columbia will decide whether to file a petition with the FCC recommending its (CBS') own solution for the controversy, or to throw the matter into the courts. The FCC's extension of the deadline for enforcement of the rules expires Sept. 16.

Mutual last week sought to expedite a solution of the question by filing a petition urging that the commission adopt a formula that MBS itself had worked out. This formula suggests that each network be permitted to option exclusively the same amount of time and periods that it had used during 26 weeks of the previous year on an affiliated station, while the remainder of the station's time would be put on a non-exclusive basis and made available to the network that got in first with a piece of business. The allocations would be predicated on the division of a station's schedule into three five-hour brackets.

Under the formula proposed by Mutual, if the NBC-Blue network had during the previous year used 1½ hours of an affiliate's time for commercial programs in a particular bracket, say between 6 and 11 p.m., the Blue would continue to have the exclusive right to 1½ hours in that bracket. The Blue would also be permitted to option as much as 3½ or four hours in one of these five-hour segments, but any period over the 1½ hours of exclusivity could be furnished for another network's commercial if that other network got there first.

In its petition Mutual points out that in its opinion the 3½-hour figure is 'ample with respect to existing NBC contracts, whereas the four-hour figure is probably necessary if existing utilization of time under CBS contracts is to be provided for.' Mutual also would make this allocation uniform for all affiliated stations and without taking into consideration the number of stations in a particular city.

The Mutual petition further urges that the broadcast license for stations be increased from one to two, and preferably, three, years, that the maximum contract period between network and affiliates be made two years and that the networks be allowed three months, if not six, to negotiate the new contracts which the FCC's new chain broadcasting rules would require with affiliates. The rules as enunciated by the commission last May allowed for 60 days of negotiation for contract renewals and a maximum of a year for contracts binding a station to a network.

KING GOES TO CHI AS NBC PRODUCER

Edward S. King, who recently joined the NBC production staff in New York as a junior director-producer, has been transferred to the Chicago office as a full-fledged producer.

He came to NBC from the Yale Drama Workshop.

BROADCASTERS GETTING HEP TO TROUBLE

San Francisco, Aug. 19.

Probably for the first time on record, broadcasters of this area confess themselves frankly confused over what goes on in their business and snatch at every possible scrap of information to help guide their courses. Indicative of this was the 100% representation at a specially called meeting of the Northern California Assn. of Broadcasters in Palace hotel here Friday (15).

Boys got together simply to hear Howard Lane, NAB head in this district, who has just returned from Washington, discourse on politics, the national emergency, ASCAP, etc. Routine biz and resolutions went by the board, with the broadcasters eager to know what Washington is doing to their business.

I.S. Becker Not Moving To MCA, Remaining With CBS as Lowman's Asst.

I. S. Becker, who has been a v.p. in Columbia Artists, Inc., won't go with the bureau to Music Corp. of America, but instead will stay with the network as general assistant to Lawrence W. Lowman, CBS v.p. in charge of operations.

Becker's duties will include negotiating and making contracts for all talent, including scriptists, employed by Columbia in New York.

Another non-mover-over is Lou Mindling, ex-MCA, who is now production assistant to v.p. Bill Lewis.

WM. ESTY ON HUNT FOR 1-MINUTE SPOTS

William Esty agency is distributing questionnaires for station reps or stations to fill in showing what spots they have available for minute announcements.

Products concerned are mostly Baum Bengue and Hinds Honey and Almond Cream.

LOCAL BOY MAKES GOOD

Bergen's Home Town Giving Him En Masse Reception

Chicago, Aug. 19.

Decatur, Mich., will turn out en masse tomorrow (Wed.) to welcome ventriloquist Edgar Bergen at a homecoming reception. Town, while not the birthplace of Bergen, is the place where he spent his childhood, and is recognized as his home.

Although Decatur has a population of only 1,200 people, many times this number will attend the celebration from the surrounding vicinity. Bergen will do a short entertaining stint, in addition to other planned entertainment.

'TOM, DICK AND HARRY' OPENER ON LUX SERIES

Hollywood, Aug. 19.

Ether version of RKO's recent picture, 'Tom, Dick and Harry,' will be the first program of the 'Lux Radio Theatre,' which returns to the air Sept. 8.

Ginger Rogers, Burgess Meredith have been inked to play the roles they created on the screen, with others of the original cast also being sought.

McBride Program Set For New York Theatre

Mary Margaret McBride's teeoff (Sept. 2) 45-minute participation program over WEAF, N. Y., will be specially spotted in the Vanderbilt theatre, N. Y.

She'll have 'her gang' as guests, including Mrs. Hattie Silverman, VARIETY's redhead.

Peace, It's Wonderful

Cocktail party in New York last week had a complete cycle of radio employee classifications. Among those present were actors trying to buttonhole directors, directors brushing off actors and trying to buttonhole agency men, agency men brushing off directors and trying to buttonhole sponsor representatives, and sponsor representatives brushing off agency men and talking and drinking with each other.

Affair ended in a brawl, with four separate fistfights.

AFRA Convention Leaves Problems To Nat'l Bd.; Reelect Tibbett Prexy

Detroit, Aug. 19.

Lawrence Tibbett was re-elected president of the American Federation of Radio Artists at the annual convention concluded Sunday (17) in Detroit. Other officers returned to their posts included Alek McKee, recording secretary; George Heller, treasurer, and Mrs. Emily Holt, national executive secretary.

New faces on the executive board of the union will include Virginia Payne, first v.p.; William Adams, second v.p.; Jean Hersholt, third v.p.; Ken Carpenter, fourth v.p.; and Ben Grauer, fifth v.p.

Much of the business of the convention, attended by 55 delegates, was finally pushed over to the national board for eventual solution. Among these was the Chicago Work Shop plan for keeping unemployed radio actors from becoming rusty. The Chicago local was instructed to polish up its present project before submitting it to the board for approval on a national basis.

According to the delegates, who were said to represent 12,000 members, 40 locals in the small centers are awaiting charters, and it was decided to retain the field men to complete the organization. Official setup of AFRA was changed also to provide for the election of additional smaller local representation on the national body.

Also dumped into the lap of the national officers was AFRA's position on television. Most of the resolutions drafted pertained to the problems of locals.

Hollywood was chosen for the next convention city.

Longines' Symph Back In Sept.; Over 50 Outlets

Longines-Wittnauer Watch Co. will resume its series of transcribed symphony programs in late September. They will run for 13 weeks on the basis of a Sunday matinee half-hour. The schedule this time will provide for over 50 stations.

Arthur Rosenberg is the agency.

DEFENSE HOLDS UP TELEVISION

Detroit, Aug. 19.

Any widespread advance of television is stymied by the defense program, according to Dr. Lee De Forest, radio pioneer who still is surveying the radio-electric horizon. 'The defense program has television stopped,' he said here. 'Stations cannot get equipment because of the defense priorities and those that do get it cannot find technicians to operate it.'

He also indicated that plants overwhelmed by war orders would pay little attention to technological advances in such fields until after peace had come and there was again need for finding new outlets for industry.

Frank Newton, continuity writer for KSO-KRNT, Des Moines, has resigned to accept a similar position with Lord & Thomas in Chicago.

Payroll Traffic

New York City.—Robert Sosman, former NBC pageboy, has been upped to the network's night program staff. Daniel T. O'Brien and John Doherty have been added to the writing staff of the publicity department.

Paul Keough, of the NBC news and special events staff, has left to join Associated Press.

San Francisco. — Douglas Gourley, of KDYL, Salt Lake, replaces Larry Keating on the KGO-KPO staff with Keating's transfer to Hollywood.

Jacksonville, Fla. — Bob Caffey, formerly with WLOF, Orlando, has joined the program department of WJHP, Jacksonville.

New Haven. — Jerry Lewis off spieling staff at WELI, and Dick Carlson takes over.

Bridgeport.—Bob Drier will be announcing for WNAB when station gets going within a few weeks.

Regina, Sask.—Trevor Beggs, announcer at CJRM, Regina, into the Royal Canadian Air Force as an instructor.

Burridge D. Butler, president and Glenn Snyder, WLS manager, on annual camping trip in Arizona.

Paterson, N. J.—Newcomers to the staff of WPAT, Paterson, N. J., include W. Wallace Wilmott and Harold Kosut, announcers; Richard Granville, salesman; Alys Kramer, secretary to Edward Codel, station manager. All came from other stations.

Boston.—WCOP has added Terry Cowling to its announcing staff and Ralph Warren in control room. Cowling was formerly with WOV, New York, and WICC, Bridgeport, Conn., while Warren was with WDEV, Waterbury, Vt.; WLNH, Laconia, N. H., and WORL, Boston.

Tuscola, Ill.—William Shaw Knapp has replaced Robert Harrington on WDZ's sales staff. Harrington moved to WSVA, Harrisonburg, Va. Ruth Baxter, staff hillbilly vocalist, has switched from WDZ to WMBD, Peoria.

Spokane.—Dick Green, of KFPY, will take over special features department in place of Seth Richards, Jr., who has been called to Navy with rank of Ensign.

Possible Male Shortage Has One Outlet Turning To Femme Announcers

Memphis, Aug. 19.

Jim Hanrahan of WMPS is taking no chances on being caught with all his announcers in the Army. He's falling back on the fair sex already.

Hanrahan has hired Mary Jo Tate, long-time film chatterer for the Malco Circuit, on full-time status as a staff announcer. Miss Tate was used by the Lightman Theatres for a daily 15-minute stint over WMC about current films and screen gossip in general.

She is already doing a regular turn at the mike in anticipation of a male shortage.

New San Diego Station Starts Regular Schedule

San Diego, Aug. 19.

KFMB, which finally made this a three-station town, kicks off today (Tuesday) with a regular sked of programs following several days testing. Warren B. Worcester is sole owner and manager, with Fred Hettfeld, sales manager, Les Hewitt, chief engineer, and Joe Walters, program director. Announcer staff, chosen from CBS Juniors at KNX, includes Stan Marston, Beeciter Frank and Lowell Whiteman.

Billboards, car cards and street car dashboards being used to advise citizenry of preem. Worcester, former aircraft designer, spent around five years in quest of his juicer.

Marcellino Soloing

San Francisco, Aug. 19.

Muzzy Marcellino, ex-band leader, had been added to the KGO-KPO staff here as a balladist.

First assignment is on the 'Reeds and Rhythm' show (25), which is piped as far east as Chicago on the Blue at 1:15 p.m., PST.

Harold Burden, engineer at WCAD, St. Lawrence University station in Canton, O., has joined the engineering staff of WGY, Schenectady.

Inside Stuff—Radio

Expected attendance of 1,800 soldiers from Ft. Belvoir, Va., at Thursday night's (21) Glenn Miller broadcast from Riverside stadium, Washington, is creating virtually another unlimited emergency. It involves matters of transportation, convoy, on-the-minute scheduling and a severe headache to John Meiney, sales promotion manager of WJSV, local CBS outlet, who invited the soldiers to the show.

Men will be brought to the broadcast in 200 light trucks, which will stretch in a line six miles long. Officers planning the schedule figure the first soldiers will be arriving at the stadium about the same time the last ones are leaving the camp. Motorcycle escorts will be provided for the lengthy procession to the District of Columbia line by Virginia state police and through this city by Washington police.

Ballantine beer will probably get an unlooked-for break for the second broadcast of its new Mutual series, preeming Sept. 5, with Charles Laughton, Milton Berle, Shirley Ross and Bob Crosby. Fact that the Joe Louis-Lou Nova heavyweight championship fight is scheduled for Sept. 12, a Friday night, means that the Ballantine show for that date will immediately precede the bout, thus presumably drawing numerous pre-fight dialers. Ballantine show is at 9:30 and the fight broadcast starts at 10.

Beer stanza will also get three subsequent similar breaks, as two championship fights to be carried by Mutual are also scheduled for Friday nights during October and another in November. Unusual angle on the situation is that outdoor bouts are normally not scheduled on Fridays, as rain and a consequent postponement would have to be to the following Monday.

National Conference of Christians and Jews, which presided over the religious panel discussion through its radio director, James Scull, at the Ohio State Institute for Education by Radio last May, is holding a session at Williams College Aug. 24-29 as part of the annual Williamstown Institute of Human Relations. Radio's religious broadcaster, Walter Van Kirk (NBC), will be a speaker and the Nelson Rockefeller committee will provide speakers from five countries of Latin America. This Williamstown gathering is to consider the world, it is hoped, will follow the vanquishing of Hitlerism.

Government priorities and other restrictive national defense measures will not hit radio advertisers as hard as was first believed. Only air client to withdraw from the kilocycles to date is American Can. Agency execs believe that most of the big advertisers will remain on the air despite curtailed production and sales for the institutional value of keeping popular brands before the public.

Auto and oil accounts have renewed their fall time on the networks, dissipating the long line of clients with calls on their time.

Instead of the customary time signal, WIP, Philly, began yesterday (Tuesday) sending out a 'V' signal, three dots and a dash, every hour on the hour. The 'V' note will continue for the duration.

NBC has given a negative answer to an inquiry about its disposition to sell the Pacific Blue Network separately from the rest of the web. Approach came from broadcaster interests on the west coast.

Luxury Foods Ripe for Boom

Cincinnati, Aug. 19.

Diverting a portion of the defense worker's increased earnings to luxury foods and accessories is the basis of the WLW plus food sales plan which Will H. Oldham, director of the station's grocer relations, unfolded for secretaries of Ohio, Kentucky, Indiana and West Virginia state food association secretaries at a huddle recently in the Crosley headquarters.

Visiting secretaries were Homer McConkey of Ohio; Larry Barmbach, Kentucky; B. L. Tharp, Indiana, and George Ring, West Virginia.

Initial promotion of the plan was conducted in July via daily programs which suggested numerous dainties and delicacies to round out picnic lunches. On the economy side, housewives also were urged to go in for home canning.

Local Station Building Up Local Scribe Via Coast-to-Coast Hookup

Minneapolis, Aug. 19.

For what is believed to be the first time in radio history, a local station, WCCO is arranging an advance coast-to-coast build-up for a local newscaster, Elmer W. Peterson, who is coming here as the station's news analyst. Peterson, one-time Minneapolis newspaperman, has returned from Europe after 10 years with the Associated Press.

During the four-week period Peterson will be heard over the network, WCCO will exploit him extensively. Transcriptions will be made in New York, introducing him and calling attention to his temporary network connection. These will be aired over WCCO to build him up to Northwest listeners.

With an eye to future prospects, the station plans to invite Twin City agency and advertising men to dinner, in the middle of which a CBS program featuring Peterson, will be turned on and aired to the group, following a talk on Peterson's background.

Learning the routine from Elmer Davis, Paul White and the CBS topnotchers, Peterson will be heard for a month on the 'World Today' and other network news programs from CBS in New York. WCCO will carry him on a two-week sustaining basis until time change and will put the news show up for sale.

Peterson's AP assignments in Europe since 1931 have carried him from the Scandinavian countries to the Baltic, to the Civil War in Spain and to the Far East. He was chief of the AP bureau during the invasion of Poland and in southeast Europe and the Scandinavian countries. He covered the invasion of Denmark and Norway and the Finnish-Russian war.

Modern Food Renews NBC-Blue Sun. Period

NBC-Blue last week got renewals from Modern Food Process Co. for the Sunday 5-5.30 period, which is split between the Moylan Sisters and Olivio Santoro, yodeler.

Renewal becomes effective Sept. 14.

NOW THEY ALL SOUND ALIKE

Abundance of recorded music programs on New York independent stations apparently has trained listeners to the point where it's taken for granted that any music played by them is recorded. WMCA got a letter last week from a set-owner expressing her appreciation for Monti's 'Czardas' as played by Joe Rines orchestra. She wanted to know for what company Rines recorded and where she could buy the platter.

Rines is leader and musical director at WMCA. Show was, of course, a live one.

PHILLY LOCAL NIXES AM TOOTERS ON COM'RC'LS

Philadelphia, Aug. 19.

Local 77, American Federation of Musicians, in the midst of a fight against amateur competition, last week turned thumbs down on a sponsored radio show which would engage student-musicians. The request for permission for this program came from KYW in behalf of a musical instrument house and music school, which wished to advertise its products and lessons with a concert by its pupils. The advertiser agreed to hire union musicians to make up half of the orchestra.

The executive board of Local 77 turned down the request flatly on the grounds that an okay would set a precedent of allowing non-union musicians on the air.

The local has also forbidden the broadcast of music by the Police and Firemen's band, schools and other institutions. An attempt to get an act passed to outlaw the playing by bands from a tax-supported institution in competition to professional musicians died when the State Legislature adjourned suddenly early last month. The union will seek to have the law approved at the coming special session.

Helen Hayes On Same Time for Lipton Tea

Helen Hayes will resume her old Sunday evening spot (8 to 8:30) when she returns to CBS this fall. Account is Liptons Tea (Lever Bros.)

There will be a rebroadcast for the midwest and west at 10:30 p.m., N.Y. time.

Sutton Switches Jobs

Minneapolis, Aug. 19.

Bob Sutton leaves WCCO Sept. 2 to become production manager at another local station, WLOL.

His wife (Ramona Gerhard) remains at WCCO as staff pianist.

SPORTS, NEWS IN R.&M. TOBACCO SPOT SPLURGE

Rum & Maple Tobacco Co. has stepped into spot radio with a two-pronged campaign. Through Raymond Spector, it is buying sports review and news program, while Albert A. Funt, merchandising counsel, is directing a mail-pulling idea. The initial booking by Spector is Stan Lomax's Friday evening period on WOR, New York, with other placements in Chicago, Philadelphia and Los Angeles to follow shortly.

The mail-pulling offer is a pipe and two packages of the R. & M. brand for $1. The time buys will be on a six times a week basis.

HECKER BUYS 'JUDY'

Spotting Serial Via Wax in Seven Markets—WOR Set

Hecker Products Corp. has bought the rights to the serial, 'Judy and Jane,' for spotting via transcriptions in seven markets to plug Force and H-O. Only station set is WOR, New York, which started the series Monday (18). Campaigns in the other markets will begin Sept. 29. Folger Coffee has for years used the serial in the midwest.

Maxon is the agency on the Hecker spread.

Chapel Lectures

San Francisco, Aug. 19.

John K. Chapel, KROW newscaster, forsakes the mike this week to hit lecture platforms as far South as Yucatan and Mexico City.

Will gab on the crisis, stopping en route to fill dates in Salt Lake, Cedar City, Phoenix, El Paso and Brownsville.

Protect Your Profit Margin by Lowering Your Cost of DISTRIBUTION!

Buy Blue—Enjoy Sales Thru the Air at the Lowest Cost of Any Medium Entering the Home!

Lo, pity the poor manufacturer of today. He is caught in the middle of a squeeze that pinches him where it hurts—in the wallet.

On the one hand, increased taxes, rising labor costs and higher prices of raw materials combine to increase his cost of production enormously.

On the other hand, price ceilings and increased consumer taxation shout an emphatic "NO" to the idea of passing much of this extra cost on to the consumer in the form of higher prices.

Thus it is of extreme importance today to see what can be done to reduce the cost of distribution by studying its most controllable factor, advertising—to see that you are reaching the greatest possible number of consumers for every advertising dollar you spend.

If you're not using radio you really ought to look into it—especially into the Blue Network of NBC—because it *is* the most economical way to increase the flow of goods from your factory to your customers. If you're already on the air, we suggest you compare your current radio picture with these well-known advantages of the Blue Network:

ECONOMICAL COVERAGE—The Blue concentrates its coverage in the Money Markets, where the nation's buying power is heaviest and where you do your most *profitable* selling.

ECONOMICAL POWER—Power is always expensive, but not always effective. The Blue concentrates its high power stations in areas where power is needed, conserves it elsewhere. You pay where you need it—and save where you don't.

ECONOMICAL COSTS—Concentrated coverage plus the famous "Blue Plate Discounts" give Blue advertisers national coverage at the lowest cost of any medium entering the home. By "going national" on a modest budget, you have more to spend on your program.

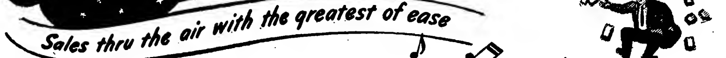
ECONOMICAL PROGRAMS—Blue advertisers not only get more listeners for every "time dollar" they spend; they also get the most out of every "talent dollar." A recent study shows that Blue programs cost 22% less for every "point" of rating than shows on the other major networks. Bolstered by the finest schedule of news, sports and public service programs on the air, they've built audiences as loyal as they are large—their *average* evening CAB rating of 10 proves that!

Why not call in your Blue Network salesman to see how you can lower your cost of distribution by reaching more ears per dollar—a vital advantage in today's selling picture.

NATIONAL BROADCASTING COMPANY
A Radio Corporation of America Service

THE SHOW "BUY" OF THE MONTH—"THE CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET"—The show that made the "Three B's" (Barrelhouse, Boogie-Woogie, Blues) famous! This clever combination of jazz and humor has built an enthusiastic (almost fanatical) audience Monday nights at 9:00 P. M. (ET) via the BLUE.

THE *Blue* NETWORK OF NBC



John Royal, in B. A., Says Axis Is Jamming U.S. Short-waving to S.A.

Buenos Aires, Aug. 19.

U. S. short-waving to South America is being more and more jammed by the Axis powers, John Royal, NBC's vice-president in charge of international relations, revealed here. Royal is currently at the half-way point of a 20,000-mile, round S. A. air jaunt. So far he's covered Puerto Rico, Venezuela, Colombia, Brazil, Uruguay, Paraguay and Argentina.

Royal said he's gotten plenty of evidence of totalitarian interference with Spanish and Portugese beaming from the States. So far Berlin and Rome, the former operating a powerful new station in Spain, have left English language programs being aired here alone, apparently not figuring it's worth the trouble to cut in. Added that despite the interference of European propagandists, Uncle Sam's short waving was still more listened to in S. A. than Germany or Italy.

U. S. could easily jam Axis broadcasting, even though European stations are in a better geographical position to reach Latin America, Royal explained, but so far it hasn't. Wouldn't say whether or not he'd recommend such a course, but the inference was that if other means—including possible frequency changes—fail, somebody should do it, regardless of whether or not it's not in keeping with FCC books.

Checking Progress

Royal declared the primary purpose of his look-see was to talk to stations affiliated with NBC's 'Pan American Network' founded 10 years ago. Idea is to check up on progress during the past year, find out what's received the best reception and what should be done in the future. He's also talking about taking more programs originating here for the Red and Blue. Nothing too elaborate is being planned, he insisted, just a gradual increase.

NBC exec said it was silly to get too worked up about the possibility of any mass interchange, pointing out that stations in S. A., can only take a limited amount of programming from the States and it was even more true the other way. Feels the amount is getting bigger all the time, but that it's something which can't be rushed.

Radio Splendid, NBC's contact outlet here, for example, will probably soon take a 15-minute a day news broadcast, via telephone from the States. Splendid is currently building a chain, but has for some time been taking a three-minute newscast from the U. S. in its international roundup. Radio Mitre currently carries a 15-minute news broadcast, prepared by CBS. Local U. S. Chamber of Commerce is listed as sponsor, but Rockefeller group is interested.

In addition, Royal is offering Splendid and all other outlets (1) Privilege of taking all NBC sustaining off the air without cost. (2) All official talks (some of them sent point-to-point). (3) A limited number of commercials with NBC getting only 15% and the agency 15%. CBS expects to split 50-50 on commercials.

'Same Radio Tastes'

Stations in S. A., Royal declared, have substantially the same tastes as those in the States. News comes first, followed by music.

While on tour Royal has been plugging the idea of a Pan-American Broadcast Union, similar to the International Broadcasting Union, with h.q. in Geneva, Switzerland, that's been exchanging info and acting as a standard setter for European radio. Royal expects to visit Chile, Bolivia, Peru, Ecuador, Panama, Costa Rica, Nicaragua, El Salvador, Guatemala, Honduras, Mexico, Cuba, Haiti, and the Dominican Republic before getting back to Miami about Sept. 5.

PRIESTLEY BACK ON BBC TO DX PROPAGANDA

London, Aug. 1.

Back of playwright J. B. Priestley's return to BBC propaganda is decision of radio moguls this side to concentrate on gab as means to arresting attention overseas. D-X schedule is to carry a lineup of names, literary or political, who will try to put across Britain's message. This is second peace-pact between BBC and Priestley. He previously had tiffs with BBC over style of stuff he was airing.

Priestley has a play now making the New York producer rounds. Piece is tagged 'Frontier Hotel,' dealing with escapalogy.

SAN ANTONIO NOW HAS 5 FULL-TIME STATIONS

San Antonio, Aug. 19.

This city has now five full-time stations in operation. On Wednesday (13) KMAC began operation on its new dial setting of 1240 kilocycles with a power of 250 watts unlimited time. At the same time, KONO, which has been sharing time on the 1400 ribbon with KMAC, went on full time also.

This city has an outlet for each network and now two stations devoting their time to local facilities.

NEW WMCA PROGRAM IN JIVE AND ENGLISH

WMCA, N. Y., starts a new live swing show tonight (Wed.) during which all announcements will be made in jive talk by one announcer and translated into English immediately after by a second spieler. Titled 'United We Swing,' show will use John Ryan's (Joe Rines, station's musical director) orchestra.

It's to ride in the 10-10:30 p.m. slot weekly. John Ryan was the name Rines used when he recorded for Varsity records.

MEX STATIONS BALK AT CBS' 50% RATE

Mexico City, Aug. 19.

CBS is reported to be encountering some difficulty in getting Latin-American stations to accept its new network affiliation contract. One of the terms that the prospects for Columbia's Latin-American network don't favor is the 50% of the card rate to be allocated to CBS after a 15% commission for ad agencies has been deducted. Those stations that have accepted the proposition are now raising their rates so they will have a somewhat larger share after this 50% plus 15% apportionment has been made.

In its contract with Latin-American affiliates, NBC is asking for a total of 30%, with this to be divided equally between the network and the ad agency.

London Calling

Gerna Gilmour, Montreal pianist, caught in Paris by the Nazi invasion, escaped to this side.

Jack Buchanan's new musical series for BBC will air as 'Going Places.' Script is by Val Guest and Paddy Carstairs. Elsie Randolph will partner the comedian.

Phyllis Calvert has a deal with BBC to air in the lead of 'Lucy Arnold,' play adapted by Compton Mackenzie from his novel, 'Figure of Eight.' James McKechnie will voice a lead; Val Gielgud produces.

John McCormack guesting on Vic Oliver's half-hour and ribbing the comic. Tenor is now a veteran radio-ite.

Doris Arnold, first of the BBC femme announcers, returns to the mike in handling her own disc session.

H. G. Well's 'Mr. Polly' will be aired as a serial by BBC.

Leonard Urry's 'May We Introduce' session renewed till end of the year. Mixture of pro and amateur talent also has a counterpart playing road dates for its mentor.

George Robey, guesting on 'Monday Night At Eight,' told of having collected around $4,000,000 for war weapons. In War 1 his total was half a million. Wife, Blanche Littler, was at the mike with him.

Latin-America educational series was closed by Philip Guedalla. Historian did the first two airings, but bowed out thereafter as not wishing to hog the ether or point of view.

Arch Oboler's treatment of Somerset Maugham's 'Of Human Bondage' will air here as 'Mildred Rogers.' Val Gielgud, drama head of BBC, produces the half-hour.

Jack Buchanan's new air-show, 'Going Places,' is cast entirely from players touring with him in a stage comedy. Piece is scripted around a mythical ocean cruise.

'Jill Darling,' onetime musical hit of Vivian Ellis, given an hour of adaptation by BBC. Charles Heslop and Doris Hare voiced in the leads.

Athene Seyler's half-hour revue sessions, 'Never Be Surprised,' likely to take a layoff when present series folds next month.

From the Production Centres

IN NEW YORK CITY . . .

Anne Seymour written out of 'Against the Storm' until Sept. 1. She has a contract in the works for an exclusive on another daytimer, but it may depend on whether Benton & Bowles brings 'The Story of Mary Marlin' to New York. Actress was starred on the serial until she came east from Chicago last year....Lewis Titterton, NBC script head, vacationing at his Brewster (N. Y.) farm....Sam Hayes' recorded 'Touchdown Tips' series starts Sept. 12 on WEAF under Crawford clothes sponsorship.

Robert St. John, former AP foreign correspondent, started a six-weekly comment series Monday (18) on WEAF....Don Goddard starts a new series Sept. 1 on the same outlet....'Joe and Mabel' moves Oct. 19 from 5 p.m. to 4:30 p.m. Sundays on NBC-Red to make way for 'Met Auditions' ....NBC String Symph, with Frank Black, returns Aug. 31 to the same network Sunday afternoons....'Second Guessers' football show, with Bill Stern, Lou Little and Henry McLemore, returns Sept. 14 to NBC-Red in a Sunday spot.

Fulton Oursler, editor-in-chief of Liberty mag, started commentary series Monday night (18) on WHN....WOR-Mutual started a new series last night (Tuesday) to plug its Gillette razor fight broadcasts from Madison Square Garden. Program of ring news, interviews and chatter, tabbed 'Around the Ring with Tom Slater,' airs Tuesday, Thursday and Saturday nights....WOR reshuffles its Sunday morning schedule next week.... Bill Johnstone and Marjorie Anderson will play the leads on 'The Shadow,' returning Sept. 28 to WOR-Mutual, with Bill Tuttle directing.

Jimmy Lytell moves to a new time and expands his show to a half-hour Wednesdays on NBC-Red, starting Sept. 3....Series will be heard on the network during Mary Margaret McBride's local stanza on WEAF.... 'Bright Idea Club' folds off NBC-Red after the Sept. 20 edition....'Grand Central Station,' which moved from its former Tuesday night spot on NBC-Blue to replace 'Big Town' on CBS Wednesday nights for the summer, moves Oct. 10 to 7:30-8 Friday night (repeat at 10:30-11) on NBC-Red.... Show has been shuttled around various networks and on different nights for the last several years.

'Knickerbocker Playhouse,' Procter & Gamble's 30-minute dramatic series out of Chicago, returns to its NBC-Red spot 8-8:30 Saturday nights, effective Sept. 6....Fate of 'Latitude Zero,' now scheduled there, is uncertain....Wilfred Pelletier and Jack Warwick will visit St. Paul, Kansas City, St. Louis and Cincinnati to hear candidates for the 'Met Auditions' series, which returns Oct. 19 to NBC-Red....Stella Karn, Mary Margaret McBride's manager, seriously ill.

Frances Buss, legit-radio actress, mistress of ceremonies, emoter and assistant-of-all-jobs for CBS television....Doris Bienz, receptionist at WWRL, maternitying....Lindsay MacHarrie and Ray Buffum, director and writer, respectively on 'City Desk,' are off the show....Chick Vincent directing, temporarily at least, with a writer to be selected this week.... 'Judy and Jane,' serial on the Don Lee network, expanded to WOR and the Mutual network in the east....Hecker Products bankrolls it....The Paul Hollisters (Carol Irwin) living at Greenwich, Conn.

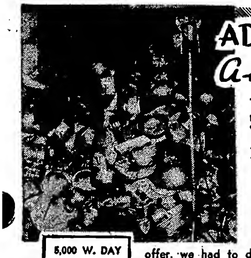
Joseph Julian, now playing Michael West in the 'Big Sister' serial, continues in the part when it is written out of 'Sister' and becomes lead in the new Lever Bros. serial, 'Bright Horizon, the Story of Michael West,' debuting Monday (25)..Other parts in the new show, all currently in 'Big Sister,' will be played by the same actors as at present....Henry Hull will direct 'Horizon' for Young & Rubicam....Jean Bradley, of NBC personnel department, left Friday (15) for vacation....She'll take two weeks to play various golf courses in and around New York....Arthur Weill, WHN assistant controller, will marry Ruth Gail Philip, of Brooklyn.

IN HOLLYWOOD . . .

Lawton Campbell getting Ruthrauff & Ryan Coast shows in order for the fall take off. Thomas Freebairn-Smith, production aide to Crane Wilbur on 'Big Town,' will be at the controls of the Bob Burns comedy turn ('The Arkansaw Traveller') for Campbell soup....A. A. Schechter passed a few days here installing NBC's listening post for the Far East and talking picture deals for his book, 'I Live on Air'....Howard Barlow, Columbia's musical director, conducted the symphony in Hollywood Bowl yesterday (19)....Kay Kyser pitched this week's Luckies broadcast in the Lockheed airplane plant in nearby Burbank....KFWB helping the Government sell bonds by rebroadcasting via transcription the 'Millions for Defense' programs, past and future....Artie Phillips and Sam Perrin landed writing jobs on the new Burns and Allen series for Swan soap.... Jim and Marian Jordan (Fibber and Molly) cruising in Alaskan waters ....Cliff Edwards will do his 'Jiminy Cricket' bit in the Orson Welles inaugural for Lady Esther....Lou Holtz may switch dialects to the more friendly Latins after his Mex bit on Kraft last week.

IN CHICAGO . . .

Paul Dudley, writer and producer of the 'Treasure Chest' and 'Pot o' Gold' shows, leaving the Stack-Goble organization for an eastern connection shortly....Joe Bradley, of NBC, journeying to Valley View Park, Hellam, Pa., for one-day personal....Charles Logan, of CBS press, and Howdee Myers, of WGN press, on vacations....Dale Evans, Columbia warbler, back from the Coast and a Paramount test....Henry Barbour and Ruth McKay, radio scripters, have collabed on new play tagged 'These Are My Jewels' and straw-hatted at the Lake Zurich Playhouse....Dan Seymour in from New York for some radio calls locally.



ADMISSION: A-luminum!

The nation's aluminum-minded . . . and so are WNOX fans!

Aiding the national drive, we recently offered admission to our Midday Merry-Go-Round, daily paid-admission variety show, in return for any aluminum donation.

Result: on the day of the offer, we had to do a repeat show in the afternoon to handle the crowds, with a total attendance of 1,235 at both SRO performances.

An imposing collection of aluminum for defense . . . a compelling example of WNOX appeal!

5,000 W. DAY
500 W. NIGHT
C. P. GRANTED
10,000 WATTS FULL TIME

CBS 990 Kc.

Affiliated with The Knoxville News-Sentinel

WNOX

KNOXVILLE, TENNESSEE
Reps: THE BRANHAM COMPANY

5000 WATTS DAY & NIGHT DIRECTIONAL

Added night-time power, plus new directional antenna for greater efficiency day *and* night, brings new thousands of intermountain listeners within your reach over KDYL.

KDYL
'The Popular Station'
SALT LAKE CITY
JOHN BLAIR & COMPANY
NBC RED NETWORK

BRITAIN WILL USE U.S. RADIO

FREEMAN ON WAY TO ARRANGE TIME

Erwin-Wasey's London Managing Director Flying Over in Two Weeks to Pave Way for British Propaganda—Several Theories Advanced

N. Y. OFFICE IN DARK

London, Aug. 19.

Robert Freeman, managing director of the Erwin-Wasey agency, will fly to the United States within the next two weeks to arrange time on American radio for English propaganda.

News to N. Y. Office

New York office of the agency declared that it had not been apprised of Freeman's trip to this side. Freeman might be coming over, it was said, to find out which of the British Broadcasting Co.'s program would be aceptable to American networks. The London office of Erwin-Wasey had been doing some work for the British Ministry of Information in connection with a booklet, 'America-Arsenal of Democracy,' which is to be dropped by parachutes over Germany and its invaded countries.

It was also speculated by the agency that he might be coming over to place programs that will be paid for by British advertisers. He might also have been commissioned to look into a suggestion frequently advanced by American advertising men that Britain import some radio personalities or characters popular with American listeners and have them broadcast from London in regular network spots so that Americans could become more conversant and sympathetic with the British scene and people.

One suggestion advanced was that Procter & Gamble or General Foods move the characters of one of its high rating daytime serials to England, and in the subsequent scripts weave in material that would give American listeners an insight to the problems and ways of life of the people around them.

Powerful French DX'ers Resuming; Nazi Censorship

Marseilles, Aug. 5.

France's powerful shortwave stations, which went out of existence in June, 1940, at the same time that all French broadcasting was muzzled, are to function again. The first teed off here Aug. 2. Station is called 'Voix de France' (Voice of France), and is giving 12 news and entertainment broadcasts daily over 19.68 and 25.33 meter bands between the hours of 7:30 a. m. and 10.30 p. m. Other shortwave stationa will be opened later.

The name 'Voix de France' has been selected instead of the pre-Armistice names of Poste Colonial and Paris Mondial because it 'is less pretentious.' It is directed by Michel de Bry, Secretary General, and Albert Riera, arranging the programs.

All stations in occupied and unoccupied France now broadcasting have their programs passed by the German censors.

Crider on Tour Again

Wickliffe Crider, J. Walter Thompson's radio p.a. in New York, starts on his annual round of radio editors today (Wednesday).

His itinerary this time will take him as far as Hollywood.

WLW HALF-HOUR SHOW FOR STATE FAIR TEEOFF

Cincinnati, Aug. 19.

WLW will make a pitch for the opening of the 91st annual Ohio State Fair at Columbus with a half-hour's program Aug. 23. It will be part of the 'Everybody's Farm' series. Special broadcast will include Win Kinnan, fair manager; John T. Brown, Ohio director of agriculture; his assistant, Mrs. Lottie Randolph, and George Biggar, WLW program director.

During the following week the 'Everybody's Farm' series will be broadcast from the Fair grounds.

Ruth Howard Doing Hour Show Six Days Weekly

Chicago, Aug. 19.

The hour-a-day, six days weekly, of radio which Ruth Howard, daughter of comedian Tom Howard, will do for Sears-Roebuck over WJJD, starting Aug. 25, is to be split up.

It will consist of a 15-minute shopping program, followed later by a half-hour Radio Digest. Final quarter-hour will be along the lines of a feature Miss Howard presented for an Albany store over WOKO.

Waterbury, Conn.—Bob Gillespie added to WBRY announcing staff. Station has also augmented engineering department with Bart Healy and George Andrews.

CBS-XEQ's Mexico City Convention Points Up Radio's Goodwill Potency

Mexico City, Aug. 19.

Potency of radio for education and in advancing Pan-Americanism was demonstrated with the staging of a unique convention here, the 'Radio School of the Americas,' by CBS with the efficacious cooperation of the Mexican government and local station XEQ (50,000 watts). The Palace of Fine Arts (National theatre) here was the seat of the meet, which opened Thursday (14) and concluded Saturday (16).

This convention was the continuance in Latin America of the radio institute that CBS recently inaugurated in New York. Delegates to the Eighth Inter-American Educational Convention attended the N. Y. ceremony. Mexico City was picked as the best spot for the opening of the Radio School campaign in Spanish America. The key speech at the lo-

(Continued on page 32)

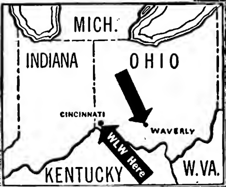
"MEET E. L. WARE AND FAMILY"

Meet this progressive farm family, the E. L. Wares, who live on R. F. D. No. 2, near Waverly, Ohio. Mr. Ware, who cultivates 128 acres on a 3-year rotation plan, heartily endorses the sound, agricultural policies of the Nation's Station. He particularly stresses the untold value of WLW's reliable market summaries and friendly, informal weather reports.

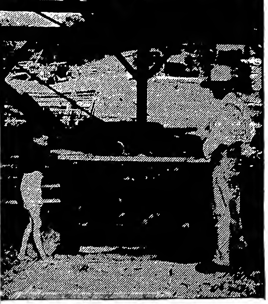
Mr. Ware takes an active interest in the farm activities of Pike County. Not only is he a member of the Farm Bureau, oldest member of the AAA (in point of service), but also is Treasurer of the Pike County Fair Board.

There are four children in the Ware family, three daughters and one son. All of them, the youngest to the oldest, find great enjoyment in the varied, daily programs of WLW. Since 1925, radio programs eminating from the Nation's Station have been their chief source of entertainment. The entire family listens to WLW from early morning 'til late at night. Satisfactory proof, isn't it, that WLW is covering the midwest in a BIG WAY!

James Fidler's weather observations at WLW helps farmers of the Midwest grow corn like this. WLW's new Chautauqua series at Franklin, Ohio, is one of the family's favorite programs.



(Below): Putting all eggs in three baskets. Mrs. Ware has plenty of praise for the WLW serial programs. Daughter prefers news and late evening features, such as WLW's "Squeakin' Deacon."



40 acres of timber land keeps Dad and son busy. Mr. Ware says: "WLW market summaries and newscasts are the best. In fact, I know that the Nation's Station reports control the egg prices throughout Pike County."

REPRESENTATIVES: New York — Transamerican Broadcasting & Television Corp. Chicago — WLW, 230 N. Michigan Avenue. San Francisco — International Radio Sales.

WLW THE NATION'S *most Merchandise-able* STATION

Follow-Up Comment

'Behind the Mike' was presented Sunday afternoon (17) on NBC-Blue (WJZ) in the form of an audition for a hypothetical prospective sponsor. It was an ingenious stunt providing punchy entertainment and offering a chance for NBC to make a direct selling pitch over the air to any client representatives who may have been listening—and presumably it was arranged to have several doing so. Douglas Meservey, eastern sales manager in the NBC program department, presented the arguments in behalf of the show, with actors portraying client officials in a fictional conference. Besides actual critical quotes on the program, there were also letters from station managers and a plug from Roland Martini, of the Gardner agency. On the show proper, Fred Bate explained via short-wave how he covers the news in London for NBC; Robert Gunderson, a blind radio operator, told of his work with other blind people. Capt. Tim Healy handled 'commercials' for the hypothetical prospective sponsor and Sylvia Froos sang a number.

Newbold Morris, president of the New York City Council, guested Sunday (17) on 'You Decide,' forum-dramatic show presented on CBS by Youthbuilders, Inc., the juve uplift group. Stanza followed the pattern for the series, offering a dramatization of an incident in the subject's life; quizzing four young guests on how they would have decided his problem, and having Morris tell what his actual decision was. It may have been great stuff from the viewpoint of juve training theory, but was tedious listening.

'Road of Life' opens with what must be one of the longest and noisiest plugs heard on a daytime network serial. When caught (15), that familiar opener, paging a doctor via 'phone, was followed by a dissertation on Ivory flakes. Then the announcer or announcers (there seemed to be two), had the bugle blown and the drum whacked to herald a spiel on the qualities of Chipso. As the message was hammered across, the bugle was tooted again and eventually two mikers alternated in slamming across the plugs. After what seemed like an age, the organ played and the sketch began.

Mark Sullivan, Washington columnist, substituted for Raymond Clapper (now in London) on three of the NBC blue's 'News Here and Abroad' commentaries with William Hillman, Collier's European chief. Veteran newsman, whose stuff is widely syndicated, acquitted himself creditably. He displayed a better speaking voice than Clapper or Hillman, although the latter's is stronger and delivery more vigorous. Sullivan's voice is not big in volume, but it is clear, pleasant and modulated. Not arrestingly staccato, and not 'sensational' or 'inside-stuffy,' Sullivan, in his rather mild manner, showed a thorough grasp of national and international affairs. He was obviously reading and several times was guilty of minor flubbing and hesitaion, but with mike experience could probably be developed as a topnotch Washington broadcaster.

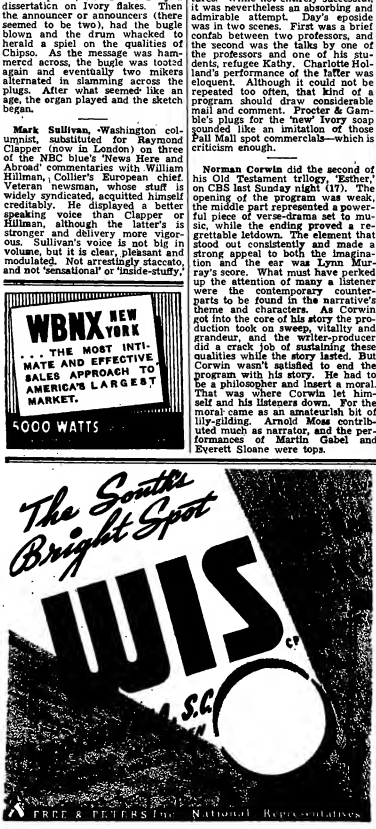
Harold Brayman, correspondent for the Houston Chronicle and a group of papers, as well as Gridiron Club president, followed Sullivan. Brayman also turned in a pretty fair job, although his tone at times was inclined to be twangy.

'Studio X,' the early morning crackpot show five mornings a week locally on WEAF, New York, also started Sunday night (17) as a weekly network series on NBC-Red. Beverly Mahr has been added as vocalist and, since recordings are not permitted on NBC networks, Paul Laval's studio orchestra has replaced the platter music. Essentially the show is virtually the same dizzy hodgepodge as heard mornings, with Ralph Dumke and Budd Hulick playing themselves and giving trick-voice portrayals of a flock of goofy 'characters' such as engineer Gurney, sound man Charlie Pritz, home economist Mary Margaret McBudd, Dr. Digitalis, Miss Schmutz, members of the Great Grammatic Guild Group Players Club of America, Inc., and numerous others. As in the a.m. version, it ends in complete pandemonium. Possibly because of the presence of a vocalist, orchestra and 'production,' the show now seems more formal, less spontaneous and, therefore, not quite as amusing as over breakfas coffee. Still, NBC should be able to find a sponsor, as is obviously intended by this Sunday night spotting.

'Against the Storm', as heard July 25 afternoon over NBC-Red concerned itself with democracy and democratic ideals. Virtually the entire stanza consisted of two long speeches in the form of platform lectures. While not entirely successful, it was nevertheless an absorbing and admirable attempt. Day's eposide was in two scenes. First was a brief confab between two professors, and the second was the talks by one of the professors and one of his students, refugee Kathy. Charlotte Holland's performance of the latter was eloquent. Although it could not be repeated too often, that kind of a program should draw considerable mail and comment. Procter & Gamble's plugs for the 'new' Ivory soap sounded like an imitation of those Pall Mall spot commercials—which is criticism enough.

Norman Corwin did the second of his Old Testament trilogy, 'Esther,' on CBS last Sunday night (17). The opening of the program was weak, the middle part represented a powerful piece of verse-drama set to music, while the ending proved a regrettable letdown. The element that stood out consistently and made a strong appeal to both the imagination and the ear was Lynn Murray's score. What must have perked up the attention of many a listener were the contemporary counterparts to be found in the narrative's theme and characters. As Corwin got into the core of his story the production took on sweep, vitality and grandeur, and the writer-producer did a crack job of sustaining these qualities while the story lasted. But Corwin wasn't satisfied to end the program with his story. He had to be a philosopher and insert a moral. That was where Corwin let himself and his listeners down. For the moral came as an amateurish bit of lily-gilding. Arnold Moss contributed much as narrator, and the performances of Martin Gabel and Everett Sloane were tops.

WBNX NEW YORK
. . . THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.
5000 WATTS



20 Winks

WOR (New York) has been calling the attention of prospective advertisers to the growth of the all-night audience due to defense work. Having given the sales staff ammunition with which to go out and sell, what about a little aid for Jerry Lawrence, the station's all-night m.c., to help him entertain? For instance, there's Cy Walter virtually buried by Mutual around noontime on Sundays. But Walter plays a nice piano. Supposing he, or someone like him, were switched into the all-night schedule to play 15 minutes out of each hour; just to sit there and ad lib at the keyboard, handle request numbers if they come in, gab with Lawrence about and play new and old pop tunes if they don't. A guy strumming a piano for 15 minutes of 60. Maybe it would break up the monotony of the grind of phonograph records with their eternal vocals. Maybe it would help attract an audience at these hours if one is really there. WOR evidently believes there is, so it ought to be worth a little extra coin to find out once and for all and either build the all-night program into something or throw it out the window. WOR's only real opposition comes from WNEW which holds to the straight playing of record requests. And no matter how dull it may seem or how tired you get of hearing Stan Shaw's 'Okay keed,' the fact remains that he's been doing the same thing for six years and has more commercials than any of his contemporaries. So it's WOR versus WNEW on the early a.m. stretch, or program ideas against a set routine. Over at WEVD David Niles, and his amateurish sense of humor, doesn't threaten to break into this scrap because there are times when Niles is like a little boy riding the night skies on his tricycle asking which way the big fellows went on their bikes. WHN would seem to have a better chance by extending its 'Music to Read By' beyond 1 a.m. than continue its indifferent and uninteresting current presentation from 1 to 3. WAAT, with Dick Jennings, is merely playing records. All of which is about enough all-night stuff for this round. . . .

If you see a Stutz Bearcat rattling up the west drive that will be Bide Dudley and Kelcey Allen, two kids in search of a strawhat. But who lifts 'em out when they get there? Dudley, on WHN, has the midnight reviewing and chatter spot to himself since Howard Barnes (Herald Tribune critic) disappeared from WOR.

Michael Loring is another of those serious baritones who will bring his song to you with, or without, the screeching daffodils at Luna Park...the announcer says Dick Barrie is playing in New Jersey so his engineer must be bringing him in by way of Manila...Sh-h-h-h! Have you found the guy who plays alto and baritone and doubles on the clarinet and wears a size 37 suit?

Shudders of the week: Bands which offer that half-hearted rhythmic hand-clapping as a substitute for enthusiasm. These outfits are being tagged 'Cleveland Clubs.'

'WHAT CAN I DO?'
With June Hynd, Jack Frasier
15 Mins.
Sustaining
Thursday, 11:45 a.m.
WJZ-NBC, New York

June Hynd, assistant director of women's activities of NBC, is doing this new series to tell what women, particularly housewives, can do to aid the defense drive. According to the Thursday morning (14) edition: 'Every woman has a place in defense. It may be right in her own home. There is something for each of us to do. What it is is up to us.'

Besides announcer Jack Frasier, there were two guests on the program heard. They were Sylvia Porter, who delivered a lengthy spiel for the sale of defense bonds and stamps, and Dr. Helen S. Mitchell, who was remoted from Washington to bat for the cause of nutrition. Frasier offer a 'news column' in the half-way spot, with Miss Hynd cueing him with 'headlines.'

Within the limits of all public service shows, 'What Can I Do?' is interesting and helpful. It probably won't compete with the serials, but neither will the serials compete with it—which is as it should be. *Hobe.*

'COUNTRY LAWYER'
With Raymond Massey, Knox Manning, Benny Rubin, Arthur Q. Bryan, Frank Graham, Kathleen Fitz, Joe Kearns, Earle Ross, Wilbur Hatch orch.
60 Mins.
CBS FORECAST NO. 9
Monday, 9 p.m.
WABC-CBS, New York

This Hollywood-produced No. 9 in the CBS 'Forecast' series of 1941 demonstrated two outstanding things—that there is a world of potent radio material in Bellamy Partridge's best-selling 'Country Lawyer' and that the best way to tell a story is apt to be the simplest. Despite its agonizingly over-elaborate presentation, the show was absorbing and stirring. With so much natural material, it could hardly have been otherwise. There is a powerful commercial series in the story.

Program was in two distinct parts, about twice as long and involved as necessary. First half-hour was a sort of introduction and sales spiel and took the form of a triple dramatization - within - a-dramatization. Second half-hour consisted mostly of episodes from the book, each offered as a sample half-hour program.

First portion of the show opened with an unidentified narrator's courtroom palaver plugging the book's assets for radio and then fading into a dramatization of the preparation of this 'Forecast' program—production confabs, a bit of music rehearsal and a script conference, with the latter fading into another dramatization of author Bellamy telling how the book came to be written. That in turn faded into a dramatization of the actual story itself, Sam Partridge, the author's father, and his settlement in the town of Phelps, in upstate New York. After introducing and outlining the principal characters, it faded back into the original narrator's direct sales talk to the listeners at the 30-minute mark.

Second half of the show opened with the actor impersonating the author introducing 'tonight's episode' of the hypothetical series, which he called 'the case of the Bill of Rights' and said was taken from the small black record book he'd found in his father's desk. It then faded into dramatization, with Raymond Massey, playing the father, Sam Partridge, picking up the narrator's words, continuing the narration and fading, in turn, into a dramatization of the real story. Having finally arrived at the yarn, the piece moved irresistibly along on solid situations, colorful atmosphere and remarkably lifelike characterizations. Story's climax was genuine and moving. Sam (that is, Massey) preached a moral to one of the other characters and then they recalled briefly other incidents from the story, remarking that each would make a fine half-hour program. Massey finally concluded the show with another straight sales appeal.

All this shifting and counter-shifting from one element into another created endless, needless confusion. It might almost have been an intentional, satirical reduction to an absurd extreme of the whole complicated rigmarole of radio production techniques. Nevertheless, Raymond Massey was enormously persuasive as Sam Partridge, the country lawyer of the title. Arthur Q. Bryan was convincingly crusty as the hotel proprietor. Frank Graham was believable as eccentric gardener and Kathleen Fitz impressed as Mrs. Partridge. Benny Rubin, Joe Kearns and Earle Ross were also credible as the town's previous lawyer, the town bigshot and the ranting prosecutor, respectively. Knox Manning was acceptable as author Bellamy Partridge.

Charles Vanda's direction had pacing and excellent feeling for mood. Wilbur Hatch's musical score and conducting were unusually atmosphere-creative. Harold Medford wrote the script, probably with both a compass and a gyroscope. *Hobe.*

J. Ranny Whitworth, chief engineer of KOTN, Pine Bluff, has resigned and left for Bremerton, Washington, to become associate radio inspector in the industrial department of the Pugent Sound Navy Yard.

'AFFAIRS OF TOM, DICK AND HARRY'
With Bud Vandover, Marlin Hunt, Gordon Vandover, Joan Merrill, Bob Trendler and WGN Orchestra
30 Mins.
Monday, 7:30 p.m., CDST
Sustaining
WGN-MBS, Chicago

Produced by William A. Bacher, here is a sustainer that combines rare ingredients, real humor with good music and name value in person of various guest stars.

Tom, Dick and Harry are known to air-listeners and, on this show, where they are permitted to run riot, boys stand out as potential comedy stars. They clown, using old situations but dressing them up, they burlesque radio commercials, being adept at impersonating women's voices, and do comedy songs with fine flair.

At show caught they kidded Joan Merrill, guest star for that program, and made the whole thing appear ad-lib. Miss Merrill contributed an excellent vocal rendition of 'How Did He Look?' Bob Trendler, orch leader, comes in for his share of ribbing also, and on his own serves up some interesting and entertaining dance music.

Show, which was announced by Jack Brickhaus, and written by Paul Larimer has good possibilities.
Gold.

'ROOKIES'
With Jay C. Flippen, Joey Faye, Loulie Jean, Bob Stanley orch
30 Mins.
Sunday, 7 p.m.
WOR-Mutual, New York

Mutual's key station, WOR, New York, makes another stab at building up its production setup with this new comedy series for the network. On the basis of the Sunday night (17) debut, the show will have brutal going. European news stanza opposite on NBC-Blue is tough competition, and when Jack Benny returns in a few weeks to NBC-Red he'll leave few comedy addicts for such a modest effort as this. But Mutual has to fill the hole with something, so 'Rookies' is to be the casualty.

Program is a kind of road company version of Abbott and Costello. Jay C. Flippen (currently in Hellzapoppin,' at the Winter Garden, N.Y.) is the perennially exasperated, disparaging training camp sergeant, while Joey Faye is the blundering low-comedy trainee private.

Flippen and Faye are experienced, expert comics, but their 'Rookies' material is thin. On the initial show it took the form of a bit of business with vocalist Loulie Jean (Norman), playing a camp hostess with a thick suth'n drawl. Tag was obvious from the start. Bob Stanley's orchestra supplies backgrounds and plays a couple of numbers. Roger Bauer produces. It all seems somewhat futile. *Hobe.*

'MILDRED ROGERS'
Dramatic
With Pamela Brown, Ronald Simpson, Frederick Lloyd, Edwin Ellis, John Laurie, Sue Green
30 Mins.
Tuesday, 8 p.m.
BBC, London

Arch Oboler's treatment of the Somerset Maugham yarn was given super treatment here for local listeners. Production from Val Gielgud was slick, and the piece was voiced by a standout bunch of players. Ethered as a London slut, Pamela Brown's study of the maid, Mildred, was choice and compelling; Ronald Simpson brought equal merit to the part of Phillip Carey.

Dynamics of the playlet were allowed to forge their own way, and subjected to no extraneous fireworks. Half hour left the impression it had been rehearsed to the hilt.

BENNY RUBIN
AS
'THE N. Y. YANKEE'
FOR
PACKARD PLAYHOUSE

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99 44/100 % pure
LISTEN IN . . TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EDST
WABC—5:30-5:45 EDST—CBS
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

'SEND FOR DOCTOR DICK'
Music, Comedy, Songs
With Sonnie Hale, Dick Francis, Doris Hare, Paula Green, Betty Bucknelle, Male Quartet and Variety Orchestra
40 Mins.
Wednesday, 8:30 p.m.
BBC, London

This session is made up of a series of vaude sketches which in their youth must have been wows. Too bad the talent lineup couldn't be put to better use. Sonnie Hale and Doris Hare are both w.k. stage personalities; even in this morass they manage to stand out—Doris Hare in one of her Cockney brat bits and Hale as little better than a stooge. Comedian seems always to be the butt of poor material over the air; it's his third or fourth radio try.

Idea back of the session has to do with easy-money schemes touted by a phoney medico. Dick Francis carries this load of ill-scripted woe (players all carry their own monnickers in the piece) as a comic who talks through his teeth. It's a style of laugh-getting paralleled in vintage only by material he's given.

Warbler Betty Bucknelle and the quartet were dragged in on the closing minutes for one song. When the sketches are each duly curtained, the orchestra duly obliges. Entirely n.g.

ZANESVILLE
A Fort Industry Market
NOTE
to the
NAUTICAL!
Set your
COMPASS
for
SOUTHEASTERN
OHIO
if you want
CLEAR SALE-ING
— • —
And, of course, that means you'll need WHIZ—Ohio's biggest little radio station located in America's typical market.
A FORT INDUSTRY STATION
WHIZ
ZANESVILLE, O.

'MAUDIE'S DIARY'
With Mary Mason, Betty Garde, William Johnstone, Jack Manning, Marjorie Davis, Bob Walker, Arthur Millet, Elliot Jacoby orch
30 Mins.
CONTINENTAL BAKING
Thursday, 7:30 p.m.
WABC-CBS, New York
(Bates)

This replacement for 'Your Marriage Club' for Continental Baking (Wonder bread) is potentially a strong show, but it needs careful and skillful handling. Opening chapter Thursday night (14) had the necessary ingredients to gather a sizable and loyal audience. Weaknesses were evident and should be readily corrected. It's a much better program at the start than 'Marriage Club' ever was—and it should improve considerably with a few more airings.

Adapted by G. Albert Miller from Graeme and Sarah Lorimer's series in the Ladies Home Journal, the yarn is a dramatized version of a 'teenaged girl's diary. Each episode opens and closes with Maudie apparently reading from the day-to-day account, with all the action in dramatized form. It's essentially comedy throughout, depending on character and situation, rather than gags, for effect. Dialog between Maudie and her crush and constant companion, Davy Dillon, is ultra-slangy and rather amusing. Apparently Maudie is to be entangled in continual complications, but nearly always to emerge unscathed and triumphant. That's a standard and promising formula. But while the debut script was humorous in tone, it was shy on laughs and too slow starting.

Character of Maudie is nicely drawn and attractive enough for increasing popularity. However, a small but fundamental error was made in the opening script. When a handsome new man appeared on the scene, Maudie didn't hesitate to impose on Davy's loyalty to try and steal the guy from her sister, Sylvia. That was perfectly permissible as far as the sister was concerned, as it was frankly eternal warfare between them from the start. But it was a feline trick to use innocent Davy to capture his potential successor. Since the whole appeal of the series is dependent on Maudie, she must not be presented in such dubious character.

Produced as a package by the William Morris office, with Gordon Graham directing, the show was skillfully paced on the debut chapter, but lacked atmospheric effect. Casting is excellent throughout. Mary Mason was superb in the title part and, if the show clicks, should become a definite network name. She was not billed on the opener, but will be later. Betty Garde and William Johnstone were believable as the parents, while Marjorie Davis was expressive as sister Sylvia. Bob Walker was properly juvenile as Davy and Jack Manning was rightly pompous as the new man. Elliot Jacoby's musical cues were helpful, but the musical theme was distracting.

Commercials were inferior. Since bread is a product that most housewives buy without regard to brands and trade names, that's doubly bad. Copy was agreeably terse, but was much too bluntly presented. In nearly every commercial there was a definite break between the reference to the story and the plug itself. What's more, the copy didn't give the impression of clearly presenting the prime sales arguments for the product, but tended to be generalized. Use of a male quartet, the 'Happy Wonder Bakers,' is corny, but apparently intended as sponsor identification.

Following after Lanny Ross in the 7:15 spot, 'Maudie's Diary' should start with a sizable carry-over audience. Only direct competition is Xavier Cugat and Edwin C. Hill on NBC-Red, and neither of those should draw the same kind of an audience as 'Maudie.' However, the presence of 'The Aldrich Family' in the immediately ensuing spot at 8 o'clock on NBC-Red will undoubtedly hurt, as some listeners may dial that program in advance. Fact that the 'Aldrich Family,' 'Blondie' and 'Date with Judy' shows have already used a somewhat similar pattern may also have some effect, but not vitally if 'Maudie' itself is good enough. *Hobe.*

RONALD CHESNEY
15 Mins.
Thursday, 7:30 p.m.
BBC, London

Chesney is Britain's Larry Adler. He has a neatly packaged show here, giving lessons to the troops on the windy art, playing requests and investing the mouth organ with a symphonic polish to belie its humble origin and use. Another attention-getter is a bid to any amateur who figures he's got something to come along and share the mike.

Chesney handles himself well in the gab passages, has a nice tone and smooth manner. Working with him is a staff BBC announcer, but player would be better off if he went the session alone. In 15 mins. of air-time there's not enough room for the constant inter-play of questions and answers.

Rating a lot of credit is Chesney's accompanist, Sydney Bright, who gives show that extra something musically.

SCHOOL OF AIR
Latin-American Meeting
With Sterling Fisher
15 mins.
INTERNATIONAL BROADCAST
Friday, 10:30 p.m.
WABC-CBS, New York

Dwelling on the new ties made possible through radio between the United States, Mexico and other Latin-American nations, this brief stanza from Mexico City stressed the accomplishments of CBS' 'School of the Air,' as being consummated at the First Latin-American conference of the school. Broadcast came on second day of the conference, which was attended by government executives, educators and radio officials from all the Americas. Fortunately for this broadcast, Sterling Fisher, CBS director of education and radio talks, who arranged the confab, led off and gave a clear-cut reading of Dr. Luis Sanchez Ponton's summation on the conference. Ponton, recently in N.Y. regarding Mexico's participation in the coming 'School of the Air,' is Mexican Minister of Education.

Ponton's speech, as read by Fisher, outlined what is being accomplished in Mexico in cementing solidarity, and the role education is playing in this regard. He was convinced that radio is making possible a better realization of the affinities and problems in each different Latin-American country.

Dr. Alfonso Pined, Mexican Commissioner of Intellectual Cooperation, spoke for Dr. Ezquiel Padilla, Mexico's Secretary of State, in much the same vein. Dr. Jose Ortiz Manastiro, head of the Department of Inter-American Relations at Loyola University of the South, New Orleans, described radio as the medium for bringing to the people of the Americas a better understanding of vital problems. He claimed that it was doing what politicians had failed to accomplish in 130 years.

'AGAIN TONIGHT'
With Jack Buchanan, Helen Raymond, Alma Vane, Beryl Davis, John Singer, Trans-Atlantic Three, Revue Chorus and Orchestra
Musical
40 mins.
Wednesday, 9:20 p.m.
BBC, London

This is not a regular airer, but seems to come along whenever material has been duly collected and rehearsed. It benefits by that wait. Musically, session is one of the most pleasing hereabouts, and a smooth script keeps the various items moving at click pace. For a source of material producers have turned to the filmusical, reviving via songs and dialog the most adaptable sequences from the celluloid vehicle. Douglas Moodie is at the helm; fellow might be referred to as BBC's picture pioneer. He's produced most of the ether versions of Hollywood product, not always with success or to the standard of entertainment achieved by this particular session.

On the talent end this show was unusually well served, and apparent care was taken to give it polish. Jack Buchanan, John Singer, Beryl Davis are all cagey performers, at home with vocals and dialog equally. Buchanan reprised his 'Monte Carlo' film, serving 'Rely Upon Me'; he was next to closing and spotted excellently. John Singer is a juve who clicked in doing impression of Mickey Rooney. He and Miss Davis did the hit number from '42nd Street,' and led the ensemble in the closing piece from 'Strike Up the Band.' Weakest unit on the performer end was the harmony trio of girls. Billy Ternent led the chorus and orchestra.

'SHOWTIME ON THE INTERSTATE'
With Charles O'Connor, Westbrook Van Vorhees, Billy Sherman, Rose Blane, Varsity Six, Frank Parrish, Abe Lyman and His Orchestra, John Paul Goodwin
30 Mins.; Regional
INTERSTATE THEATRES
Sunday, 8:45 p.m.
WOAI-TQN, San Antonio

To mark the Interstate Theatre Circuit's 35th anniversary celebration a series of four weekly half-hour broadcasts is being presented from the stages of various theatres throughout the state. These will be carried by KPRC, Houston; WOAI, San Antonio; WFAA, Dallas; WBAP, Fort Worth; KRGV, Weslaco, and KGNC in Amarillo. Broadcasts are in essence, a salute to Karl Hoblitzelle, president of Interstate, and R. J. O'Donnell, vice-president and general manager of the circuit.

First broadcast came from the stage of the Metropolitan theatre in Houston on Aug. 3 and made for good radio listening.

Abe Lyman and His Orchestra were the mainstays of the program. Boys gave out with several tunes on the swing side, best of which were 'Sunset Near Vine' and 'Great Oaks and Little Acorns.'

Vocals were by Billy Sherman, assisted by Ben Yost's Varsity Six and Rose Blane, who bonged over a nifty 'Daddy.' Frank Parrish handled 'Maria Elena.' Miss Blane and Parrish came back for a nice duet in Spanish of 'Los Travitas.'

Charles O'Connor (of the Philip Morris program) was brought here to be commercial announcer for the series. Handled this portion well, emphasizing the fact that this month is showtime, time to relax, beat the heat, for a good show visit your nearest Interstate House, etc.

Surprise guest on the broadcast was Westbrook Van Vorhees, announcer of the 'March of Time' newsreels. Van Vorhees brought out the fact that a camera crew was sent here by 'March of Time' to film several scenes of defense work being done here. What they found demanded a complete newsreel which had its world premiere in all Interstate houses on Aug. 15. Told further that it was titled, 'Thumbs Up, Texas,' and that it was the first time he had signed off without saying Time Marches On, instead he stated, 'Thumbs Up, Texas.'

Burden of entire production was carried by announcer John Paul Goodwin of Houston, who kept the show paced. *Andy.*

HY GARDNER
Interviews
15 Mins.
Sustaining
Tues., Thurs., 7:30 p.m.
WMCA, New York

It all originates from the lobby of the Hotel Astor under the tag of 'Broadway Observation Ward' and, like practically all programs where ad libbing dominates, the entertainment is subordinate, as far as the listener is concerned, to the expectation that something embarrassing might slip through. Nothing of such description occurred when the program was caught (6). Nor was the persiflage exchanged particularly enlightening or diverting.

Hy Gardner, an interviewer who is quick on the give and take and who frequently succeeds in making inconsequentialities sound a little more important than they are, does a smart job at investing the event with an air of the impromptu. His subjects are all there by pre-arrangement, but Gardner has the knack of weaving in comments that should easily serve to lodge a contrary impression with the average listener.

Quizzing on the program caught included Jerry Colona, appearing at the nearby Paramount, Laura Dutton, a vocalist, who had just opened at the Rainbow Room (which the Astor management apparently does not consider to be competition to its own roof), Hal Pearl, amusement editor of the Miami Daily News, a showgirl out of work and a girl drummer also at liberty. It took Colona a minute or two to warm up to character and get off a couple of amusing cracks. *Odec.*

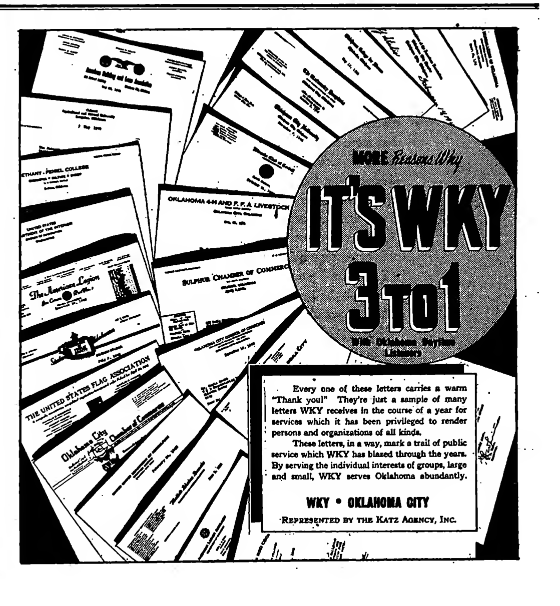
[Incidentally, Gardner is p.a. for the Astor; does that explain the hotel lobby's broadcast pickup?].

'LOVE IN IDLENESS'
Drama
With Ralph Richardson, Rosamund Greenwood, Peter Glenville, John Carol
45 Mins.
Sunday, 3:30 p.m.
BBC, London

Shakespearean session was built around the clown and fairy scenes of 'Midsummer Night's Dream,' proved intelligent adaptation and listenable. Scripting went uncredited, a misfortune for the one or more concerned since the piece was soundly radio in construction, and that's something rarely the lot in classical BBC-ing.

Fantasy carried a standout cast. Ralph Richardson—now filming and thus on leave from flying duties—repeated as 'Bottom,' role in which he wowed the critics at the Old Vic four years back. His clowning here was likewise mikewise. John Carol's 'Puck' might be dubbed too immature by the stalwarts, but he was playing against legitimate kiddie voices here and, radiologically, was correct in his interpretation. It was this recognition of the ether side which gave the session a definite and pleasing standard.

Dual producing team of Barbara Burnham and John Burrell handled the proceedings. Former is BBC staff; Burrell a Little Theatre personality.



KNX Lands Ford Dealers Renewal; Spot Schedule for O'Cedar Corp.

Hollywood, Aug. 19.

Minus signs predominate all the way down the line this week, but represent only a slight decline in volume of local units. The total is down from the previous week, which represented a high point for a considerable period.

Unexpected windfall of the week was the Ford Dealers renewal, for 52 weeks, of the two weekly Bob Garred newscasts on KNX. Dealers also use a news strip on KECA. O'Cedar unexpectedly came to life with the first radio activity in the Los Angeles market in three or four years, placing some spots on KNX.

KHJ: Paul G. Hoffman, 16 one-minute transcriptions, through Dana Jones; Forest Lawn Memorial Park Association, 78 five-minute broadcasts, through Dan B. Miner.

KNX: O'Cedar Corp., through H. W. Kastor, 65 announcements; Christopher Candy Co., 48 participations in 11 p.m. news, through Hillman Shane; Ford Dealers Advertising Fund, 104 15-minute news broadcasts, through McCann-Erickson.

KFI: Petrol Corp., 35 15-minute programs (renewal), through Dana Jones; O'Keefe & Merritt Co., 70 15-minute news broadcasts, three weekly (renewal), through Richard B. Atchison.

Comparative Unit Count

	Aug. 16.	Aug. 9.	% of Change.
Network	11,736	11,882	—1.2
Local	4,435	4,674	—5.1
Nat'l Spot	1,566	1,622	—3.4
Total	17,737	18,178	—2.4

(Included: KECA, KFI, KHJ, KNX)

New WOWO Accounts

Fort Wayne, Aug. 19.

Candle Lite restaurant, 52 participations on 'Where to Go,' direct; Levy Brothers, clothing, 15 50-word announcements, direct; Rent-a-Car System, 52 50-word participations, 'Where to Go,' direct; Poinsette Fur company, 100 100-word and tie-in transcriptions, direct; Armour & Co., 130 one-minute electrical transcriptions, through Lord & Thomas.

Wild West and Rodeo show, announcements and five and 15-minute shows, direct; Rialto theatre, 54 50-word announcements, direct; W. K. Sterline Co., announcements, through Mumm-Homer-Robbins & Pearson; Lyons & Lyons, furs, 26 50-word participations, Sue Gibson's Notebook, direct; The Paris, fur coat remodeling, five 100-word announcements, direct.

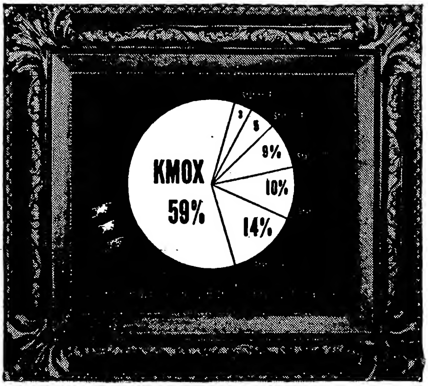
Dave Brown has joined the WBNS, Columbus, sales staff. Comes from WHIO, Dayton. Mary Ann Brown, newcomer to radio, is now assisting Irwin Johnson, director of new programs.

Active National Accounts

ACCOUNT	AGENCY	TIME PURCHASES
Admiraolon shampoo	Charles Dallas Reach	Announcements
Allied Mills	Louis E. Wade	Announcements
American Chicle Co.	Badger, Browning & Hersey	Announcements
Armand Co.	Ivan Hill	Announcements
Beaumont Labs. (4-Way Cold Tablets)	H. W. Kastor	¼ Hours
Bosco (milk amplifier)	Kenyon & Eckhardt	10-Mins.
Compagnie Parisienne	Northwest Radio	5-Mins.
Crosse & Blackwell	Van Sant, Dugdale	Announcements
Garden City Publishing Co.	Huber Hoge	5-Mins.
Gilmore Oil Co.	Ruthrauff & Ryan	5-Mins.
Great A & P Tea Co.	Paris & Peart	Announcements
Charles Gulden (mustard)	Charles W. Hoyt	¼ Hours
Household Finance Co.	BBD&O	¼ Hours
Lester Piano Co.	P. R. Manfre	¼ Hours
Merchants Biscuit Co.	Ball & Davidson	Temperature Reports
O'Cedar Corp.	H. W. Kastor	Announcements
Olson Rug Co.	Presba, Fellers & Presba	Announcements
P & G	Compton Adv.	Announcements
P & G (Ivory Snow)	Benton & Bowles	Participations
Peter Paul (candy)	Platt-Forbes	Announcements
Perfection Stove Co.	McCann-Erickson	5-Mins.
Philco Corp.	Julian G. Pollack	Announcements
Phillips Petroleum Co.	Lambert & Feasley	Announcements
Pinex Co.	Russel M. Seeds	Participations
Lydia Pinkham Medicine Co.	Erwin, Wasey	Announcements
Quaker Oats Co.	Sherman & Marquette	Announcements
Reader's Digest	BBD&O	Announcements
Scott Paper Co.	J. Walter Thompson	Announcements
Van Camp Food Products	Calkins & Holden	Announcements
Vick Chemical Co.	Morse International	Announcements
Wm. Wrigley, Jr., Co.	Arthur Meyerhoff	¼ Hours

DEPARTMENT STORES BUYING RADIO TIME LAST WEEK

STORE	CITY	TIME PURCHASES
Strawbridge & Clothier Dept. Store	Philadelphia	Announcements



A Beautiful Picture of Popularity

In every single quarter hour between 5:30 and 9:00 a.m., KMOX has more listeners than any other St. Louis station. In every single quarter hour but one, KMOX has more listeners than all other St. Louis stations *combined.* And even in that one quarter hour, KMOX has better than twice the audience of the second place station.

That's the beautiful picture of KMOX's popularity provided by the latest Gill survey in St. Louis.*

But to be absolutely fair to the other St. Louis stations, consider the period before the big CBS network shows come on the air—the period before 7:45 a.m. when local show competes with local show for the audience. (A period, incidentally, with still a good choice of broadcasting times for advertisers.)

What's the result? KMOX has 59% of all radio homes listening to St. Louis stations between 5:30 and 7:45 a.m.

That, sir, is popularity!

*This survey, covering the period 5:30-9:00 a.m., was conducted by Samuel E. Gill and consists of 2354 personal interviews with radio families in St. Louis and 16 "outside" counties in Missouri and Illinois, including all counties with a city of 10,000 or more population within the day and night Primary area of KMOX. The "outside" cross section is representative of an area comprising 65.4% of the total radio families in KMOX's Primary area. Complete details available on request.

KMOX THE VOICE OF ST. LOUIS • 50,000 WATTS

Owned and operated by the Columbia Broadcasting System. Represented nationally by Radio Sales with offices in New York • Chicago • Detroit • Charlotte • San Francisco • Los Angeles

NEW KOL POLICY COVERS LOCAL EVENTS

Seattle, Aug. 19.

KOL is doing 'In Search of Shelter' once weekly for a month feature on new Federal Housing project rising on Yesler Hill, with interviews with applicants for rentals. Uses realistic description of present sub-standard housing of applicants and explanation of procedure in applying for one of the new units. Is part of new policy inaugurated by production director Roy Grandey to cover local events by KOL's Department of Northwest Affairs. KOL also did first airing, according to publicist Fair Taylor, of hair cutting and styling. Program, broadcast the 13th, was sponsored by Rhodes Department store, with comment by Clair Forbes.

Ted Bell, KRSC program director and Associated Football commentator, is back on the job after a siege of mumps.

Comparative Unit Count

	Aug. 16.	Aug. 9.	% of Change.
Network	7,315	7,169	+2.0
Local	7,117	7,355	—3.2
Nat'l Spot	757	766	—1.2
Total	15,189	15,290	—0.7

(Included: KIRO, KOL, KRSC)

NEW ACCOUNTS SCARCE IN CHI

Chicago, Aug. 19.

There was a sudden and unexplained slow-down of new contracts in local and national spot radio in Chicago last week. Much of the contracts for the new season have already been signatured, and the last couple of weeks in August are due to show a considerable slump-off in new deals. However, actual stuff on the air is on the steady rise and each week is showing a nifty spurt in new programs pou ding out over the local transmitters.

Comparative Unit Count

	Aug. 16.	Aug. 9.	% of Change.
Network	9,505	9,445	+0.6
Local	6,622	6,586	+0.5
Nat'l Spot	11,690	11,632	+0.4
Total	27,617	27,665	+0.5

(Included: WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

Court Upholds Newspaper-Radio Inquiry By FCC

Washington, Aug. 19.

FCC inquiry into newspaper-radio joint ownership is sanctioned by law, and publisher James G. Stahlman, Nashville Banner, must respond to Commission's subpoena to 'tell all' concerning ANPA's early attitude toward its competitor.

In so ruling, Judge James W. Morris, of District of Columbia Federal Court, squelched an attack by ANPA legalite Elisha Hanson that FCC lacks power to discriminate against newspaper ownership and accordingly hasn't authority to inquire. Stahlman took Hanson's advice and ignored the FCC order to testify Aug. 1.

CBS-XEQ

Continued from page 29

cal meet's inauguration was delivered by Lic. Ezequiel Padilla, Minister of Foreign Relations. Lic. Luis Sanchez Ponton, Minister of Public Education, made the address of welcome, and a talk outlining the objectives of the meet and the campaign was delivered by Sterling Fisher, chief of CBS' educational department.

High praise for its efficient national web for broadcasting proceedings of the convention in Mexico, and of its hookup with CBS for coverage in the U. S. and throughout Latin America, was accorded XEQ. Arrangements for the Mexican web and the international hookup were made by Carlos Riveroll del Prado, XEQ's production manager, who is tha only official of his kind in Mexico. XEQ's Mexican web comprised stations in all the key cities.

The program featured talks in English and Spanish on the various phases of the use of radio for education, stressing the value of the air for cementing and co-ordinating the New World military defense program and the use of the universal goodwill language—music and song. The musical end was particularly well arranged.

Ken McClure, news commentator, has been added to the staff of WBAP-KGKO, Fort Worth.

Crawford Clothes Signs for 12 Hrs. Weekly on WMCA; Beech-Nut on 3

Crawford Clothes, which several months ago broke into the radio field with an unusually heavy campaign on various New York stations, has signed a 26-week contract with WMCA calling for a total of 12 broadcast hours per week. Stanzas will be broken down into full-hours, three half-hours and 34 quarter-hours a week.

WMCA: Beech-Nut Packing, through Newell-Emmett, 12 announcements weekly, 15 weeks; Crawford Clothes, through Al Paul Lefton, two full-hours, three half-hours and 34 quarter-hours weekly for 26 weeks; Community Optician Seven-Dollars Eyeglasses Jamaica Corp., through Commonwealth Adv., 13-week renewal of five 15-minute programs weekly; F. G. Vogt & Sons (Philadelphia Scrapple), through Clements Co., series of one-minute announcements.

WOR: Beech-Nut Packing, through Newell-Emmett, seven station breaks a week, 15 weeks; Old Country Trotting Association (race track), through M. H. Hackett, 'Trotting with Stan Lomax,' five minutes three times weekly, three-and-a-half weeks; S. A. Schonbrunn (Savarin Coffee), through M. H. Hackett, participations on the Martha Deane program, five times weekly, and Associated Press news, five minutes, once weekly, 52 weeks; Carter Products (Little Liver Pills), through Street & Finney, announcements on 'Moonlight Saving Time,' three weeks; Atlantic Refining, through N. W. Ayer, play-by-play collegiate football, eight weeks; Piel Bros (Piel's beer), through Sherman K. Ellis, renewal of Boake Carter, once a week, 52 weeks; W. A. Sheaffer Pen Co., through Russel M. Seeds, nighttime station breaks twice a week, 15 weeks; Johnson & Johnson (Tek toothbrushes), through Ferry-Hanly, nighttime station breaks and temperature reports, 17 weeks.

WQXR: Expansion of 'Apartments on Parade' to six times weekly instead of five and 10 minutes on Monday, Wednesday and Friday instead of five minutes, plus addition of 10 local realtor participants; Welch Grape Juice, through H. W. Kastor, renewal of five announcements weekly; Beech-Nut Packing, through Newell-Emmett, five announcements weekly, 15 weeks; Paramount Pictures and Reader's Digest, additional announcements.

AUTO CLUB TO AIR FOOTBALL VIA WWJ

Detroit, Aug. 19.

For the second consecutive year the Automobile Club of Michigan will sponsor the University of Michigan games over WWJ. Spielers for the nine-game season by the club, biggest motorist association in the country and a weighty investor in sports as a means of selling membership and car insurance, will again be Ty Tyson and Paul Williams. It is the first account announced on the usual heavy football time buying here which has seen Tom Harmon, former U. of M. all-American, lined up by WJR as an announcer.

Summer shrinkage is about believed to have run its course here with a decline during the week of close to 5% in local business. The upward movement was presaged in national spot, up better than 2%, with network time wavering slightly toward a gain. Position is better than a year ago this time, with local business still better than 1,000 units ahead of the same week in 1940.

Comparative Unit Count

	Aug. 16.	Aug. 9.	% of Change.
Network ..	7,590	7,540	+0.7
Local	11,653	12,216	—4.6
Nat'l Spot..	4,426	4,332	+2.2
Total	23,669	24,088	—1.7

(Included: CKLW, WJBK, WJLB, WJR, WWJ, WXYZ)

Ins. Head Wants Station

St. Louis, Aug. 19.

S. Bradley Hunt, prez of the American Life and Accident Insurance Co., has filed an application with FCC to build and operate a radio station in Alton, Ill.

He proposed operating on 1030 kc. with a power of 1000 watts, daytime.

SALT LAKE RISES

Biz Better Generally—Total Units Up 0.1%

Salt Lake City, Aug. 19.

Optimism keynoted Salt Lake City the past week, with stations preparing for heavy autumn schedules. Units reflected the lift, with only local biz remaining in the red.

KUTA: Western Furniture Co., direct, 156 announcements; K & D Studios, 30-time participation in 'Musical Quiz'; Salt Lake Hardware Co., direct, 26 announcements; Papiano Cafe. direct, 26 announcements; Broadway Shoe Rebuilders, 30 participations in 'Musical Quiz'; Whippies, Inc., daily newscast for women.

Comparative Unit Count

	Aug. 16.	Aug. 9	% of Change.
Network ..	6,700	6,690	+0.1
Local	2,277	2,292	—0.7
Nat'l Spot..	1,178	1,159	+1.6
Total	10,155	10,141	+0.1

(Included: KDYL, KSL, KUTA)

GENERAL FOODS EXTENDS WOAI SERIAL

San Antonio, Aug. 19.

Local units took an upward swing as station KONO and Station KMAC started operations on different wavelengths instead of sharing time.

Guy W. Bradford, KRGV, general manager, talking things over with George Johnson, general manager of KTSA.

KONO: Half-hour 'Cowboy Round-up,' Monday through Friday, for San Antonio Brewing Association (Pearl beer) via Pitluk Adv.; one additional hour each day, Monday through Sunday, of the International Goodwill Hour.

KABC: Five announcements per day for two days on 'March of Time' current issue 'Thumbs Up, Texas,' now at the Aztec theatre; 30-minute recorded previews of 'Hits to Come' by Abe Lyman and his orchestra, for Interstate American Home Life Insurance program, two-quarter hours per day six days per week and one on Sunday; Joske's Department Store, five announcements per day on the new Installment Buyers Plan.

WOAI: Employers Casualty Co., through Ira E. De Jernett, additional quarter-hour of 'Music Parade' aired each Sunday through the Texas Quality Network; Dr. Caldwell's Laxative Senna, through Sherman & Marquette, eight one-minute e.t.'s per week; Walker's Austex Chile, through Crook Adv., two announcements per week; McNeel Jewelry Co., through Bernard Brooks, 19 announcements; Faultless Starch Co., through Ferry-Hanly, 12 announcements per week; San Antonio Drug Co., through Pitluk, three one-minute e.t's per week; extension from General Foods, through Young & Rubicam, for transcribed serial 'As the Twig Is Bent,' quarter-hour program aired Monday through Friday; Richard Gill Co., direct, six announcements per week.

Comparative Unit Count

	Aug. 16.	Aug. 9.	% of Change.
Network ..	5,296	5,405	— 2.0
Local	10,318	9,975	+ 3.4
Nat'l Spot..	2,171	1,713	+26.7
Total	17,765	17,093	+ 4.0

(Included: KABC, KONO, KNAC, KTSA, WOAI)

Brewer Buys Cowboys

San Antonio, Aug. 19.

The San Antonio Brewing Assn., bottlers of Pearl Beer, have undertaken sponsorship of the KONO 'Cowboy Roundup,' a daily half-hour presentation. Program is under the direction of Bill Laurie.

Account was set through the Pitluk agency.

Charles Lutz is latest addition to staff of station KTSA, San Antonio, in sales department.

2 EX-SCRIBES IN DEAL FOR TEXAS 250-WATTER

Huntsville, Texas, Aug. 19.

An application has been filed with the FCC in Washington for sale of KSAM by H. G. Webster, C. N. Shaver and Bryan Shaver to W. J. Harpole, of Victoria, Texas, and J. C. Rothwell, of this city. Sale of the station would become effective at once on FCC approval.

Harpole is commercial manager of KVIC, Victoria, and Rothwell has operated KSAM here since March 29 under a managerial contract. Both are former newspapermen, having sold the Heart o' Texas News, Brady, Texas, Jan. 1.

KSAM is on 1,490 kilocycles and operates with a power of 250 watts daytime only.

Princeton Relents—Atlantic Refining To Air Pigskin Games

Philadelphia, Aug. 19.

Three large sports accounts were closed over local stations this week, two of them brand new accounts.

Largest package was deal set by WFIL with Atlantic Refining Co. for the airing of 21 pro and collegiate football games beginning September 14 and running through to December 7. Games to be broadcast are eleven for the Philadelphia Eagles (pro team), four games for Villanova College and six for Princeton. This marks the first time the Tigers have sold the commercial rights to their grid contests. Tiger games to be broadcast include those with Yale, Dartmouth, Harvard, Vanderbilt and Columbia.

Heard for the first time on local air lanes are the LaSalle Hat Co. and John Middleton. Inc., local tobacco dealer. Former outfit will plug Champ hats via Kerby Kushing's sports quiz and sportscast on KYW, sharing the program on alternate days with P. Lorillard Tobacco Co., Middleton, starts a test campaign for a new cigarette with a weekly show called 'Touchdown Tips' with Sam Hayes, NBC West Coast commentator, prognosticating football results.

KYW has also sold the Happy Clarks, a gospel singers program, to the Pen Man, Chicago fountain pen manufacturer.

WFIL: Stephano Bros. (cigarettes), 26 spots, through Aitkin Kynett; Carter Products (pills), six spots weekly, through Street & Finney; Admiracion shampoo, 11 e.t.'s, througuh Charles Dallas Reach; Lydia Pinkham, ten e.t.'s weekly, through Erwin, Wasey; Procter & Gamble, 39 spots, through Compton adv.; Edgar A. Murray (insecticides), 78 spots, through L. J. DuManaut; Seven Up Bottling Co. 50 spots weekly, through Philip Klein.

WIP: Dr. Mallas (dentist), 234 spots, through Harry Feigenbaum; Captain Shelly (boat trips), six spots; Mrs. Schlorer's, Inc. (mayonnaise), 48 spots, through May agency; Seven Up Bottling Co., 51 spots, through Philip Klein; Institute of Practical Drafting, 39 spots, through Herman agency; Bell Telephone Co., eight spots.

Comparative Unit Count

	Aug. 16.	Aug. 9.	% of Change.
Network ..	9,365	9,378	—0.1
Local	20,253	20,217	+0.1
Nat'l Spot..	5,241	5,227	+0.2
Total	34,859	34,822	+0.1

(Included: KYW, WCAU, WFIL, WIP, WDAS, WIBG, WPEN)

KGKO, Ft. Worth, Sets 2 Long-Term Deals

Fort Worth, Aug. 19.

Roy Bacus, commercial manager of station KGKO, reports a contract renewal from the Globe Laboratories through the Ray K. Glenn agency. Contract calls for continuance of the 260 time spot announcements to be aired daily in addition to a quarter-hour newscast each Sunday.

The Isbell Method Beauty Shop, Inc., has signed for a weekly quarter-hour program to be aired each Sunday titled 'Isbell Silhouettes.' Broadcasts feature beauty and fashion news by Sue Alcot and songs by Gary Gray, tenor. Series will be aired for one year and was set through the Wood-Kane agency.

Albers Bros. Buys KPO's 'Whodunit' Quiz; Van Camp Foods on KFRC

KANSAS CITY STEADY

Little Unit Fluctuation—All in Plus Division

Kansas City, Aug. 19.

Evidently summer bottom has been struck as this week's figures hold their own. Gains are so slight as to be almost unnoticeable, but indicate a stopping point for the summer slump has been reached. No new accounts were announced, but several are definitely signed to begin the fall sked.

Comparative Unit Count

	Aug. 16.	Aug. 9	% of Change.
Network ..	6,710	6,700	+0.1
Local	5,006	4,905	+2.0
Nat'l Spot..	6,145	6,023	+2.0
Total	17,863	17,628	+1.3

(Included KCKN, KCKO, KITE, KMBC, WDAF, WHB)

¼ HR. STANZAS ON WFBR FOR WRIGLEY

Baltimore, Aug. 19.

Very little change noted here. Some quarter-hour buying reported for Wrigley, Jelke's Good Luck Margerine and Royal Crown Cola. Contracts in making expected to come through shortly indicating bullish response for season at hand.

WFBR: Oakite, through Calkins & Holden, participations on afternoon women's show; Ritz Camera Shops, through Henry J. Kaufman, participations on early a.m. show; Jarman Motors, through Cahn-Miller, 52 nighttime spots to be used seven a week; Floorcrafters, through Emery Adv., daily announcements; Wm. Wrigley, through Arthur Meyerhoff, quarter-hour airings.

WCBM: Schindler Peanut Products, through Cortland D. Ferguson, 260 spots; Wonder Clothes, through Jos. Katz, six quarter-hour sports programs a week.

WCAO: Emerson hotel, renewal of nighttime 15-minute remotes.

WBAL: O'Cedar Corp., through H. W. Kastor, 65 one-minute announcements; Cloverland Farms Dairy, through Geo. Penniman, 312 spots; Embros Wine, via Cortland D. Ferguson, 26 five-minute programs; Crosse & Blackwell, through Van Sant, Dugdale, 301 spots; Jello's (Good Luck Margerine), through Young & Rubicam, 117 15-minute shows; Royal Crown Cola, through BBD&O, six 15-minute programs; Mitchell Fur Co., through Gross Adv., 52 half-hour shows; Perfection Stove Co., through McCann-Erickson, 39 five-minute shows.

Comparative Unit Count

	Aug. 16.	Aug. 9.	% of Change.
Network ..	7,505	7,560	—0.9
Local	4,728	4,616	+2.4
Nat'l Spot..	1,944	2,015	—3.5
Total	14,177	14,209	—0.2

(Included: WBAL, WCAO, WCBM, WFBR)

DES MOINES ROSY

All Units on Upbeat—Local Climbs to 6.2%

Des Moines, Aug. 19.

Business in Des Moines stepped ahead briskly during the past week, with an upsurge noted in all departments. Local units hit the swiftest pace, rising from the previous week's minus 1.9% to a plus of 6.2%.

Comparative Unit Count

	Aug. 16.	Aug. 9.	% of Change.
Network ..	7,155	7,070	+1.2
Local	3,553	3,345	+6.2
Nat'l Spot..	2,915	2,846	+2.4
Total	13,623	13,261	+2.7

(Included: KRNT, KSO, WHO)

Factor Adds Spots

San Francisco, Aug. 19.

John Livingstone, of International Radio Sales office here, snagged Max Factor for a third renewal on WLWO, Crosley short-waver.

Makeup firm taken 100 additional spots in Spanish.

San Francisco, Aug. 19.

Deals sizzling in Frisco this week, forecasting a big winter. Albers Bros. Milling, via Lord & Thomas, has purchased the agency-built 'Whodunit?' mystery quiz for use on the NBC Red out of KPO starting Oct. 3. Friday night half-hour live-talent show will be fed from Frisco to 14 stations on a regional hookup as far east as Utah and Montana. Originally created by Lew X. Lansworth for Roos Bros., audience-participation drama debuted on KFRC last year. Side deal was made with Roos by Albert for use of the program this season.

KPO has also acquired five quarters a week from the White House department store, Marion Kyle account which moves over from KFRC. NBC here likewise is working on a deal which will send a local weekly half-hour dramatic show coast-to-coast on the Blue for an electrical appliance firm, things now awaiting the final nod from sponsorial headquarters.

Hastings Clothiers has dropped its 4 p.m. sponsorship of Fulton Lewis on KFRC, with Langendorf Bread moving in to grab off the mid-afternoon release on 25 Don Lee stations. This replaces the 2:30 p.m. John B. Hughes news shot which the bread account has been using. Hastings, which has used up to three hours a week on KFRC, is retaining the 9:15 p.m. repeat of Lewis.

Langendorf also has picked up KSFO's Bob Andersen news period at 8:15 a.m. in behalf of Holsum American Meal bread for the duration of daylight time, spot being lost to CBS network when the shift to standard comes. Manhattan (Sweetheart) Soap, which has had the period until this week, has moved to a new time, buying Andersen's noon-time newscast on the same station.

Ann Holden's KGO Home Forum landed its first New York participation this week in Chatham Blankets, which ridea twice weekly starting Oct. 15.

General Mills picture has changed entirely, with the two quarter-hour kid strippers skedded for CBS Coast stations out, due to eastern deals which will bring Jack Armstrong and Capt. Midnight to KFRC via Mutual wire.

KFRC: Teagarden Products (for syrup) through Erwin, Wasey, two quarter-hour participations weekly, KFRC Breakfast Club, one to California network, Oct. 2 to Feb. 12; Fels Naptha, through S. E. Roberts, three quarter-hour participations weekly, Breakfast Club (13-week renewal); Nestcafe, through Leon Livingston, three quarter-hour participationa weekly, Breakfast Club, 12 weeks; Van Camp (canned food), through Calkins & Holden, 91 one-minute spots; RKO-Radio Pictures, through Raymond R. Morgan, three 100-word spots; Blue Ribbon Books, through Northwest Radio, 39 five-minute spots; Kilpatrick bread, through Emil Reinhardt, three half-hours weekly, KFRC and KDON, 'Lone Ranger' (renewal); Yellow Cab, through Rufus Rhoades, 39 five-minute live spots, 'The Story Teller.'

Comparative Unit Count

	Aug. 16.	Aug. 9.	% of Change.
Network ...	6,760	6,760	*...
Local	3,972	3,765	+5.4
Nat'l Spot..	1,739	1,799	—3.3
Total	14,491	14,344	+1.0

* No change.
(Included: KFRC, KGO, KJBS, KPO)

DENVER WEB SPURTS

Category Ahead 5.9%—Other Units Listless

Denver, Aug. 19.

Network biz in Denver not only recovered from last week's minus 6.9%, but sprinted ahead for a healthy gain of 5.9%. Local units cancelled the profit, however, by journeying downhill from minus 0.6% to 7.5%.

Comparative Unit Count

	Aug. 16.	Aug. 9.	% of Change.
Network ..	7,805	7,365	+5.9
Local	5,953	6,436	—7.5
Nat'l Spot..	2,360	2,396	—0.7
Total	16,090	16,197	—0.7

(Included: KFEL, KLZ, KMYR, KOA, KVOD)

Less Than 35% of 50,000 Concert Artistes Average $30 Wkly.; Little Chance in Field for Newcomers

The fate of the young and unknown artiste in the concert field, whether vocalist or instrumentalist, has become a very precarious one. Even more than in opera, the chance for an unknown, good, bad, or indifferent, is almost negligible.

A survey of the field shows that of the 50,000 people trying to make a living out of music in the U. S., less than 35% are earning $30 weekly on an average. Not only is the field overcrowded, but lack of demand for unknown artistes ruin their chances.

At this time, throughout the country, there are 365 community cities sponsoring an average of three concerts yearly, plus 200 civic cities. Both NBC and Columbia have these towns fairly well tied up, so the artiste who is not on the list of either has even tougher sledding. Suggestions that local or imported impresarios might open up 1,000-2,000 towns throughout the country, whose populations are in the neighborhood of 5,000, and present concerts ranging from $100-$400 are scoffed at by executives of the major organizations, who point out that while an artiste may be willing to appear for $100-$200, the booking fees, commissions, accompanist, traveling and living expenses make such a concert a loser for the soloist.

NBC and Columbia claim they have scoured the country, tackling every town with the remotest possibilities, without being able to open new sources of revenue, and even taking a licking in some spots to keep the municipality alive. The terrific bargaining power of the major organizations also allows them to force young artistes on unwilling purchasers, by withholding stars if lesser performers are not booked on the same series.

Now, with Europe off the map as a source of income, the field is even more crowded with distinguished European artists flocking to America and glutting the only other remaining market, South America. Fully 75% of all N. Y. recitals at Town or Carnegie Hall lose money for the artistes who appear, and this ratio also applies to the 500-odd concerts given yearly. Cost ranges from $400,-$800 for Town Hall, up to $1,500 for Carnegie.

Last year concerts drew more than ever before in America, and more artistes appeared in recital than any other time in history, but it still barely scratched the talent surface.

AGMA Ruling Imperils Newark Opera; Union Asks 16 Chorus Jobs

Newark, Aug. 19.

Opera in Newark may be restricted next season unless the Newark Civic Opera Assn., non-profit organization, comes to terms with the American Guild of Musical Artists.

Controversy revolves around AGMA ruling that the NCOA must employ at least 16 members of the union in the choristers' ranks, failing which all members of the AGMA will be prohibited from performing with the local group. NCOA members assert that unionization would bar singers who have built up a large local following and that it would be impossible to combine union choristers, trained under different coaches, with the NCOA chorus, which is under the direction of William Spada.

At a meeting held in N. Y. Thursday (14), led by Alexander Pernice, general manager of the NCOA, 60 singers drafted a petition to the AGMA demanding that its restrictions be lifted, on the grounds that it would deprive many singers of their jobs.

Hofmann Limits Concerts

Josef Hofmann opens his fall concert tour in three dates with N. Y. Philharmonic Oct. 23, 24 and 26. Pianist will limit his tour this year to 35-40 concerts, for which he receives from $2,000-$2,500 per concert.

His Carnegie Hall recital will take place March 22. Hofmann is completely recovered from a knee injury.

Kullman's 30 Dates

Charles Kullman, Met lyric tenor, launches his concert tour of the U.S. Oct. 8 in Corvallis, Oregon. Tenor will have over 30 dates this fall and winter.

Kullman will alternate with Richard Tauber in the 'Magic Flute' revival at the Met this fall, as well as singing with the San Francisco and Chicago opera companies. He will be granted a four-week leave from the Met to fill concert engagements.

Baccaloni, Ettore Panizza And Bruno Landi Get the Okay to Re-Enter U. S.

The tense operatic situation in the U. S. eased a bit Monday (18), when the State Department agreed to allow Mr. and Mrs. Salvatore Baccaloni, Mr. and Mrs. Ettore Panizza, and Bruno Landi to return to the U. S. from South America. The Met basso, conductor, and tenor, respectively, had left the country prior to July 1, when a new law requiring certain formalities of re-entry had cast a shadow on the probabilities of their being able to return.

Arrangements for all three were made by Arnold Pisani, personal representative of Baccaloni. Baccaloni will arrive Sept. 22, and his present passport, which expires Oct. 23, will be renewed for six months. Pisani is conducting negotiations with the Federal Reserve Bank to allow the Italian $1,500 monthly, since under the present law the funds of Axis nationals in this country are frozen. The basso's concerts and appearances with the Met, San Francisco and Chicago opera companies will net him over $45,000 this year.

RUBINSTEIN'S 52, WITH RECORD ORCH DATES

Artur Rubinstein will open a 52-date concert tour Oct. 21 and will have more orchestra appearances this year than ever before. All told he will make 21 appearances with nine organizations.

Polish pianist plays to a minimum of $2,000 as a guarantee. His orchestra appearances include the Cincinnati Symphony, St. Louis Symphony, N. Y. Philharmonic, Philadelphia Orchestra, Minneapolis Symphony, Cleveland Symphony, Toronto Symphony, Indianapolis Symphony, and the Kalamazoo Symphony, running from Nov. 14 to April 12.

40 Concerts in U. S. Await Jussi Bjoerling

Columbia Concerts, confident that Jussi Bjoerling, its Swedish tenor, will arrive in the U. S., has booked him for 40 concerts in the U. S. He opens in Boston, Nov. 12, following his season with the San Francisco Opera Co.

Bjoerling is expected to sing Raul in 'Hugenots' at the Met this year, in the first presentation of that opera since Caruso sang it in the 1915-16 season. He will also appear with the Chicago Symphony Jan. 8, 9, and 11.

Lotte Lehmann's Tour

Lotte Lehmann will launch her 40-appearance concert tour of the U. S. in Boston, Oct. 22. The Met soprano appears with the Pittsburgh Symphony Oct. 25 and 26 and with the New Friends of Music at Town Hall, New York, Jan. 7. Her individual Town Hall appearance will be Dec. 14. Soprano is booked with the San Francisco Opera Co. and the Met.

Lauritz Melchior and Miss Lehmann have been booked for three joint lieder concerts together next January. Dates are Jan. 17, Spartenburg, S. C.; Jan. 22, Raleigh, N. C., and Jan. 27, Washington.

Concert People

Enya Gonzales, Philippine lyric soprano, will open her concert tour of the U.S., in Lubbock, Texas, Oct. 13.

Harold Bauer opens his fall concert tour in N. Y. Oct. 4 with the Peoples Symphony. The pianist will appear with the New Friends of Music on Dec. 7.

Dorothy Maynor will give about 50 concerts this year, cutting last season's schedule, which the colored soprano found too strenuous. She opens in Pennsylvania, Oct. 10.

Mona Paulee, Met contralto and audition winner, sings an open air concert in Tacoma, Wash., Aug. 27, and in Toronto, Sept. 4. Columbia is booking few concerts for her since the Met has engaged her for the entire season.

Carlos Ramirez, Columbia baritone, has been booked on the Ford Hour for Aug. 31. The singer will appear as Figaro in Charles Wagner's presentation of the 'Barber of Seville,' booked for 30 dates in the fall.

Alexander Sved, Hungarian baritone of the Met, will sing in Puerto Rico in October and launch a 15-date concert tour in November. Following his appearance with the Chicago Opera Co., Sved rejoins the Met in December. Also booked at the St. Louis Opera Co.

Alexander Kipnis, Met basso, has been set for 50 concert appearances this fall, opening in Des Moines, Iowa, early in November. This will follow his appearances with the San Francisco Opera Co. in October.

Raoul Jobin, French Canadian tenor of the Met, will appear with the Chicago and San Francisco companies as well this season, taking over all principal French roles. The tenor is booked for some 15 concerts by Columbia.

Anna Kaskas, Met contralto, opens her concert tour in Worcester Oct. 9. The singer is booked for about 25 engagements exclusive of her operatic appearances.

Gregor Piatigorsky will open an unprecedented tour for a cellist Nov. 6 in Hamilton, Ontario. Piatigorsky will have between 45-50 dates this year.

Vladimir Horowitz has been sold by Columbia for 30 dates, all the pianist is willing to accept. He gets started Jan. 9 in Rochester.

Rudolf Serkin and Adolph Busch will do about 30 joint piano and violin sonata recitals this fall.

Bidu Sayao, Brazilian lyric coloratura of the Met, opens her 30-date concert tour in Aberdeen, Wash., in early October.

Gyorgy Sandor, Hungarian pianist, returned Monday (18) from concert tour of Havana, Mexico, Costa Rica and Panama.

Name Concert Dates

(Aug. 20-30)

Percy Grainger—Round Lake, N. Y. (21).

Richard Hageman—(Cond. L. A. Philharmonic) Hollywood Bowl (21).

Vladimir Horowitz—(With L. A. Philharmonic, Artur Rodzinski cond.) Hollywood Bowl (26).

Giacomo Lauri Volpi—Barcelona, Spain (24).

Giovanni Martinelli—Grant Park, Chicago (21).

James Melton—White Sulphur Springs (21).

Mona Paulee—Tacoma, Wash. (27).

Paul Robeson—(With L. A. Philharmonic) Hollywood Bowl (21).

Artur Rodzinski—(Cond. L. A. Philharmonic) Hollywood Bowl (22).

John Charles Thomas—Bay View, Michigan (21); Chautauqua, N. Y. (30).

Helen Traubel—(With L. A. Philharmonic) Hollywood Bowl (28).

Jascha Heifetz—(With Lottie Lehmann, Artur Rubinstein, Bruno Walter), Wilshire Hotel, Beverly Hills, Cal. (23).

NBC Puts Off Kreisler Dates to Jan. 1; Cancellations Cause Booking Jam

NBC is cancelling all of Fritz Kreisler's dates for the fall until after the first of the year. Marks Levine, who manages the violinist, feels that Kreisler will be more sufficiently recovered at that time than to attempt the arduous recital tour in October.

Violinist was being booked for 30 dates, with the opening set for Oct. 14 in Detroit. As it stands now he will be able to have 27 dates after Jan. 1.

The jamming of dates has caused chaos in the booking field, with the necessary cancellations and substitutions on Kirsten Flagstad, and now Kreisler. The violinist received a minimum of $2,500 for an engagement, with only Jascha Heifetz equaling him. Heifetz is with Columbia.

If neither Flagstad nor Kreisler appear this season, NBC stands to lose grosses of over $300,000.

20 Concerts for List

Eugene List, generally considered the best of the young pianists before the public today, has been set for 20 concerts this season. Pianist opens his tour in December.

List will make four appearances with the N. Y. Philharmonic Orchestra in January, more than any other artist appearing with that organization this year.

331,000 Attendance Set New Lewisohn Concerts Record, But 35G in Red

The Lewisohn Stadium Concerts closed down last week (13) with a total attendance of 331,000, some 36,-000 over the previous highest total in the quarter century of concerts. A loss of approximately $35,000 on the concerts was sustained, but is made up by contributions.

Last two nights of the season saw Efrem Zimbalist draw 12,000 on Tuesday (12) in an all-Sibelius program.

Last night of the season witnessed the re-appearance of Artur Rubinstein as soloist in the Brahms second piano concerto, the pianist having opened the season. The Pole drew 16,000.

MARIAN ANDERSON SRO $6,000 IN ATLANTIC C.

Atlantic City, Aug. 19.

Marian Anderson, making her first concert appearance here, drew an attendance of more than 5,000 to the ballroom of Convention Hall Saturday night (16). Approximately $6,000 was paid to hear the contralto, with many standing in rear and side aisles.

Miss Anderson was given an ovation upon making her appearance and at intermission was presented with baskets of flowers and key to the city by Mayor Tom Taggart.

$11 Top for Hurok's Carnegie Hall Series

The Sol Hurok popular Carnegie Hall series in N.Y. this fall will range in price from $3.85 to $11 top for the six events. Tickets for single events run from 85c. to $1.85 top.

Artists to appear will be the Ballet Russe in October; Artur Rubinstein in November; Dusolina Giannini and Ezio Pinza in January; Oscar Levant with a symphony orchestra in February; Gladys Swarthout in February, and Carmen Amaya in March.

Ballet Russe Starts '41-42 Tour in Wash.

The Original Ballet Russe, under Colonel Wassily de Basil, opens its 1941-42 tour at the Watergate, Washington, Aug. 23. Alexander Smallens, N. Y. Philharmonic conductor, will lead the orchestra in the seven performances.

Company has 125 ballets in its repertoire and will be managed by Fortune Gallo.

Gallo Ends Wash. Stay

Washington, Aug. 19.

Fortuno Gallo's San Carlo Opera Co. finished its week's season here yesterday (Tuesday) after presenting seven operas.

Features of the season were the appearances of Anna Kaskas, Met contralto, in 'Aida' and 'Trovatore,' Mobley Luschanya, Indian soprano, and Jean Dickenson as Nedda in 'Pagliacci.'

Jan Kiepura will make appearances in Mexico and Puerto Rico in October, before joining the Chicago Opera Co. in November. Kiepura opens a 20-date concert tour in Youngstown, Ohio, Nov. 17.

ITURBI WILL BE VERY BUSY

Jose Iturbi will have about the busiest season of all pianists this winter, as the composer-conductor-pianist will play close to 90 dates all told. Iturbi gets underway on the Pacific Coast in late September, and, besides his 35 engagements as solo pianist, will have more than 50 appearances with orchestras both as soloist and conductor.

The Spaniard is permanent conductor of the Rochester Symphony Orchestra. He works on a $2,000 guarantee.

Berkshire Festival Drew Record of 87,000 Persons And Gross of $70,000

Lenox, Mass., Aug. 19.

The Berkshire Festival closed its three-week season of nine concerts with the Boston Symphony orchestra under Serge Kousevitzky Sunday (17), with a total attendance of 87,-000 for the series, breaking last year's record of 67,000. Last weekend was attended by 29,000 people, with the largest crowd in the eight years history of the Festival present on Sunday (17), the total being 13,000.

Gross of the series was approximately $70,000 and a budget of $100,-000 had been provided at the beginning of the year to insure against loss.

CHARTERS NEW OPERA CO. FOR SOUTHERN TOUR

Giuseppe Creatore will open a three-month tour of the south starting in January with an operatic company. Repertoire will be the usual popular Italian and French works.

Company was chartered this week in Albany, and capital stock of $20,-000 with a par of $10 is being issued.

Grace Moore's 40-City Trek Opening Sept. 24

Grace Moore opens a concert tour which will carry her through 40 cities in the U. S. on Sept. 24 in St. Paul. The soprano will be heard in the title role of 'Tosca' at the Met for the first time in her career.

Her first Town Hall, N. Y., recital in over a decade is booked for Feb. 11. Singer receives minimum of $2,500 per concert.

Marion Talley's Comeback

Marion Talley opens her comeback tour in Ft. Wayne, Indiana, Nov. 10.

Closest the former Met coloratura will get to N. Y. will be a joint recital with Salvatore Baccaloni in White Plains on Jan. 16.

Mich. Fair Hires Olsen for 12 Days At 9G; He Pays $1,500 Wkly. Rent

Detroit, Aug. 19.

Name bands, on which the Michigan State Fair got out of the red and piled up the biggest grosses in its history, are out this year. Instead of the usual three and four-day runs of the leading orchs, the fair will counter on the amusement side with George Olsen's regular Casino setup on the fair ground and a Coliseum circus.

Olsen moved into the fair grounds earlier this summer, opening an outdoor dancery by renting from the State for $1,500 a week and splashing floor shows as an adjunct. Now comes the payoff. The State will hire him for the 12-day run of the fair for $9,000. It amounts to handing back six weeks' rental for a project that has been going great guns since Olsen took the gamble and created his spot. However, the State Fair can't count on gathering in much more than his normal profits would be for a two-week session.

For reasons unknown the State Fair, one of the country's biggest, has been edging away from the name bands, although giving them credit for having piled up the enormous grosses which lifted it out of the rut in the dull years. About the only excuse offered is that most of the top bands come in during the summer at Eastwood.

To compensate some of this amusement loss—and it's admitted that pumpkin prizes won't pull the attendance that bands and good shows do—the fair will stage a circus, hiring its own acts. Orrin Davenport, who stages the annual Shrine Circus here, has been hired as impresario. The circus will be staged in one ring and two stages with the scale at 50c, 75c and $1.

FLOCK OF NEW COL. RECORDERS

Columbia Records was exceptionally active this past week in signing new bands and singers to recording contracts, while Victor Records contented itself with acquiring one new name. Columbia took on Carl Hoff's new band, currently at Blue Gardens, Armonk, N. Y., for its Okeh label, and Jane Froman for popular work on Columbia 50c sides. Helen Forrest, vocalist who left Benny Goodman last week, was taken for solo singing, also for the 50c releases. She'll begin recording in about 10 days.

Fourth new Columbia name is Bob Strong orch, playing at the Villa Moderne and on NBC's 'College Humor' show, sponsored by Brown and Williamson, goes to the Okeh label. Victor bought Skinnay Ennis, currently at the Palmer House, who will make his first platters for Bluebird in couple weeks.

Columbia also definitely signed Paul Robeson last week (14). Baritone's aim is unusual. He'll cut pop stuff, primed for coin machine consumption as well as cutting classical material, and also will work in pop grooves with Count Basie and Benny Goodman orchestras, or any other outfit which suits his purpose.

BALLROOM OP LANDS IN JAIL, BUT MAKES PROFIT

Lou Platt, operator of the ballroom in Summit Beach Park, Akron, was jailed Sunday night (17) for running a dance on the Sabbath. Platt had booked Glenn Miller's band for that evening, with the okay of the City Council, but apparently the cops and the Council didn't see eye-to-eye on the one-night infraction of the town's blue laws. Platt spent the night in the jug and following morning was fined $50 and given a 30-day jail sentence, which was suspended.

Fine was a drop in the bucket, however. Miller drew approximately 3,100 people at $1.35, walking out with $2,200 as his end of the evening's take. Draw cracked the spot's record.

Sax Prodigy Undergoes Emergency Operation

Corky Corcoran, 16-year-old tenor sax 'discovery' with Sonny Dunham's new band at Frank Dailey's Meadowbrook, Cedar Grove, N. J., was taken from the bandstand at that spot Thursday (14) evening to undergo an emergency appendicitis operation. He was taken to Montclair Community hospital.

Dunham brought Corcoran in from the Coast, where his current band was organized. It's scheduled to remain at Meadowbrook until Sept. 14, when it will be replaced by Benny Goodman's crew.

REVIVE FAMOUS DOOR, BIG BAND INCUBATOR

Famous Door, one of New York's brightest swing spots when 52d street was hot, will make another try at getting back on its old level. Andy Kirk's colored band, with Mary Lou Williams, femme pianist, starts a stretch there Sept. 5 and may be followed by Lionel Hampton's new full-size combo. It's first mid-town location for Kirk.

'Door' was once known as an 'incubator' of new band names, having started Woody Herman, Count Basie and several others. For past year or so it has been closed, or using small no-name combos. Teddy Powell tried reviving the spot last fall with his new band, but it didn't work and he sold out.

Kirk will have Basie as opposition. Latter begins his first N. Y. location since the Famous Door date at Uptown Cafe Society, Sept. 16.

BOWLING WINS OUT OVER DANCING

Cleveland, Aug. 19.

Bowling craze has registered a strike on another ballroom here, this time Charles Horvath's Trianon. For nearly 20 years the town's No. 1 dance spot, playing the biggest of name bands, it is reopening Sept. 1 with 30 bowling alleys and retagged Trianon Lanes.

'Dance business on a big-time scale is practically washed up in Cleveland,' declared Horvath, who transformed another local ballroom under his banner into a roller-skating rink several years ago. He will be managing director of the new keglers' emporium, with Charles Bamford from Detroit as house manager.

Old Osters' Dance Academy, another hoofing institution for 30 years, also is having its floor torn up to make way for ten-pins this winter. Martin Printz, film exhibitor and owner of the Alhambra, will become one of the town's biggest bowling impresarios in October, when 50 more alleys are added to his 32-unit establishment adjoining his theatre. Exhib has made a profitable two-way parley out of his two enterprises by offering theatre passes as prizes for high bowling scores.

15G Park Fire

South Bend, Ind., Aug. 19.

Fire recently razed the old casino at Playland Park, with loss estimated at $15,000. Casino was once a roller skating rink and dance hall.

No other property at the park was damaged.

LONGHAIR THIEVES

Philadelphia, Aug. 19.

Somebody must be getting ready to start a string ensemble.

On the same day last week thieves stole a violin from Allen Fielding, maestro at the Club Bali, and a violin and guitar from E. D. Wieve, a visiting Columbus (O.) musician.

Art Paulsen Permanent Swinger at Two Spots

Art Paulsen and his orchestra (13) continue as the permanent 'band of the week' for the Sunday night swing nights, relieving Johnny Long at the Hotel New Yorker. Paulsen has another location date, Saturdays, at the Oriente Yacht Club, Mamaroneck, N. Y.

Rest of the week he does club dates.

MICHAUD, PEPPE FOLD AGENCY

Arthur Michaud and Jim Peppe, two of the topflight orchestra personal managers, have dissolved their management agency partnership. In a few weeks Peppe will move over to new offices being taken by Republic Music Co. in New York to restrict his activity to directing Sammy Kaye and the latter's new music company. Press of handling the band, which received a healthy boost because of its recording of 'Daddy,' and the new publishing firm that puts out the number, along with a list of others, forced the split.

Legal dissolution of the partnership has already been worked out, with Michaud retaining managership of Frankie Masters, Bob Chester, and Joey Kearns, latter the house band at WCAU, Philadelphia. Contract of Harry James, who was handled by the pair until a couple of months ago under a seven-year management agreement, has been sold back to James. It's return was negotiated for by James' attorney, William Farnsworth, who also does Tommy Dorsey's legal work. Whether Dorsey has acquired the interest given up by Michaud-Peppe, as it has been expected he would, is not certain. Dorsey is currently out of circulation, recovering from a tonsilectomy. He resumes work at the Paramount theatre, N. Y., Aug. 27.

Michaud-Peppe combination was in existence two years.

Band P.A.s Wax Selves As Hot Quartet to Prove Knowledge of Music

To prove that they and their office staff have a good knowledge of music and so are thoroughly qualified to do press agentry work for bands, Hal Davis, Les Leiber and two employees cut acetate records last week, pressings of which will be circulated among bandleaders and agencies. Stunt had Leiber on sax; Davis, accordion; Anne Marie Ewing, guitar, and Leonard Feather, critic and hot record collector turned p.a., on piano. Quartet cut two sides, 'Delf Boogie Woogie' and the standard, 'Whispering.'

Leiber is the toy flute player who was once featured with Paul Whiteman. Davis is former p.a. for Columbia Records.

Not Enough Profitable Bookings, Carlson Quits Maestroing for Flying

Milwaukee, Aug. 19.

Bill Carlson, dance-band leader popular in the midwest, is winding up his musical career this month and will disband his orchestra and become pilot instructor for Midwest Airlines, headquarters in Chicago. Carlson has piloted his own plane for a number of years and from now on will devote his entire time to flying and teaching others the art.

After becoming Milwaukee's No. 1 dance band in the late 20's, Carlson's bunch went into Chicago for Andrew Karzas, playing long and repeated engagements at the Aragon and Trianon ballrooms. Band broke up in Denver about a year ago, then a few months later was reorganized in Milwaukee, and has kept going until now.

Aside from Carlson's devotion to aviation, a potent reason for quitting his musical career is said to be inability to obtain consecutively profitable bookings—a circumstance calling attention to a condition alleged by musicians to be halting the development of new 'name' bands and actually hurting the dance-band business itself.

What is reported to be holding them back is chiseling by some unscrupulous leaders who underbid on jobs to such an extent that a maestro who upholds the union scale cannot compete and break even. Union officials of course would like to break up this alleged practice, but find it difficult to obtain evidence in specific cases.

Nix Strollers

Philadelphia, Aug. 19.

Strolling musicians (non-union) will be forbidden to serenade guests in Philly bistros hereafter, according to a ukase issued by Local 77, American Federation of Musicians.

The local's two investigators, Jimmy Perri and Daniel Shanker, have been ordered to keep out the street-musickers. Operators of night spots which allow the practice have been warned they would be placed on the unfair list if the strollers continue to work.

DET. DANCERIES STRETCHING SEASON

Detroit, Aug. 19.

It used to be Labor Day that marked the close for the numerous outdoor dance spots in this section, but times and biz being what it is most of the spots are tucking a month on their regular season. If they could only figure out a way of shoveling off the snow—who knows!

Eastwood Park, which parades the name bands each week in one of the biggest moonbeam palaces, slides its season up to Sept. 28 this year. Larry Clinton takes the first carry-over past Labor Day; Jack Teagarden goes in a week starting Sept. 5, and Bobby Byrne is inked for the week of Sept. 12. Deal is now being closed for the weeks up to Sept. 28.

George Olsen, who opened up his new Casino at the State Fair Grounds here, will slide over into September, too, taking over the regular State Fair date. With the close of the fair, if the weather stays nice, his Casino, which also has an indoor adjunct, likely will run into late September. Smaller spots may tag along, vaulting the outdoor season here to five months.

Childs Drops 50G Suit Vs. Carl Hoff Over Vocalist

Reggie Childs has dropped his suit for $50,000 against Carl Hoff, charging that Hoff enticed Paul Carley, Childs' vocalist, to sing with Hoff's band at Blue Gardens, Armonk, N. Y., where it's still playing. Carley had appeared at the spot to try out with Hoff for one evening.

There was no settlement of any kind, Childs simply dropping the action.

2 BANDS HUNT NEW LEADERS

Two leaderless bands, intact, are laying off around New York at the moment seeking suitable maestros to front for them, one because it fired its batoneer and the other because its leader walked out. First is Bunny Berigan's old crew and second is Carl Lorch's combination.

Berigan's men quit en masse on him a few weeks ago (which is tantamount to firing him) because he owed its members $900 in salaries. Men in the band retained practically all of the arrangements when Berigan went. Most of them were written by them and never paid for by the deposed leader. Mort Davis, its manager, is looking for someone to take Berigan's place.

Lorch dropped his baton about a month ago and went home to Peoria, Ill., to go into the laundry business.

HAMPTON MAKES DATE AS A FUNERAL CORTEGE

Lionel Hampton and his bandmen became unwilling riders of what amounted to a funeral procession last week when their bus broke down. Band left a date at Kimball's Starlight Ballroom, Lynnfield, Mass., at about 1 a.m. and an hour later were stranded at Framingham. Since the band was scheduled to start work at 2 p.m. the following afternoon at Carr's Beach, Baltimore, it couldn't wait for the bus to be repaired.

Only transportation available in the town at that hour was a trio of limousines used for funerals, and a hearse. Drivers were routed out of bed, instruments tossed into the hearse, men into cars, and the procession came on to New York where it was met by a new bus for the remainder of the trip to Baltimore.

New Meadowbrook Decor

Newark, Aug. 19.

The Meadowbrook, Cedar Grove, N. J., is being face-lifted this week under the direction of Clark Robinson.

In addition to redecorating the dining room, 1,000 square feet will be added to the dance floor by moving the dance shell back 20 feet, and will up the rooms' absolute capacity from 1,500 to 1,800.

Inside Stuff—Orchestras

Band circles in New York are getting a laugh from the situation at one of the nearby roadhouses. Band on tap at the moment went into the spot at scale, and its backer agreed to pay for one of the two network wires which broadcasts from there, a type of deal which is prevalent among such spots and one that many bandmen frown on.

Anyway, the band's backer recently pulled out his support and now the spot owner is forced to pay for the wire himself, or pull it out, which he's loath to do because once it goes out it's tough to get back. He's been looking over new bandstand material.

Lawrence Welk band, which has never played anywhere in New York, was intentionally spotted for one night at the Rustic Cabin, Englewood Cliffs, N. J., last night (Tues.) so that N. Y. trade men could get a look at it in action and Welk could glad-hand music publishers. He came into N.Y. to cut a round of platters for Decca.

Teddy Powell is usually on duty at the Cabin on Tuesdays (Monday is his night off), but his band was given a paid vacation for the evening to allow Welk to substitute.

Case of Gray Gordon, who was suspended from membership in the American Federation of Musicians a month or so ago because of unpaid debt claims filed against him, is unchanged. Gordon has not contacted anyone concerned in the case and has been out of sight since his suspension. His band broke up a week after he was placed on the AFM's blacklist.

When last heard from the leader was in Chicago attempting to secure backing to straighten out his affairs. Gordon owes approximately $6,700 to Consolidated Radio Artists, which booked him, and other debtors.

BOXOFFICE BANDS « « « «

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On the Upbeat

Bob White now at Chez Ami, Buffalo, replacing Erwin Glucksman crew.

Dick Kuhn combo returns Oct. 12 to Hotel Astor, N. Y., from Hotel Statler, Buffalo.

Frankie Masters and Harry James play the annual South Boston Tobacco Festival at South Boston, Va., Sept. 5.

Murray Albert, once road manager of Larry Clinton, and more recently with Teddy Powell, has assumed similar duties with Claude Thornhill's band, current at Paramount theatre, N. Y. Tommy Meck, who had been with Thornhill, shifts to Charlie Spivak at Glen Island Casino, N. Y.

Jimmy Flora band, from Cocktail Lounge of Pennsylvania hotel, N. Y., moved into Cafe Rouge, replacing Bobby Byrne. Room is to be open for dinner only until Glenn Miller band comes in Oct. 6.

Carl Hoff's new outfit signed to record for Okeh label. He added Murphy Sisters trio to group at Blue Gardens, Armonk, N. Y., last week.

Eddy Duchin's first date after return from Rio de Janeiro will be at Stanley theatre, Pittsburgh, week of Sept. 5.

Del Courtney band opened week's engagement at Kennywood Park, Pittsburgh, Sunday (17), replacing Tiny Hill. Lawrence Welk follows him in this Sunday (25) for five days, with Paul Pendarvis winding up Kennywood summer dance season from Aug. 30 through Labor Day.

Ralph Allen orch into New Penn, Pittsburgh, for indefinite stay, succeeding Gay Carlisle outfit.

Ina Ray Hutton booked for a one-nighter at West View Park on Thursday (21).

Lou Breese orch goes into Stanley theatre, Pittsburgh, for week beginning Friday (22), with Frankie Masters outfit following him in.

Dick Stabile plays a one-nighter at Olympia Park, Pittsburgh, Sunday (24).

Ben Eaton, musical director of WGBI, Scranton, Pa., has a band at nearby Abington Hills Country Club. Formerly at Buckwood Inn, Shawnee-on-Delaware, Pa.

Channing Barron's Blue Notes set until late fall at Rocco's Villa Sunset, Lake Susquehanna, near Blairstown, N. J.

Clyde Lucas band goes back into the Benjamin Franklin hotel, Philadelphia, Sept. 12.

Adrian Rollini Trio joins Irv Carroll's band at Jack Dempsey's, New York, Sept. 26. Second bandstand is being built for Rollini.

Peggy Lee now singing with Benny Goodman in place of Helen Forrest.

Ranny Weeks has been signed for seven more months at Club Mayfair, Boston. Weeks has played spot several times, but present run with renewals has been for one year. Contract now runs to April 1.

Band Bookings

Erskine Hawkins, Aug. 22, Hollywood Hall, Albany, Ga.; 23, Terrace Club, New Orleans; 24, Rhythm Club, New Orleans; 25, Temple Roof Garden, Baton Rouge; 26, Playmor B., Shreveport, La.; 27, City Aud., Galveston; 26, City Aud., Houston; 29, Cotton Club, Port Arthur, Tex.; 31, Mosque B., Ft. Worth.

Ella Fitzgerald, Aug. 26, Trianon B., Cleveland; 27, Joyland Park, Lexington, Ky.; 26, Dixieland B., Lexington; 29, Aud., Columbus; 30, Nu-Elm B., Youngstown, O.; 31, Savoy B., Chicago.

Tiny Bradshaw, Aug. 22, Lake Side Park, Wichita Falls, Tex.; 23, Cotton C., Amorilla, Tex.; 24, State Fairgrounds, Dallas; 25, Dreamland, Little Rock; 26, Savoy B., Monroe, La.; 27, Beale Ave. Aud., Memphis, Tenn.; 26, Downbeat B., Tulsa, Okla.; 29, Aud., Austin, Tex.; 31, Rhythm C., New Orleans.

Lou Breese, Sept. 6, Playmor B., Kansas City; 7, Terp B., Austin, Minn.

Larry Clinton, Sept. 5, Winona Beach, Bay City, Michigan.

Jimmy Dorsey, Sept. 3, Rosemont B., Brooklyn; 5, week, Buffalo theatre, Buffalo; 12, Stanley theatre, Pittsburgh; Oct. 3, Orpheum theatre, Minneapolis; 10, week, Palace theatre, Cleveland; 17, Paramount theatre, Toledo.

Glenn Miller, Sept. 5, RKO Boston, Boston; 12, four days, Palace theatre, Albany; 16, three days, Proctor's theatre, Schenectady; 19, week, Earle theatre, Philadelphia; 26, Stanley theatre, Pittsburgh.

Joe Venuti, Sept. 5-7, State theatre, Hartford.

Eddy Duchin, Sept. 5, Stanley theatre, Pittsburgh; 19, Strand theatre, New York.

Harry James, Sept. 12; Geo. F. Pavillion, Johnson City, N. Y.; 13, Sunnybrook B., Pottstown, Pa.; 14, Arena, New Haven.

Guy Lombardo, Aug. 21, Old Orchard Pier, Old Orchard, Me.; 22, Narragansett Pier, Providence, R. I.; 25-26, Exposition, Toronto, Can.; 27, Valley Dale, Columbus, O.; 26, Russell's Point, O.; 29, Celoron Park, Jamestown, N. Y.; 31, Geo. F. Pavillion, Johnson City, N. Y.; 1, Lakewood Park, Mahanoy City, Pa.

Casa Loma, Sept. 16, Lakewood Park, Mahanoy City, Pa.; 19, Geo. F. Pavillion, Johnson City, N. Y.; 20, Sunnybrook B., Pottstown, Pa.

Tommy Tucker, Sept. 25, Steel Pier, Atlantic City; 6, Sunnybrook B., Pottstown, Pa.; 9, five days, Totem Pole B., Boston.

Frankie Masters, Sept. 6, New Ocean Casino, Virginia Beach; 6, National theatre, Greensboro, N. C.; 10, Armory, Bennettsville, S. C.; 12, Twin City C., Winston-Salem, N. C.

Jimmie Lunceford, Sept. 7, Myer's Lake Park, Canton, O.; 8, Joyland Park, Lexington, Ky.; 9, Aud., Columbus, O.; 10, Stainbaugh Aud., Youngstown, O.; 25, Madrid B., Harrisburg, Pa.; 26, Armory, Durham, N. C.; 26, Armory, Danvill, Va.; 29, Aud., Raleigh, N. C.; 30, Armory, Charlotte, N. C.

Tiny Hill; Aug. 26-Sept. 1, Excelsior Park, Excelsior, Minn.

Enoch Light, Aug. 25, Euclid Beach, Cleveland.

Lawrence Welk, Aug. 23, Chippewa Lake, O.; 24, Geneva-on-Lake, O.; 25-29, Kennywood Park, Pittsburgh; 30-Nov. 27, Trianon B., Chicago.

Charles Agnew, Aug. 22, Summit Beach, Akron, O.; 23, Lakeside Park, Mahanoy City, Pa.; 25-Sept. 1, Enna Jettick Park, Auburn, N. Y.

IN A SUBWAY FAR FROM IRELAND
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By
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6th RETURN ENGAGEMENT

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AND HIS
Music Makers Orchestra
Columbia Records
ON TOUR
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Bands at Hotel B.O.'s

NEW YORK

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Xavier Cugat	Waldorf (375; $1-$1.50)	18	2,500	35,950
Will Bradley	Astor (1,000; 75c-$1)	5	2,550	12,100
Ray Heatherton	Biltmore (300; $1-$1.50)	10	450	4,300
Ray Kinney*	Lexington (300; 75c-$1.50)	18	1,250	23,525
Johnny Long*	New Yorker (400; 75c-$1.50)	10	1,550	13,950
Hal Saunders	St. Regis (400; $1-$1.50)	13	350	5,200

**Asterisks indicate a supporting floor show, although the band is the major draw*

Chicago

Benny Goodman (Panther Room, Hotel Sherman; 700; $1-$2 min.). Still pulling them in, Goodman crew comes up with fine total of 5,900 payees.

Skinnay Ennis* (Empire Room, Palmer House; 800; $3-$3.50 supper min.). Despite fact that biz drops off badly here on Monday nights, Ennis' off night, room nevertheless had a fine week with 5,600 customers.

Boyd Raeburn* (Chez Paree; 500; $2.50-$3.50 min.). Milton Berle a boon to biz, spot coming up with a strong week of 5,200 payees.

Jimmy Joy* (Walnut Room, Bismarck Hotel; 300; $1-$2 min.). Still going along nicely, Joy and his band come up with another good week, playing to 2,300 patrons.

Bob Grant* (Camellia House, Drake Hotel; 300; $2.50 min.). Single act show (Lee Wiley) is only additional pull to the Grant band which drew in 2,700 customers this week.

Don Orlando* (Villa Moderne; 1,000; no min.). Replacing Bob Strong band in this spot, Orlando had okay opening week with 4,000 people.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Picked up slightly over previous week, quite a few 'regulars' back from vacations increasing week's take to 2,800 covers.

Chuck Foster (Biltmore; 1,150; minimum $1-$1.50). First tendency of defense workers in higher brackets to unloose their pursestrings is given credit for a 4,500 turnout on the week.

Woody Herman (Palladium; 6,000; 55c-83c). Completed first week of a two-week holdover to chalk up 18,000 patrons.

Harry Owens (Hotel Miramar, Santa Monica; 500; 50c-$1). Four nights of giving out by this group brought a total of 1,300 guests.

Bob Crosby (Casino, Catalina Island; 4,000; 28c-44c). Opening the week as new attraction for the last leg of season, Crosby and boys garnered nice returns from about 15,000 payees.

Johnny 'Scat' Davis (Trianon, Southgate; 1,200; 40c-55c). Picking up some but still off; around 2,500 stubs.

Charlie Barnet (Casa Manana, Culver City; 2,000; 55c). Catching on and nearly doubled previous week's take with 4,500 past the wicket.

San Francisco

Carl Ravazza* (Rose Room, Palace Hotel, 500; 50c-$1.25). Aided by the DeMarcos, this band is building week by week, something which has never before happened at the Palace. Fifth week climbed another notch to 1,900 covers, the fifth successive gain. Ordinarily bands dip week by week until the closing upswing.

Top British Radio Plugs

'Darling Daughter' (Chappell).
'Amapola' (C & C).
'There I Go' (C & C).
'I've Got Sixpence' (Bradbury).
'Hey Little Hen' (Gay).
'Love Me' (Cinephonic).
'American Way' (Chappell).
'All Workers' (Chappell).
'Ten Lullaby Lane' (F & D).
'Do I Love You' (Chappell).
'Should Known' (Cavendish).
'Have Another One' (P.M.).

Band Reviews

ANSON WEEKS ORCHESTRA
With Virginia Mathews
Hotel Muehlebach
Kansas City

Fortnight in Terrace Grill is first appearance here of Anson Weeks and band in 15 months. Also first since auto accident last February, which broke up the previous Weeks crew and brought about change to present lineup. Injuries to the leader gave him several weeks in the hospital and brought him out with his left arm still unuseable for the piano playing he formerly provided for his band. Accordingly, the vet bandman has organized a crew of instrumentalists complete with himself as baton waver, and featuring a solovox, which he is able to play with his right hand, to round out fullness of band.

In this crew (which he has had together only a few months) Weeks is approaching more the style he had some time ago on the Coast, full and sweet. Bounce is there, but it is secondary to the regular tenure of the music. It is an improvement over his former crew, especially since it is larger instrumentally. Arrangements are given some special attention, with Weeks handling the sweeter styles and Don Bauman penning the more swingy popular types. Bauman devotes full time to arranging, and his version of 'Old Oaken Bucket' is zingy.

Personnel lists Ralph Larson, Bobby Stockwell and Ray Davis on trumpets; Stan Malley, Harry Kite on trombones; Charles Polzin, Jimmy Cesario and Felix Walker, reeds; Eddie Donaldson, piano; Everett Hull, string bass; Kenny Hillman, guitar, and Bobby Davidson, drums. Vocals are taken by Virginia Mathews, whose style is on the rhythm side and range is near the medium and higher tones.

Weeks has taken the keyboard of the solovox and mounted it on a stand where he can play it as he leads the crew, and many arrangements work in this electric instrument to fill out the band and add a different touch to the music. Almost an ideal novelty, considering his present incapacity. It has allowed him to get back in gear much sooner than was expected after his serious accident. **Quin.**

BOB ALLEN ORCHESTRA (15)
Lake Breeze Pier
Buckeye Lake, O.

Hoping to follow in the footsteps of Skinny Ennis and John Scott Trotter, Bob Allen, for eight years vocalist with the late Hal Kemp, is breaking in a new baton. Orchestra, now playing first job for maestro Allen, is, with three exceptions, the old Vincent Patti unit out of Cleveland.

Wisely General Amus. is keeping Allen under wraps for awhile,

(Continued on page 38)

Thornhill-Colonna-'Spots,' $58,000, Lucas-Rochester, 46G, N. Y. Clicks; Krupa-Andrews Smash 56G in Chi

(Estimates for This Week:)

Clyde Lucas, New York—(Strand; 2,767; 35-55-75-85-99). Aided by Rochester and revue on stage and 'Bad Men of Missouri' (WB) on screen. Sturdy $46,000, which insures holdover. Presence of Jack Benny's radio 'shadow' credited with considerable boxoffice draw, with film rated minor attraction.

Claude Thornhill, New York—(Paramount; 3,664; 35-55-85-99). 'Kiss Boys Goodbye' (Par) is film, while stage show includes Four Ink Spots (into fourth week today) and Jerry Colonna. Trim combination zoomed to smash 58,000 on first week. Holds for second or longer.

Gene Krupa, Chicago—(Chicago; 4,000; 35-55-75). Getting plenty of assistance from 'Charley's Aunt' (20th) on screen and Andrews Sisters on stage. Walloping $56,000, best here in more than month. All three credited with helping, with band giving fresh impetus because second stanza for Andrews.

Phil Harris, Philadelphia—(Earle; 2,768; 35-48-57-68-75). 'Out of Fog' (WB) as film. Bangup $21,000, with most of lure in Harris' crew.

Ciro Rimac, Washington—(Capitol; 3,434; 28-39-44-66). 'Wild Geese Calling' (20th) on screen and Ella Logan heading stage show. Fair enough $16,500.

Alvino Rey, Pittsburgh—(Stanley; 3,800; 25-40-60). With 'Whistling in Dark' (M-G) and King Sisters on stage. Combo drew rave notices, with breezy $21,000 in prospect.

Ben Bernie's Own Co. Will Plug 'Fraidy Cat'

Wes-Jay Music Corp. is Ben Bernie's own indie publishing company to plug 'Fraidy Cat,' by Nick Brobur, his pianist. It's non-ASCAP licensed, although Bernie himself is a songsmith-member of ASCAP.

Mrs. Ben (Wes) Bernie and his son, Jason, now at Fort Monmouth, N. J., comprise the Wes-Jay portion of the billing. Mickey Garlock, ex-Bernie fiddler, was 'loaned' by Bregman-Vocco-Conn to professionally plug the song with which Bernie thinks he can identify himself, akin to Sammy Kaye's 'Daddy,' etc.

ASCAP-RADIO PEACE BOON TO WAXERS

Jack Kapp, president of Decca, sees the potential ASCAP-radio settlement as a boon to the recording business, as well as the music publishers.

'The declining, or rather the smaller, revenue from ASCAP,' as Kapp puts it,' will prompt the music publishers to devote renewed energies to their basic business, which is really the sale of sheet music and orchestrations, rather than the by-product revenue from ASCAP, which, after all, is what the society was first founded for.

'Thus I see a more vigorous devotion by the writers and publishers to the development of income from other rights, such as records, transcriptions, etc., and not its fanatic devotion to the cause of radio.

'This enhancement of basic values must likewise redound to the benefit of us, the phonograph recording industry, which will find each new tune a more solid investment, rather than a catch-as-catch-can waxing job.'

Band Cycle

Continued from page 1

ager, Bill Burton, flew to the Coast Sunday (17) from Virginia Beach, Va., where the band was playing, to complete a deal started by GAC's Tom Rockwell with Paramount.

Welles' film with Armstrong apparently is following a groove similar to features being made by Paramount and Warner Bros. Former company has completed 'Birth of the Blues,' with Jack Teagarden's band and Bing Crosby, but won't release it until October. Warner lot is currently putting the finishing touches on 'New Orleans Blues,' in which it used Jimmie Lunceford and Will Osborne. All three epics are centered around the early days of New Orleans, when it was a hotbed of budding jazz immortals.

Lou Levy Buys 2 Tunes And Sets Office in Chi

Chicago, Aug. 19.

Lou Levy, in town with the Andrews Sisters, also settled two music deals while here last week. Signatured a contract with Russell Music, Inc., for the take-over of two tunes, 'Mornin' on the Farm' and 'Three-Quarter Boogie.' Will go into Levy's K.C. Music catalog for immediate concentration.

Levy also set up new offices here, with Archie Levington continuing in charge of midwest operations.

Blue Barron, Chester Draw Big Biz, But Isham Jones Fair and Kirk N.S.G.

(Estimates)

Blue Barron (Paramount theatre, Anderson, Ind., Aug. 15). Barron pulled fancy $1,500 on one-day from 4,000, prices ranging downward from 50c top. On Aug. 10 band grossed $1,700 from 4,250 at 30c and 50c at RKO theatre, Huntington, W. Va.

Bob Chester (Sea Girt Inn, Sea Girt, N. J., Aug. 7-13). Chester cracked this seaside spot's seven-day mark last week with approximately 2,800 patrons, grossing $4,610.

Isham Jones (Lakeside Park, Dayton, O., Aug. 16-17). Jones' harvest of 2,000 customers at 50c per for two days was fair.

Andy Kirk (Turnpike Casino, Lincoln, Neb., Aug. 18). Not too well known here, Kirk pulled so-so 500 terpers at 75c for $375.

Russ Morgan (Totem Pole B., Auburndale, Mass., Aug. 11-16). Morgan followed a good weekend (8-9; 8,100 hoofers at $1.35 couple; $4,118 gross) with 1,700 Monday, 2,400 Tuesday, 2,700 Wednesday, 2,800 Thursday, 3,200 Friday, and 3,600 Saturday setting a new full-week mark here with 18,400 at $1.35 per couple for terrific $11,070. Band also broke eight-day mark.

Alvino Rey (Coney Island, Cincinnati, Aug. 8). Rey and King Sisters corraled 2,589 at 85c; solid. At Lakeside Park, Dayton, next day (9) crew accounted for 2,170 at $1; at Myers Lake Park, Canton (10), draw was 2,122 at $1.25; Crystal Beach, Ont., Can. (11), Rey, in rain, got fair 1,528 at $1.25; Russell's Point, O. (12), lure accounted for approximately 1,100 at 85c.

Maxine Sullivan-Benny Carter (Graystone B., Detroit, Aug. 12). Band and singer pulled disappointing 1,150 at $1 at colored organization sponsored hop. Exploitation was badly handled.

NOTICE:
The 'HATE PARADE' novelty number as performed by the
LOU BREESE ORCHESTRA
is an original creation, and any infringement will be prosecuted.
SAM LUTZ, Personal Rep.
Mgt. General Amusement Corp.

JOHNNY LONG
and his orchestra
HOTEL NEW YORKER
NBC—DECCA RECORDS
MANAGEMENT
GENERAL AMUSEMENT CORP.

DICK ROGERS
And His Orchestra
CURRENTLY AT
RITZ-CARLTON HOTEL ROOF
BOSTON
COLUMBIA RECORDS
MUZAK TRANSCRIPTIONS
MANAGEMENT
GENERAL AMUSEMENT CORP.

KEN MARLIN
And His Orchestra
Vocals by
ALISON ANDREWS
NOW AT
BORDEWICK'S
Bronx River P'kway, N. Y.
WOR
8:05-8:30 P.M.
1:45-2:00 A.M.
Per. Mgt.: E. A. COLINI
Dir.: CONS. RADIO ARTISTS

JIMMY DORSEY
and His Orchestra
Currently
SURF BEACH CLUB
Virginia Beach
Personal Management — BILL BURTON

FOUR INK SPOTS
"KEEP COOL FOOL"
Backed By
"UNTIL THE REAL THING COMES ALONG"
DECCA NO. 3958
Management GALE, INC., 48 W. 48th St., New York

Mutual Network Plugs

The following tabulation of network popular music performances is not confined to WOR, New York release for Mutual Broadcasting System, but also includes the entire MBS chain. Compilation herewith covers the week beginning Aug. 11 (Monday) and ending Aug. 17 (Sunday), from 8 a.m. to 2 a.m. based on daily recapitulations furnished by Accurate Reporting Service and the MBS logs.

TITLE	PUBLISHER	TOTAL
Give Me Your Answer	Mills	42
Kiss the Boys Goodbye—*Kiss Boys Goodbye	Famous	25
Aurora	Robbins	22
Yours	Marks	20
Daddy	Republic	19
Don't Cry, Cherie	Shapiro	18
I Understand	Feist	17
Things I Love	Campbell	17
Love Me a Little Little	Mayfair	15
Under Blue Canadian Skies	Feist	15
You Started Something—*Moon Over Miami	Robbins	15
Tattletale	Santly	14
Time Was	Southern	14
Don't Take Your Love from Me	Witmark	13
Hut Sut Song	Schumann	12
Jim	Kaycee	12
Rose and a Prayer	BVC	12
You and I	Willson	12
Don't Want to Set World on Fire	Cherio	11
Guess I'll Have to Dream Rest	Block	11
'Til Reveille	Melody Lane	11
Dolores	Paramount	10
Down, Down, Down	Mills	10
Green Eyes	Southern	10
Harbor of Dreams	Miller	10
If It's True	Mills	10
Never Let Day Pass By—*Kiss Boys Goodbye	Famous	10
Rancho Pillow	Shapiro	10

**Filmusical excerpt.*

Little Chance of ASCAP Action on Fla. Law Till Radio Situation Clears

While on a visit to New York last week, Thomas Watson, attorney-general for Florida, spoke to counsel for the American Society of Composers, Authors & Publishers about formulating some basis for the use of ASCAP music in the state pending a repeal of the anti-ASCAP statute. It was indicated that ASCAP lawyers would not have the time to draw up the requested memorandum, if at all, until the settlement with the networks is entirely out of the way.

The law as it now stands in Florida does not apply to theatres. The latter can obtain their licenses direct from ASCAP, but broadcasters, hotels, taverns and dancehalls must go to state authorities for their performing rights. ASCAP could advise its members that it has withdrawn its licensing connections in Florida and that the members were free to bring their individual infringement suits against Florida users, but the Society has elected to wait and see what sort of operative agreement it could work out with the state's attorney-general.

There has been a suggestion that ASCAP join the attorney-general of the state in testing the Florida law in the local courts, but the disposition of the Society is entirely against any such course. It is reported that union musicians and hotel operators in Florida are strongly opposed to enforcement of the statute, and ASCAP feels that it's up to the state authorities to find their own way out of the dilemma. Only type of users urging a two-year trial of the law are the Florida broadcasters, and the Florida attorney-general is faced with the task of bringing this group into line, or else take a chance on the chaos which ASCAP predicts will ensue from enforcement of the law.

N. Y. Cowboys

Continued from page 3

urally watch with interest your frequent portrayals of taxicab drivers.

'Unfortunately, these characterizations usually portray taxicab drivers as rough, uncouth, unscrupulous individuals who drive without regard for the life and limb of their passengers or themselves. The influence of the movies is so great that this usually has a profound effect upon moviegoers.

'For your information, every taxicab driver in New York is carefully investigated by our very efficient Hack Bureau—is fingerprinted—all past activities checked—must be of good, moral character. As a result, we believe the New York cab driver as fine and careful a chauffeur as can be found anywhere.

'Furthermore, the New York cab driver has proved his courage and worth as a citizen by his frequent cooperation with the Police Dept. in the apprehension of criminals and prevention of crime.

'Inasmuch as these men depend upon the public for their very livelihoods, it is important to think that the public have a good opinion of them, and we hope that in the future your characterizations of taxicab drivers will appear more closely to reality.'

From Drummer to Mgr.

Philadelphia, Aug. 19.

Jimmy Tyson, drummer, has left Joey Kearns' WCAU house band to open a band and talent booking office.

Tyson will continue as manager of Kearns' crew, and in addition will handle Gil Fitch's orchestra and Sonny Saunders, local radio singer.

a tune out of the world!

"SING A LOVE SONG"

RECORDINGS BY:

CLAUDE THORNHILL
Columbia
No. 36287

VAUGHN MONROE
Bluebird
No. B 11236

PUBLISHED BY:

MUSICANA, INC.

ONE WALL ST., NEW YORK

Prof. Dept. 501 MADISON AVE.

Sole Distributors:
MUSIC DEALERS SERVICE, 799 7th AVE., NEW YORK

Asked for It

Hollywood, Aug. 19.

Lyle Morain led with his chin when he wrote the song 'I've Been Drafted.'

He is.

DECCA'S 6-MO. NET $383,591

Decca Records' net income for the six months ending June 30 past amounted to $383,591 after all charges, including normal Federal income tax, but before excess profits tax. That is more than double the income of the company for the comparable period of 1940, when Decca's profit was figured at $170,571 after similar deductions. This year's net is equivalent to $1.02 a share, as compared to 45½c per share in the first half of last year.

Decca's earnings for all of 1940, after all charges, totaled $433,713, equal to $1.15 a share on all stock.

PUBS, PLUGGERS TALK EXTENSION IN SEPT.

Music Publishers Protective Association and the New York Music Publishers Contactmen's Union will probably open discussions next month for a renewal of their contract. The present agreement expires Dec. 11, but provision was made in the original contract for starting renewal conferences three months in advance.

The contract now in effect is for two years and was made shortly after the union came into existence. The professional end of the business is 100% unionized.

SWEET SALVOS

Victor's Greeting Records For Schrafft's

RCA Victor has just waxed the first of a group of recordings which will be sold commercially by Schrafft Candy Co. Recordings will be in the form of a congratulatory message for birthdays, etc.

Brad Reynolds, tenor, made the first group which included 'Beautiful Dreamer' and 'Congratulations.' Recordings will be released Oct. 15.

Band Reviews

Continued from page 37

Pier having dropped its WLW-NBC wire for this engagement. Potentially the crew is a comer; as is, all the boys, averaging but 20 years old, need experience. Two faults are obvious: Too many soloists and not enough team work, and tempos designed for listening, not dancing. Both are more apparent on slow tunes. But the band shows flashes of class even after but a week's work, with the rough spots in the process of being ironed out.

Instrumentation calls for five reeds, five brass (three trumpets and two trombones) and four rhythm. Brass section stands out, with first trumpeter, Billy Oblak, 17-year-old-kid, particularly good. Rhythm is solid, with Hal Mooney, also a Kemp alumnus, as a steadying influence at the keyboard. Specials are used exclusively, with Mooney, tenor Dean Howard, trumpeter Ken Williams and guitarist Al Hoersch arranging.

Allen is as ever the personality kid, pipes plenty okay, still drawing the fems to the bandstand like a magnet. What with his vocals and a generous supply of hokum to augment the dansapation, the orchestra is keeping the customers coming back for more, doing an above par biz. Maestro wisely features many of his w.k. numbers, selling nicely on 'Lamplight,' 'Sometimes I'm Happy' and 'Stardust,' and singing just enough, no more.

Other singers include tenor sax Paul Gordon (Bordonaro), vocally a dead ringer for Muzzy Marcellino, and Ken Williams. Top requests are for 'Buckeye Bounce,' an original by arranger Howard, and Allen's 'Til Reveille.' *Sans.*

Dmitri Tiomkin composing and conducting the score for 'Scattergood Meets Broadway' at RKO.

Mrs. John G. Paine, wife of the general manager of ASCAP, who paints under the name of Rhea L. Paine, is exhibiting eight paintings this week at the Silvermine Guild, at Silvermine, Conn.

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning Aug. 11 (Monday) and ending Aug. 17 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Time Was	Southern	45
You and I	Willson	37
Daddy	Republic	31
'Til Reveille	Melody Lane	31
Peaceful in the Country	Regent	29
Do You Care?	Campbell	28
Yours	Marks	26
Green Eyes	Southern	24
Hut Sut Song	Schumann	24
Intermezzo	Schuberth	24
Maria Elena	Southern	23
Things I Love	Campbell	22
I Went Out of My Way	BMI	21
Booglie Wooglie Piggy	Mutual	20
Guess I'll Have to Dream Rest	Block	20
Lament to Love	Roe	20
Sing Love Song	Musicana	20
What Word Is Sweeter?	Reis	19
Nighty Night	Beacon	17
Yes, Indeed	Embassy	17
Hi Neighbor	BMI	14
Jim	Kaycee	14
City Called Heaven	Warren	13
You Talk Too Much	Southern	13
G'Bye Now	BMI	12
South of North Carolina	Porgie	12
We Go Well Together	Regent	12
Amapola	Marks	11
Hello There	Levison	11
Until Tomorrow	Republic	11
Blue Champagne	Encore	10
I Found You in the Rain	Porgie	10
You Are My Sunshine	Southern	10
You'll Never Know	Sheldon	10

10 Best Sellers on Coin-Machines

(*Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to* VARIETY. *Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.*)

1. Maria Elena (8) Southern	Jimmy Dorsey...Decca Tony Pastor...Bluebird
1. Green Eyes (7) Southern	Jimmy Dorsey...Decca
3. Daddy (11) Republic	Sammy Kaye...Victor Andrews Sisters...Decca
4. Goodbye Dear Be Back Year (6) C. to C.	Dick Robertson...Decca Horace Heidt...Columbia
5. Rose and a Prayer (6) BVC	Jimmy Dorsey...Decca Charles Spivak...Okeh
6. Yes Indeed (3) Embassy	Tommy Dorsey...Victor
7. Yours (5) Marks	Jimmy Dorsey...Decca Vaughn Monroe...Bluebird
8. Kiss Boys Goodbye (3) Famous	Tommy Dorsey...Victor Tommy Tucker...Okeh
9. Things I Love (3) Campbell	Jimmy Dorsey...Decca Barry Wood...Victor
10. Goodbye Little Darlin' (2) T. B. Harms	Bing Crosby...Decca Gene Autry...Okeh

DISKS GAINING FAVOR

(*These records are directly below the first 10 in popularity, but growing in demand on the coin machines.*)

Guess I'll Have to Dream Rest (Block)	Tommy Dorsey...Victor Glenn Miller...Bluebird
Don't Cry Cherie (Shapiro)	Glenn Miller...Bluebird Sammy Kaye...Victor
'Til Reveille (Melody Lane)	Bing Crosby...Decca Kay Kyser...Columbia
You and I (Willson)	Glenn Miller...Bluebird Tommy Dorsey...Victor
South of North Carolina (Porgie)	Dick Robertson...Decca Gene Krupa...Okeh
Peaceful in Country (Regent)	Charlie Spivak...Okeh Harry James...Columbia
When Sun Comes Out (BVC)	Jimmy Dorsey...Decca Charlie Spivak...Okeh

Lutz Heads LaSalle

Chicago, Aug. 19.

Max Lutz has been named chief of the new LaSalle music office here.

Other plugger personnel changes bring Paul Salvatore in as local rep of the Melody Lane Music firm, replacing Oakley Haldeman, who has been sent to the Coast office.

Leeds Music has taken 'Nakoma,' written by bandleader Dick Rogers.

Mellin Replaces Lee As Chi Southern Music Head

Chicago, Aug. 19.

Bob Mellin comes in as chief of the Southern Music office here.

Replaces Harold Lee, who shifts over as manager of the Robbins office.

Herman Ruby and Roy Webb wrote the title song for 'Parachute Battalion' at RKO.

NEWS WEEK, Says:—

"Analysts of popular music say the next inane novelty song to sweep the country will be a ditty entitled

'I'M A LITTLE TEAPOT'"

ADVANCE COPIES NOW AVAILABLE

KELMAN MUSIC CORP., 1674 Broadway, N.Y.C.

15 Best Sheet Music Sellers

(Week ending Aug. 16, 1941)

You and I	Willson
Yours	Marks
Things I Love	Campbell
Daddy	Republic
Maria Elena	Southern
'Til Reveille	Melody Lane
I Guess I'll Have to Dream the Rest	Block
Intermezzo	Schuberth
I Understand	Feist
I Went Out of My Way	BMI
Blue Champagne	Encore
Green Eyes	Southern
*Kiss Boys Goodbye ('Kiss Boys Goodbye')	Famous
Apple Blossom Time	Broadway
Don't Cry, Cherie	Shapiro

**Filmusical.*

Push NBC-ASCAP Pacts to Affiliates; Web Expects Music on Air Sept. 1

Attorneys for the American Society of Composers, Authors and Publishers and NBC were trying yesterday (Tuesday) to polish off the various contracts involved in their new licensing agreement so that the forms could go out in the mail to affiliated stations by tomorrow (Thursday), or the next day. The network figures that the matter of ratification can be moved along at such a pace that the ASCAP repertoire should be resumed on NBC facilities by Sept. 1.

Meanwhile, it will be necessary for the ASCAP board of directors to give formal approval to the final contract forms. Meeting for this purpose will be called immediately after Herman Finkelstein, the ASPAP lawyer who has been working on the contracts' verbiage, and David Podell, special ASCAP counsel, notify the Society that everything is okay.

With a letter from the Independent Radio Network Affiliates urging acceptance of the NBC deal already in the mail, it is expected that similar approval will be given the argument by the executive committee of the National Association of Broadcasters. If NBC's resumption of ASCAP music is deferred until after Sept. 1, it will be to give CBS a chance to signature the same agreement and get the repertoire on its own facilities at the same time. It is understood that George Washington Hill, head of the American Tobacco Co., has issued orders that the arrangers on the Lucky Strike Hit Parade (CBS) be assigned immediately to the preparation of new ASCAP numbers, so that such tunes can go into the program as soon as the network gives the green light.

CAMPBELL HEADS NEW CO.; RICHMOND BACKING

Larry Richmond, of Music Dealers Service, has formed Jimmy Campbell Publications, Inc., with the ex-London publisher to run it. Meantime, Campbell is concentrating on 'You and I,' Meredith Willson's self-published song which has hit over 100,000 copies.

Since leaving London Music Corp., which the Lombardos formed for Campbell to operate, he has been with Willson. The Maxwell House Coffee maestro, currently in New York on a holiday, is selling through MDS, which thus brought young Richmond and Campbell together in their own publishing venture. 'Summer Sweetheart, by Joe Gilbert, London songwriter-publisher, now in New York and unable to return to England, is Campbell Co.'s first publication.

Meredith Willson to Wax Second Album for Decca

Meredith Willson is readying to record another album for Decca, on the heels of his 'American Music' galaxy. This will feature the Maxwell House Coffee maestro's 'chiffon music,' and will include mostly original works.

Among these will be 'Thoughts While Strolling' and the 'O. O. McIntyre Suite,' plus possibly symphonic arrangements of 'You and I,' current No. 1 best seller which Willson authored, composed and is currently publishing; also 'Two in Love,' his newest, and sequel to 'You and I.'

Reg Connelly Virtually Marooned in Bermuda; Waits Berth to London

Reg Connelly, the British music publisher, now partnered with Irwin Dash in an American firm as well, is more or less marooned in Bermuda, awaiting a Lisbon priority. While Connelly has his family in Bermuda, whom he has been visiting off and on since they evacuated London last year, he has been anxious to return.

Among other things, Connelly's firm in London, Campbell-Connelly Co., Ltd., has the BMI catalog for England, and it is more or less conditional that the head of the firm be on the scene to properly administer the BMI music abroad.

Unofficially, it is reported that the British authorities are not anxious to have people like Connelly back in England, since their activities, including the dollar exchange, make them more valuable out of the country. They're over active-service age and aren't needed for any national emergency.

More Double-Talk

There'll be more tongue-twisting lyrics on the type of 'Hut-Sut' soon. Glenn Miller has bought a tune called 'Zahofazof' from bandleader Dick Satterfield. It's to be recorded by Miller.

His Mutual Music Society firm is publishing.

Dave Oppenheim and Roy Ingram cleffed 'Painting the One I Love,' to be published by Irving Mills.

IRNA COMMITTEE CHAIRMEN URGE AFFILIATES TO OK NBC-ASCAP DEAL

Rosenbaum and Morency List 10 'Advantages' and Few Disadvantages—Consider It 'A Very Fair' Agreement

Philadelphia, Aug. 19.

Members of the Independent Radio Network Affiliates were urged today (Tuesday) to approve 'in principle' the deal which NBC has entered into with the American Society of Composers, Authors and Publishers. The recommendation was contained in a letter to IRNA members by Samuel R. Rosenbaum, IRNA chairman, and Paul W. Morency, vice-chairman, both of whom represented the affiliates on the NBC negotiating committee. The letter urged that affiliates also approve the reimbursement provision of the network contract, subject to final examination of the contract forms as received by the stations.

The letter advises the IRNAites that Rosenbaum and Morency have made no commitments or representations which compel the affiliates to take the contract, but that in the opinion of IRNA's executive committee the deal was the best that could be made without a 'strong likelihood of breaking up ASCAP' and that, it said, 'might result in our having to deal with scattered groups of composers and publishers.'

The stations were told that it is not possible to make final recommendations of the deal until all the contract forms had been scrutinized, but, states the letter, 'it is our considered judgment that this is a very fair deal and that now is the time to settle the copyright differences between network and affiliates so that ASCAP music can go back on the air and so that other major problems confronting the industry can have our undivided attention.'

'Advantages' In Agreement

The letter lists the following 'advantages' in the proffered agreement:

1. No affiliate is compelled to take a local ASCAP license. On commercial programs the affiliates need only pay 2¾% of the share it received on network business.

2. Any affiliate wishing ASCAP music can get it on a blanket or per program basis.

3. Total cost for ASCAP music on a blanket fee basis would average under 3%.

4. No minimum guarantees need be made if station wishes to play ASCAP music for advertisers designating it.

5. No penalty for stations waiting until later before taking an ASCAP license.

6. Deal is for full nine years and with renewal provision for nine more if ASCAP gets renewals from its members.

7. Terms for every affiliate are identical. There are no longer any special newspaper deals.

8. NBC has given assurance that it will continue to support BMI.

9. The aggregate cost of both ASCAP and BMI will be less than 4% for most affiliates. (The actual fees are 2¾% for ASCAP and 1½% for BMI.)

10. Broadcasters have the right to cancel if there's a substantial reduction in the ASCAP repertoire.

Answer Own Arguments

The IRNA officials then listed the following 'objections' to the ASCAP pact—and their answers:

1. Why should we make any deal with ASCAP at all? Who says we need ASCAP? If the network wants ASCAP music, why doesn't the network pay for it and let us alone?

Ans. We must continuously improve our programs and the ASCAP repertoire will help us do that. Some of the large national advertisers who have cooperated with us for the past eight months are now becoming restless.

They are saying to network executives: 'We have cooperated with you when the demands were unreasonable, but now that you can make a fair deal we expect you to make it and not hold out simply because you seem to be getting along fairly well with the music now available.

Praise BMI

The IRNA letter praised the accomplishments of BMI, stating: 'The fact it has enabled us to keep music on the air at all is a miracle of accomplishment. It is not reasonable to expect that in one year of experience BMI could accumulate a catalog sufficient to supplant the ASCAP library accumulated over more than 50 years.'

To stations which take the position that the question was strictly up to the networks, the letter stated: 'These stations are only trying to hitch-hike a free ride. With ASCAP on tha networks, many stations will eventually find that listeners interest will require them to add ASCAP music to their local program 'service. Furthermore, the problem of avoiding ASCAP-controlled phonograph records will increase because there will be an increase in ASCAP tunes recorded.'

The IRNA execs also pointed out that closing a deal with ASCAP at this time would 'avoid the damage that would be caused by any other course to our public and governmental relations at a time when we are being attacked on several quarters.'

The letter asserted that for most stations the blanket fee basis would be more practical and economic than a per program setup, and pointed out that NBC's deal was more favorable than that made with ASCAP by Mutual.

PHILLY PLUGGERS WILL GET BETTER AIR BREAK

Philadelphia, Aug. 19.

Philly songpluggers who have suffered from a wire famine will have two outlets soon to ballyhoo their wares.

Henry Disson, local dance promoter, is converting the old Village Barn in West Philly into a ballroom which will use a different name band each week. The spot, to be known as 'The Band Wagon,' is near the campus of the U. of Pennsylvania and Drexey Institute. Disson expects to get at least one network wire.

Clyde Lucas returns to the bandstand of the Benjamin Franklin hotel's Rainbow Terrace in the fall. The hotel management is dickering for a major network wire.

Hot Contest For Pop Writer Post On ASCAP Board

Only spot on the ASCAP board of directors for which the current balloting has produced any spirited electioneering is that of new popular writer representative. There have been indications already of a sharp split between the New York and the Hollywood writers on the choice of a candidate for this niche. The New Yorkers are expected to vote for Stanley Adams, while the Hollywoodites will cast their ballots intact for L. Wolfe Gilbert.

When the question came up several weeks ago of 'including west coast residents among the nominees for the board, the incumbent directorate made it clear that whoever was elected would not have his expenses paid for attendance at board meetings in the east. On the same issue, the board refused to ease up on the bylaw which holds that a directorship may be declared vacant if there are two consecutive absences from regular monthly meetings.

ASCAP's 2d Quarter Royalties From Decca Only 10% Less Than 1st

Total amount of royalties that publishers affiliated with ASCAP will receive from Decca Record Co. for the second quarter of 1941 will be but 10% less than what they collected for the first quarter of this year. The margin is regarded in the trade as surprisingly small, considering the limited amount of new material that has been made available from ASCAP sources since last December.

What has helped to boost the revenue of ASCAP publishers from Decca has been that label's heavy production of albums in which standard tunes figure in a big way.

Victor and Columbia, with network affiliates, drew heavily on BMI—affiliated pop excerpts, hence the ASCAP publishers income was down considerably.

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MUTUAL MUSIC SOCIETY, Inc., 1270 Sixth Ave., NewYork

LEO TALENT, Vice-Pres. and Gen. Mgr.

Cleve. Cafes Hit 'Misrepresentations' By Bookers as Injurious to Business

Cleveland, Aug. 19.

High-pressure tactics of talent bookers are doing more than anything else in killing Cleveland's night clubs, or their chances to make any sort of profit on floor shows, is the complaint of several operators who have had their fingers badly burnt recently.

Over-selling acts, misrepresenting them and over-loading them with attractions too costly for the house's nut—these are some of the kicks cafe proprietors have against the talent peddlers.

Trouble lies in the ironic fact that most of the operators know the likker and restaurant biz from A to Z, but admit they are not showmen. As a result, they have to depend nearly entirely on the theatrical acumen of half a dozen local bookers who have the town sewed up. Latter have, according to complaints, been taking advantage of the situation and gullibility of their accounts lately by sliding in a lot of highly over-rated, or unsuitable acts, dodging responsibility with glib alibis for poor business.

LA CONGA, N.Y., OWES $42,190; ASSETS 14G

La Cabana, Inc., operating La Conga night club and cabaret at 209 West 51st street, N. Y., filed its bankruptcy schedules in N. Y. Federal court Monday (18), showing assets of $14,332 and liabilities of $42,190. Milton Rubin, v.p. filing for the cabaret, showing liabilities of $22,797 in unsecured debts, $5,508 in taxes owed to the U. S., $4,332 in taxes owed state and city governments, $2,991 owed in wages, and $6,561 in secured debts.

Among some of the theatrical creditors are Della Norella, $86; Beatrice & Cappella, $162; Lou and Jay Seller, $228; Noro Morales orchestra, $87; AFM, $1,377; ASCAP, $600; Irving Zussman, assistant manager, $2,100, and Milton Rubin, assistant manager, $2,100.

Assets consist of liquor, murals, machinery and an air-conditioning unit.

Linda Preston Mends After Serious Car Crash

Chicago, Aug. 19.

Seriously injured in an auto crash last week, Linda Preston, singer and entertainer, has been pronounced on the road to recovery in the Hillside Hospital, Belvedere, Ill. Complications set in following the accident, which nearly led to a leg amputation, but physicians have announced that Miss Preston is past the danger line.

Singer recently appeared in a vaudeville act with Gene Sheldon, and prior to that was employed at Harry's New Yorker in Chi for several months.

Lenetska's Bkptcy.

Harry Lenetska, agent employed by Moe Gale, filed a voluntary petition of bankruptcy in N. Y. federal court yesterday (Tuesday), listing $100 in assets and $6,160 in liabilities. In 1939, Lenetska earned $5,000 and in 1940 he earned $1,200.

Among creditors are Mervin Rosenthal, $2,500, a loan; and Julian T. Abeles, $250.

FRISCO HOTELS NEAR STRIKE

San Francisco, Aug. 19.

With AFL hotel unions given unanimous strike sanction by the Frisco Labor council, hostelries face closing at any moment unless some last-minute settlement is worked out. Vince Silk of AGVA has received authorization from the international to pull acts working in hotels if the strike is called and the musician's union is ready to take similar action regarding bands if staffs walk.

With 67 restaurants still dark, town is dead and situation is becoming alarming.

GYPSY ROSE LEE SET FOR SYRACUSE FAIR

Syracuse, Aug. 19.

A George Hamid musical revue, headed by Gypsy Rose Lee, has been set for the nine-day New York State Fair, opening here Sunday (24).

Miss Lee was booked through Michael Todd.

Sherman Books Indpls. Theatre in Katz Deal

Harry Katz last week closed the deal for the Lyric, Indianapolis, taking it over from Charles Olsen, and the theatre's vaude booking switches to Eddie Sherman's office in N. Y. Sherman also is booking Katz's split-weekers in Akron and Youngstown.

Plus the Indianapolis house, Sherman last week added the Rivoli, Toledo, operated by William Skirball, as a full-week stage show stand. Toledo spot opens with stage shows Sept. 5, while Sherman actually won't put any shows into Indianapolis until Sept. 18, the house having been booked by Olsen up until that week.

Sherman, east with Abbott and Costello, whom he personally manages, returns to the Coast Aug. 30 to complete arrangements for the setting up of an office in the film capital.

ROSE APPEASES MAE

Or Partially So—Eliminates Her from Diamond Horseshoe Ads

Mae Murray's vexation against Billy Rose's presentation of the 'Merry Widow Waltz' at his Diamond Horseshoe, N. Y., was temporarily alleviated Friday (15) when the promoter agreed to withdraw his use of the former silent film star's name in connection with advertising the dance. Actress had filed suit in N.Y. supreme court the day previous against Rose, Mitzi Haynes and Georges Fontana, seeking $150,000 damages for unauthorized use of the dance and misrepresentation.

Dance was created by Miss Murray in 1925 with John Gilbert, in the Metro film she alleged, and she performed it with Fontana as her partner at the Diamond Horseshoe from March 15-July 23. After she left the nitery she claims Rose continued to present it, using her name, and with Miss Haynes filling her spot. A plea for a temporary injunction pending trial was denied by Justice Denis Callahan.

HAMID SNAGGED ON TALENT DUE TO AGVA BAN

Chicago, Aug. 19.

Indications are that George Hamid, since having been placed on unfair list by the American Guild of Variety Artists, is having difficulty in lining up talent for his shows in the east. Hamid got in touch with Chicago agents in an attempt to round up some talent but received a quick turndown by the local agencies.

Hamid appealed to the Barnes & Carruthers office, the Charles Zemeater agency and to Toby Wells, all of whom handle the outdoor type of talent primarily. But all three refused to negotiate for any transfer of acts to the Hamid banner as long as he is under official AGVA ban.

Nitery Review

RAINBOW ROOM, N. Y.

Ozzie Caswell orchestra (15), Jose Fernandes with Juanita Deering, Rolf Passer (3), Laura Deane Dutton, Clemente band (6) with Dacita, Dr. Sydney Ross; $2.50 dinner minimum, $1 and $2 (Sat.) cover.

Plenty of show this semester at the Rainbow Room which, incidentally, is doing a booming business. It's not only the summer tourists; the natives hava suddenly re-discovered the RR as a 'smart' spot although the general progression of the room, to invite this sort of custom, undoubtedly has much to do with it. For instance, the alternate dance band for the Latin rhythms, heretofore was strictly a 'doubling' proposition, wherein a sub-unit from within the major orchestra did its stuff. Another favorable factor are the shows themselves, which are sockier and tend to mitigate the 'starchy' feeling of the swank, 65-story nitery.

The current blend runs the gamut from smart ballet dancing to scat-singing, with mental telepathy in between.

Jose Fernandes, foremost interpreter of the classic dances of Spain; has a new partner in Juanita Deering, formerly soloist with Catharine Littlefield's Philadelphia Ballet and the Caravan Ballet. Fernandes clicked last year when he debuted at the Rainbow Room with Monna Montes. Miss Deering is a youngster, in her teens, and a looker, and under the dancing master's tutelage she's destined for the heights in the ballerina school.

The mind-reading turn is that of Rolf Passer, Magyar performer, who is known on the Coast, in the midwest and also in Canada. It's his first time east. He works with two aides, a personable emcee explaining the general idea, and a femme assistant who is the mental control; i. e., he clutches her wrist (she doesn't cue him by hand-squeezing thusly (and asks her to concentrate on what went on in the room, during Passer's absence therefrom. Thus, he goes from table-to-table performing the sundry bits such as extracting and lighting a cigar; waltzing with the maestro to 'Three O'Clock in the Morning'; mopping another's face; and finally finding a hidden needle, placed in any spot by a patron. Passer is accompanied out of the room by another customer, as the convincer that no mike transmissions cue the telepathist what is what.

Laura Deane Dutton is the hotcha songstress, a competent vocalist, looking well and singing ditto, more than offsetting her obvious debut night nervousness. She's the regular vocalist with the new Ozzie Caswell band but, per custom, she gets the entr'acte spot. Her forte are musicomedy excerpts like Cole Porter medleys, etc., and she shapes up very effectively for any class or mass room.

Clemente's rhumbaists hold over but this time Dacita, a former dancer, is at the helm in place of Mayla. She's a sleek Latin type, handling the maracas and vocalizing effectively. The Caswell combo is likewise solid. Maestro is a competent arranger and, while new as a bandmaster, he dishes up a neat blend of dansapation. Dr. Sydney Ross, one of tha better table-workers with magico, continues his stock engagement like 'Tobacco Road,' and deservedly so. Doubling from the Rainbow Grill is Harris Ashburn, of the dancing Ashburns, who showmanly interprets the poetic motifs of Jose Fernandes-Juanita Deering's tiptop terpsichore.

Abel.

The Good Old Days

Herewith appears a VARIETY *review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.*

(Reprinted from VARIETY *of Aug. 19, 1921)*

PALACE, N. Y.

Queues at both boxoffices Monday were informed that only box seats and standing room were to be secured, showing that it is just a matter of weather at the Palace. The third week in August started off cool as to temperature, making it perfect for theatres. The new orchestra looked augmented over that of last week, with several lady players. One played a violin and two more were handling brasses and getting results equal to male musicians. Only once did the orchestra straggle and it was of no importance. Cues were perfectly handled.

Valeska Suratt, the headliner, with Jack Allman leading the support in 'Jade,' pulled an exceptional gathering of regulars in for a peek. Closing intermission it supplied the lobby critics with free opportunity to express opinions, and they did. The act mustered scattered and feeble applause. 'Jade' is glittering. That about lets it out. But doubled with the Suratt name it probably means a route. Constructively it is rankly amateurish. The crude attempts to infuse comedy lines into what may have been a dramatic try make it worse, for laughter is an unknown quantity. 'Forty-second street and Broadway' is mentioned no less than three times, which may mean a boost or a knock for that famous corner. The act ran 20 minutes, showing that seven minutes had been cut from the first showing at Brighton last week. If 'Jade' is to be whipped into something worthy, there is still much cutting to be done. Miss Suratt has a line describing herself as '140 pounds of American femininity.' If she desires to make audiences believe that, her first costume should go out, for in it she looked 20 pounds or more over the weight. Both of the other costumes looked excellent. Allman's song was needed for the set changes, though his solo attempt Monday sounded away off form. The settings and general dressing are the two bright spots in Miss Suratt's playlet.

Of the eight acts making up the show, Gladys Clark and Henry Bergman and Gallagher and Shean, appearing in the order named after intermission, were the evening's successes. Miss Clark was forced to withdraw from the stage last spring through an ankle injury, Bergman going it alone for a time. She still favors the hurt, trying no dancing. In routine the act is not much changed over last season, but it has been brightened. Bergman is chattering and singing snatches of melodies to the dancing of the Crisp Sisters and it adds much to the girls' part. Again with a box plant, afterward mentioned as Mr. Landau, Bergman lifted the act with his chatter. The pair talked in what they believed was Swedish dialect, but it melted into 'Dutch.' Bergman's line, 'Take it easy, Winnie' (one of the Crisps) was made a tag line. Miss Clark looked well and was in good vocal trim.

The billing 'Mr. Gallagher and Mr. Shean' will become standard for the team, it being taken from their song of that name that is regarded as one of the best lyrics sprung in a flock of seasons. The number was surefire. Verses started by Shean's funny little 'Mr. Gallagher' always wrung so hearty a laugh that there was a forced pause before the players continued. The reunited team is good for indefinite bookings. An interesting angle of the comeback is the value of Shean's modified Dutch dialect. It sounded funny, as always, showing the matter of dialects is impersonal and is really a woven bit of the American comedy style.

D. D. H. went over for the hit of the early part, appearing fourth. The encyclopedia 'salesman' tarried for 22 minutes, including a tiny speech, in which he said this was his initial Palace showing. His sallies of a professional nature drew the biggest laughs—the line that putting on the Ritz was a three-a-day turn getting a showing at the Royal. 'I'll get you the last half,' being described as a bit of bunk, also landed on fertile ground.

William Brack & Co. have a new opening, the scene showing the men as artists. This dab of 'dressing' the turn resulted in it getting spotted No. 3 for a fine score. The acrobatic routine appears about the same, but given the chance the act looked its best, with the pedal jugglery the scoring feature.

Ed Furman and Bill Nash delivered a well rewarded No. 2. Several fresh songs won attention. The punch came with a medley duet, the special lyric being along parody lines. That earned the team an encore hit.

The first-nighters liked their Scotch for sure, most remaining throughout Jack Wyatt and his Scotch Lads and Lassies, who closed the show. The bagpipe band with all the girls participating made quite a showing. Villa and Pancho (New Acts) supplied a strong opening.

Beil.

Jack Marshall H.O.

San Francisco, Aug. 19.

Jack Marshall, booked into the Club Moderne with Gertrude Niesen, is being held over for an additional four weeks to head the new show featuring the Tanner Sisters, arriving via Paramount, where they have just finished a bit in 'Louisiana Purchase.'

Sam Rosey booking.

DON ARRES
HELD OVER
FOR NEW SHOW
ROXY, NEW YORK
Per. Dir.:
SAM RAUCH

GRADUATED!
—from a LINE at Harry's New Yorker, Chi
—to an ACT at Hurricane, NYC
—to the FEATURE at Villa Moderne, Chi
WINNIE HOVELER'S
Dancing Darlings and Aerial Ballet

CONCLAVES UP TALENT BUYS

Joe E. Brown Faces SAG Discipline, Due to AGVA 'Free Show' Violation

San Francisco, Aug. 19.

Joe E. Brown faces possible disciplinary action from the Screen Actors Guild, it's understood locally, as result of his well-meaning efforts to promote a free show for draftees at Fort Ord. Edward Arnold, in town at the time, contacted Brown personally after Vince Silk, local AGVA secretary, refused to clear acts for the program at the army camp (11).

Inasmuch as the Chronicle had undertaken sponsorship, it was too late to back out, with result that the daily furnished transportation and the Army paid AGVA minimums out of entertainment funds.

Brown, who personally played a flock of prison, hospital and camp dates gratis on his own initiative while appearing in Henry Duffy's production of 'Show Off' at the Alcazar, conceived the idea of the Fort Ord show, proceeded to line up acts, and got the Chronicle interested. First AGVA knew about it was when a reporter called Silk and asked 'where to pick up the acts.' Pointing out that Theatre Authority will not clear free shows for army camps and that all commanding officers have been so circularized, Silk stuck to his guns on a no-pay, no-show edict, in which he states he had Arnold's support.

Program went through as skedded after the Morale officer agreed to pay the acts. As a result of the confusion, however, several advertised acts failed to show, having been notified of the original jam but not of the outcome. Among those who weren't informed was Gertrude Niesen.

Brown himself got nothing and did not return to Frisco, boarding the train south at Salinas.

3 Oxfords Reply to Suit By Agent for Commish; Now Asking Arbitration

Chicago, Aug. 19.

Suit of agent David P. O'Malley against the Three Oxford Boys for commissions is being answered through affidavits by the Oxford Boys, now on the road with the second company of 'Hellzapoppin.'

O'Malley is asking for commissions since May. Oxford Boys refused to pay beyond that date, claiming that personal representation contract expired at that time. The Oxfords are trying to use clause A in the standard American Guild of Variety Artists contract, which states that an agent shall not receive more than 10% commission. However, O'Malley asserts he was not merely an agent in the case, but has acted as personal rep for the trio, and in addition, was an investor in the act besides originally having a hand in the organization of the trio. Furthermore, he says, the agreement between himself and the trio was signatured prior to 1938, when AGVA was not yet in existence.

Oxford Boys are now asking for arbitration, though when offered arbitration three months ago they refused such a settlement.

PA. GOV. SIGNS BILL VS. CAFE HOSTESSES

Philadelphia, Aug. 19.

Death knell for hostesses in Philly bistros was sounded Friday (15) when Governor Arthur H. James signed a bill forbidding the use of female employees 'for enticing or encouraging customers to drink.'

This provision was written into a bill forbidding the employment of barmaids in any place selling liquor. Fines of $100 to $1,000, and imprisonment up to one year are the penalties for violations in this act in addition to revocation of liquor licenses.

Philly Roadery Now Fight Training Camp

Philadelphia, Aug. 19.

Grounds of the Evergreen Casino, swank roadhouse in Northeast Philly, have been converted into a fight training camp. Initial boxer to get in shape there will be Mike Kaplan, Boston welterweight, who arrives tomorrow (Wednesday).

He fights Bob Montgomery at Shibe Park here Aug. 25.

Columbia Artists In Name Switch; NBC Status Same

Albany Aug. 19.

Columbia Artists, Inc., has changed its name to Management Corp. of America. Papers on the change were filed with the Secretary of State by Rosenberg, Goldmark and Colin, N. Y. attorneys.

Previously, the CBS attorneys had taken steps to reserve 'Management Corp. of America' as a corporate name.

The change of name was made preliminary to CBS turning over the stock in Columbia Artists, Inc., to the Music Corp. of America on Friday (22). Contract had stipulated that MCA would not be permitted to use the name 'Columbia' except for the Columbia Lecture Bureau and after CBS had inquired of MCA what name it intended to use for its Columbia acquisition, it applied for such change of name.

Status of the sale of the NBC Artists Bureau has not changed during the past week. Network officials were waiting yesterday (Tuesday) for Daniel S. Tuthill, assistant managing director of the bureau, to return from California before deciding whether to turn the operation over to him or the Music Corp. of America. Tuthill is to furnish certain financial data.

PRICE, ACTOR-BROKER, H.O. IN JERSEY SPOT

Georgie Price, doing a comeback although not giving up his seat on the N. Y. Stock Exchange, holds over a third week at LaMartinique-in-Jersey, at West End, N. J., which is the branch roadhouse of the N. Y. nitery. After being away in Wall St. 100% for some five years—just before that Price had a commercial for Chase & Sanborn Tea—the Dario-Jim Vernon management wants Price to reopen the N. Y. Martinique's fall season next month.

However, Joe Frisco is pencilled in and efforts are being made to set him back and Price to induct the in-town season. Meantime, John Perona is planning to play acts at El Morocco, because he heard Monte Carlo (his opposition) will again do so, and Price may wind up inducting the Morocco policy, which heretofore, with rare exceptions such as The DeMarcos, has relied on just two dance bands.

Pat Lynn, Reno H.O.

Reno, Aug. 19.

Patricia Lynn, singing-accordionist from Frisco, is being held over at the Trocadero here on her first date minus her squeezebox. Using pipes alone, gal has won a two-week extension.

Deal set by Larry Allen of Consolidated Radio Artists.

MPLS. REPORTS 100% INCREASE

Number of Booking Agencies Have Sprung Up to Handle Increasingly Big Field —Powwows Pay From $650 to $1,500 for Troupes —Spending More for Entertainment Than Food and Liquor

NO STAGS

Minneapolis, Aug. 19.

More than 100% increase in demand for convention and trade-gathering shows over past few years is reported by local agencies that produce and book them. Consequence is a shortage of acts, they say. During past few years a half-dozen such booking agencies have sprung up here and say that the considerable market that has developed for their shows is a big and lucrative field in itself for talent.

One local agency, headed by Clyde Snyder, veteran performer and director, and Hale Cavanaugh, one-time theatre manager and exploiteer, even supplies its own scenic production and wardrobe for the one-night convention shows. Twin Cities' two biggest radio stations, WCCO and KSTP, with their artists' bureaus, have been among most active and successful in the field.

Conventions hereabouts pay from $650 to $1,500 for a one-night show especially produced to entertain their delegates. There's a permanent line of 12 dancing girls in Minneapolis working these shows who are steppers and lookers. Girls work from four to five shows a week on the average and receive $5 per night here and $10 out-of-town. They earn all the way from $35 to $40 a week—more than they can from club and permanent theatre engagements which they won't take. Living at home, they get by nicely. Acts are paid from $50 to $150 a night.

40-People Troupe

The Snyder-Cavanaugh outfit breaks in their show every year at the Elks' conclave at Aberdeen, S. D., sending a troupe of 40 people there for the occasion. Acts and choristers are shipped from here all around the territory. Minneapolis, St. Paul, Des Moines and Duluth are particularly good convention cities, the Twin Cities being recognized as a leading convention center.

Convention heads say that they're spending less now on food and liquor and more on shows for entertainment. The shows help considerably to up attendance, they declare.

At Snyder-Cavanaugh show for Northwest Chevrolet dealers, caught at Hotel Nicollet, there was a 12-piece orchestra, a line of 12 girls, five acts and an emcee. Production and costuming really were pretentious.

These convention shows are not to be confused with stags. While attendance for the most part is confined to males, there's not much, if any, rough stuff and only occasional stripping. Of course, the boys like a lot of pretty girls with not too many clothes on, but the chorus numbers are no more daring, if as much so, as those of Broadway and vaudeville revues. Only occasionally does the show include an outstanding name act.

For its Auditorium stage show for the 'Aquatennial,' the WCCO Artists' Bureau is reported to have received $10,000.

Santley Joins Tyrrell

Chicago, Aug. 19.

Harry Santley, formerly with the William Morris agency here and on the Coast, has joined the Phil Tyrell agency.

Santley will concentrate on night club bookings.

Musician Demands for 10-15% Hikes Held Snag to More Vaude in '41-42; Indies May Now Forget Whole Idea

Various locals of the American Federation of Musicians appear likely to knock any recent ideas of a moderate vaudeville comeback into a cocked hat. Musicians in several situations are demanding wage increases of 10 to 15% with nearly all new deals coming up for signaturing by Sept. 30.

A number of indie theatre operators have indicated willingness to try stage shows as a b.o. hypo, but only if the unions will play ball until there is a definite line on the policy's chances. With musicians presenting upped demands even before stage shows are tried, it's likely that most of the indies will forget about the whole thing and stick to their duals and giveaways.

No Philly 'Revival'

Philadelphia, Aug. 19.

Ted Schlanger, zone chief for Warners, yesterday (Monday) denied reports from New York that the chain would bring back vaude in several nabes. 'There is absolutely nothing to it,' said Schlanger. 'More vaudeville is the last thing we're thinking about.'

WB cancelled its weekend vaude in six nabes last year, an action which precipitated a six-month picket protest by Local 77, American Federation of Musicians, as musicians were thrown out of these houses. At present the Earle is the only WB theatre employing musicians here. A band is also working at the Stanley, Camden, during the Sunday showing of vaudeville.

Warners last week began negotiating for a new contract with Local 77, the present agreement expiring Sept. 30. The circuit, it is believed, will stand pat for the renewal of last year's agreement, while the union is expected to ask for higher wage scale and possibly the employment of more musicians. The local has just completed a new wage scale, based on increased living costs, which would raise the pay from 10 to 15% in all categories.

'Vanities' to Play Texas State Fair

Dallas, Aug. 19.

Earl Carroll takes his 'Vanities' to the Texas State Fair Oct. 4 to 19. Music Corp. of America booked.

Other bidders for the Auditorium, where the show will be held, were the Ziegfeld 'Follies' and George White's 'Scandals.'

Strawhat Vaude Folds in Conn., $1,200 in the Red

Clinton, Conn., Aug. 19.

Strawhat vaude at Clinton's summer playhouse did a folderoo Saturday (16) after a try of four weeks.

Scheduled policy of heading each bill with a topflight name failed to materialize, partly due to booking difficulties. Idea was an attempt to revive old style of presenting acts, with afterpiece, etc. Biz built after moderate opening but not enough to warrant hanging on.

Red ink approximated $1,200.

FRISCO AGVA GETS TOUGH UNDER SILK

San Francisco, Aug. 19.

Frisco office of American Guild of Variety Artists is getting tough under Vince Silk, current executive secretary. Employers are being held strictly to contracts, while no act can go on in this area unless paid up. Silk has secured cooperation of the musicians' union, band at the 365 Club being first to get instructions not to play until an act had paid up after Silk sought to collect. As a result, the act, Ted Waldman and Susie, came through with a year and a half's delinquent dues after floor show had been delayed 30 minutes, with 10 other cast members simultaneously bringing themselves up to date.

Stairway to Stars has felt AGVA's whip numerous times after attempting to cancel acts or make deductions. Place is under bond similar to that demanded by Equity, out of which Silk collected half of Faith Bacon's pay, which nitery had withheld, check being forwarded to dancer this week. Others who got a week's pay include Ruth Craven, singer, and Murray 'Hats' Parker. AGVA also waded into Music Corp. of America for failure to pay Gweneth Omeran for added matinees at Club Lido and collected. Singer is in Duncan Sisters unit, booked by MCA.

DEFERRED BOTH WAYS

Lyman Out of 'Icecapades,' Army, Due to Leg Fracture

Atlantic City, Aug. 19.

Bernard T. Lyman, member of the comedy ice-skating team of Lyman and Jackson, in the 'Icecapades' here at Convention hall, fell during his act Saturday (16) and was taken to City hospital suffering from a fracture of the right leg.

Last Tuesday he took his Selective Service examination at the same hospital and was placed in 1-A class awaiting call for service.

Gene Ford, Loew Mgr., In Washington, 'Drafted' To Stage Army Revue

Washington, Aug. 19.

Gene Ford, manager of Loew's Capitol, has been 'drafted' by 29th Division, stationed at nearby Fort Meade, Md., to stage the division show. He has been granted time off from other duties to whip the revue, 'Snap It Up Again,' into shape for presentation in near future at theatres in Washington, Baltimore and Richmond.

'Snap It Up Again' is entirely a 'home talent' affair and soldiers taking part have hopes it will prove a sequel to 'Snap It Up,' presented by the 29th when it was a member of the A.E.F. during World War I. Revue is being presented through the Morale Office, under the supervision of Capt. Samuel R. Turner, Division Morale Officer, and Lieut. Harry Haller, Division Recreation Officer.

Ford, known to Washingtonians as the producer of vaude shows on the Capitol stage, has had long experience staging revues. He also has had plenty of experience whipping non-pro talent into professional shape having staged annual 'Going Native' revue at Capitol for number of years.

Crystal-Gazing?

New York nitery season 'looks big' this fall and winter.

Nothing concrete to predicate it on, but the talent bookers and the managements both sense it by the extent of their forthcoming plans for names, bands, etc.

Variety Bills

WEEK AUGUST 22

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (20)
Claude Thornhill O
4 Ink Spots
Jack Williams
Jerry Colonno
Lorraine & Rognan
BUFFALO
Buffalo (22)
Ray & Trent
Billy DeWolfe
Rosillionos
G & B Mason
CHICAGO
Chicago (22)
Horace Heidt Orc

State Lake (22)
Earl Carroll Rev
MIAMI
Olympia (20-23)
W & G Ahern
Ginger Dulo
Roscoe Ates
Glenn Pope
OMAHA
Orpheum (22)
Gene Krupa Orc
Brown & Ames
Virginia Austin
Walter Dare Wahl

Warner

NEW YORK CITY
Strand (22)
Rochester
Clyde Lucas Oro
Nonchalants
Sunny Rice
Phyllis Colt
PHILADELPHIA
Earle (22)
Ceb Calloway Oro
Avis Andrews
Paul, Slim & Eddie
Honi Coles
(15)
Phil Harris Oro
Amee & Arno
Paul Winchell
Billingtone

PITTSBURGH
Stanley (22)
Lou Breese Orc
Brenda & Cobina
Dennis Day
Lane & Ward
(15)
Alvino Rey Oro
King Sis
Whiteon Bros
Patsy King
WASHINGTON
Earle (22)
J & L Seller
Ray & Arthur
(15)
Roxyettes
Honey Fam
Lee & Lathrop
Stan Kavanagh

Loew

NEW YORK CITY
State (21)
George Jessel
Hudson Wonders
Joyce Matthews
Powers Models
Aarons & Glanca
Wynn Murray
Betty Bruce

WASHINGTON
Capitol (21)
Rhythm Rockets
Mazzone & Abbott
Rolly Rolls
James Barton
Blltmorettes

Independent

NEW YORK CITY
Music Hall (21)
Tip, Tap & Toe
Loren Hollenbeck
Dania Krupska
Adrienne Tonner
Margerie Matlin
Rockettes
Corps de Ballet
Erno Rapee Symph
Roxy (22)
Archie Robbins
Don Arres
Lane Bros
Toy & Wing
Ben Berri
Stan Ross
12 Esquires
Gae Foster Gls
Paul Ash Orc
ATLANTIC CITY
Steel Pier (21)
Sammy Kaye Oro
Wesson Bros
John Boles
3 Stooges
6 Lucky Gls
Gae Foster Gls
West & McGinty
Christiani Tr
Sharkey
Gautier Co
Richard Dana
Pinky Lee
Ryan & Benson
Ben Yost Co
Hamid's Pier (24-8)
Glen Gray Orc
Ken Maynard Co
Edward Roecker
3 O'Connors
Harold Boyd Co
Grace Drysdale
Sally Rand
BALTIMORE
State (24-27)
Aunt Jemima
(Three to fill)
(21-28)
Wilkie & Dare

Nash & Evans
(One to fill)
Hippodrome (21)
Truth or Conseque'ce
Robine Bros & M
CAMDEN
Towers (23-24)
Magna & Sprenger
Rod Rogers
Arnaut Bros
Anthony & Rogers
Demarco Sis
HARTFORD
State (22-27)
Phil Harris Oro
Paul Winchell
Amee & Arno
Billingtone
FREEPORT
Freeport (22)
Thompson Bros
Anthony & Rogers
3 Byrne Sis
Martin Bros
Sheila Rogers
FLUSHING MEADOWS
Stadium (20)
3 O'Connors
Harold Boyd Co
3 Harmonica Bees
JONES BEACH
Stadium (21-23)
Zeko Manners Co
Deep River Boys
Chuck & Chuckles
PHILADELPHIA
Carman (22)
N & V Collins
Anita Boyer
Rio Bros
Anthony, Alan & D
WILLOW GROVE
Willow Grove Park (24 only)
N & V Collins
Wilkie & Dare
Nash & Evens
Anthony, Alan & D

Cabaret Bills

NEW YORK CITY

Armando's
Geo Morris Oro
Fodrito Oro
Dorothy Allen

Bill Bertolotti's
Nola Day
Lynn Russell
Marianne Farrar
Jane Churchill
Edith Lambert
Annette
Moya Gifford
Ginger Lane
Don Sylvio Orc
Angelo Oro

Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer

Cafe Society (Midtown)
Eddie South Orc
Calvin Jackson

Kenneth Spencer
Ammons & Johnson

Cafe Society (Village)
Teddy Wilson Oro
Sammy Price
Art Tatum
Helena Horne

Chateau Moderne
Annette Guerlain
Covert & Reed
Lucile Jarrott
Maurice Shaw Orc
Gabriel
Lou Spielman
Dorothy Tanner
Carmelita

Claremont Inn
Joe Ricardel Orc

Club 18
G Andrews Oro
Jules Stover Oro
Pat Harrington
Jack White
Frankie Hyers
Stan Ross

Vince Curran
Roy Sedley

Club Gaucho
Don Avendono Orc
Currito & Coral
Luis Cemacho
Jose Perez
Rosa Rio
Harriet Carr
Rence

Cora & Irene's
Joe Ellis Orc
Ringo & Harris
Betty Froos
Marcella Clair
Nick Leeds

Diamond Horseshoe
Mae Murrey
Nita Naldi
Carlyle Blackwell
Joe E Howard
Rose Wysc. Jr
June Mann
Della Lind
Geo Fontona
Lilo Lee
Gilda Gray
Cherles King
Mengean Sis
Clyde Hagar

El Chico
Don Alberto Oro
Benito Collada
Padilla Sis
Teresita Osta
Anita Sevilla
Antonio de Cordova

Famous Door
Bobe Russin Oro
Billie Holiday
Johnny & George
Dixie Roberts

Havana-Madrid
Frolian Maya Orc
Juanita Sanabria O
Ramon & Lucinda
Belen Ortega
Carmen Montoya
Augustin Rival
Aida Rios

Hickory House
Bill Turner Orc
Mercedes
Carol Boyd
Rollin Smith
Ginger Wayne

Hotel Astor
Will Bradley Orc

Hotel Belmont Plaza
Arthur Ravel Orc
Joe Pafumy Orc
Bea Ferron
Gwen Gary
Eleanor Eberle
John Hubert
Belmont Balladeers

Hotel Biltmore
Ray Heatherton O
Judy Clark
Clawson Sis
Electra Allison
Pickert & Ross

Hotel Bossert (Brooklyn)
Bobby Parks Orc
Imogen Carpenter

Hotel Edison
Una May Carlisle 3

Hotel Essex House
Nick D'Amico Orc

Hotel Lexington
Ray Kinney Orc
Meymo Holt
Napua
Leileni Iaea
Nani Todd
Lehua Paulsen

Hotel McAlpin
Arturo Artnroe Orc
Wendy Bishop

Hotel New Yorker
Johnny Long Orc
Adele Inge
Peter Killam
DeLorles Ziegfeld
Maribel Vinson
Guy Owen
Angela Carsone
Elizabeth Cravens
Billy Kling
Grace May
Florence Walters
Ice Ballet

Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Alfonso Orc
Jack Waldron
Elmore Wood
Hibbert, Byrd Co
Winton & Diane
Bunny Howard
Ginger Dulo
Wilson Lang
Kay Evans

Hotel Pennsylvania
Jimmy Flora Orc

Hotel Plaza
Dick Gasparre Orc
Chiquito Orc
Paul Haakon
Maxine Kisor

Hotel Savoy-Plaza
Howard Lally Orc
Yvonne Cheveller

Hotel St. Moritz
Ford Harrison Oro
Betty Thompson
Emile Boreo
Carla & Fernendo
Lolo & Ramon

Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc

Hotel Taft
Vincent Lopez Orc

Lorraine Elliott
Red Stanley Oro

Grace Hayes Lodge
Mery Healy
Neville Fleeson
Peter Lind Hayes O
Carlyle
Grace Hayes
Mary Reilly
Jack LeMaire
Mary Lee
Val Delmar
Bob Fisher
Mavis Mims
Incelta

House of Murphy
Frankie Gallagher
Dorothy Sims
Jean Meunier
Gordon Rishop
Ellen Talor
Bob Murphy

'It' Cafe
Peter Ray
Joe
Dave Forrester Oro

Macambo Cafe
Edwardo Agullar O
Phil Ohman's Orc

Dennise
Gaby La Fitte
Billy Burt
Homer Rhodes
Shadrack Boys
Nick Cochran Ore

Shamboogie
Blackout in H'wood
Bob Evans
Lovey Lane
Lois Galloway
Buck & Bubbles
Cee Pee Johnson O

Schehrazade Cafe
Mara Manet
Mallo Cheron
Vascha-Dorowski
Russian Gypsy Ore

Seven Seas
Lilla Kipikona
Sybil Thomas
Benny Kaho
Puanani Mathews
Miki Wiki
Chief Sautini
Malua
Charlie Openui
Bobby Mathews
Eddie Bush Orc

Slapsy Maxies
Ben Blue

Vanessa & Sandino
Jacqueline Migase
Ted Adair

LOS ANGELES

Bar of Music
Bill Jordan
George Kent
Joan Tighe
Tony Sharrabba
Dick Winslow Orc

Biltmore Bowl
Margery Daye
Jack Gwyne
Jimmy Castle
Royal Guarde
Grace Poggi & Igor
Max & His Gang
Dorothy Brandon
Max & Gang
3 Dee's
Chuck Foster Oro

Casa Manana
Charlie Barnet Orc

Cocoanut Grove
Mary Parker
Billy Daniel
Jimmy Brierly
6 H'wood Starlets

Mitchell Loisen Rev
Freddie Martin Orc

Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hera
Gene Shelton
Barney Grant
Dorothy Ford
6 Debonaire
Beryl Wallace
Reyes' Rhumba Bd
Bill Brady
Manny Strand Orc

Florentine Gardens
Corrinne & Tita
NTG
Julian Oliver
Sugar Geise
Ed Hanley
David Marshall Orc

Charlie Foy's Club
Charlie Foy
Leonard Sues
Phil Silvers

Buzzonnie
Rinaldi
Aurette Sis

ATLANTIC CITY

Ambassador Hotel (Surf Room)
Johnny Pick Oro

Babette's Club
Don & R Marshall
Owen & Parker
Alberta Mansfield
Ginger Ford
Milton Huber Oro
Fernandez Orc
Guy Martin Rev

Bath & Turf Club
Gracie Barrie
Jerry Cooper
Pupy
Gerardo
Jack Whitehead O

Benson's Cafe
Princess Whitewing
Bobby Wallace
Rita Cunningham
Roe Colatta Orc

Brenkers Hotel (Ship Deck)
Beale Street Boys

Joe Doyle
Peggy Shields

500 Club
Dick Finney
Henry Jerome Orc
Dorothy Blaine
Edna Janie

Jockey Derby Club
Lonny Ross
Bobby Johnson
Kiki Hell
Peppi Carman
Lee Norris
Bobby Doll
Ronny Ferris

Nomad Club
Sally Keith
Edith Delaney
Jackie Whalen
Dixie Sullivan
Helen Colby
Zola Gray

President Hotel (Round World Rm)
Lee Bartell
Howard Brooke
Dorn & Yosey
Josephine Delmar
Cheena da Simone
Phyllis Baker
Anselmo Sacosaa O
Juanita's Bd

Paddock Int'l
Dagmar
Ramon Talevera
Vicki Cooper
Marie Kibbey

Paradise Club
Charlie & Dotty
Virginia Vigal
Tampa Boys
Pigmeat Markhem
Bardu Ali Orc
Wilma Middleton
Honi Coles
Catherine Atkinson
Beverly White
Tundelcya & Lopez

Brachard (3)
Casimiera Gls
Hale Hamilton
Harry Taylor Ore

Silver Fleet Inn
Eleine Ellis
Lola Clare
Chic Lauler
Max Levin
Joe Lenny
Margie Right
Phil Mills Ore
Joe Scotty

Silver Lake Inn
Maurine & Nowa
Goo Reed
Don Omar
Alice Lucey
Frank Hessel Orc

Spatola's
4 Hyde Parkers

Stamp's
Faye Trotter
Margie Drummond
Marion Tulley
Launy Vale
Gwen Stader
Terry Lynne
Hal Pfeff Oro
Jack Griffin

69th St. Rathskeller
Heuson Sis
Bella Belmont
Sunny Ray
Barbera Lee

Ray Herkins
Victor Nolson Oro

20th Century
Styliste
Rose Venuti
Kenny Sheffer Trio
Marjorie Hyome
Arthur Strohman

Weber's Hof Brau Camden
Julee Flacco's Ore
Pen Bannerman
Karin Zoska
Syd Golden
Pumphandle Trio
Al Goldecker
Shirley Martin
Karollee
Harry Roch
Jack Smith
Stan Sherry
Roy Devie
Signor Carmino
Rathe'r Eldorodlane
Dave Pierson

Wilson's
Joe Hough
Honey Breen
Rae & Dale
Armand Delmar
Goo Baquet Ore

Yacht Club
Betty Goyner
Diana Cooper
Betty Hoyton
Arnold Croce Oro

CLEVELAND

Alpine Village
Doris Bay
Claude & Andree
Evers & Dolores
Bob Copfer
Carl Mueller
Otto Thurn Orc

El Dumpo
Bob Mennare Oro
Sammy Lipman
Antoinettes

Eldorado Club
Aggie Auld
J Meckenzie Orc

Hotel Allerton
Joe Baldi Orc

Hotel Carter
Thixton Sprenger
Ambassadors Oro

Hotel Cleveland
Leighton Noble Orc

Hotel Fenway Hall
Johnny Cowgill

Grant Wilson

Hotel Hollenden
Glover & LaMae
Parker & Porthole
Frances Mercer
Sorcili
Sammy Watkins O

Hotel Statler
Jules Duke Orc

La Conga Club
Freddie Carlone Oro

Lindsay's Skybar
Jaun Florer
Pearl de Lucca

Regal Club
Ducky Malvin Oro

3700 Club
Art West
Ruth Ferrantz
Pat Jordan
Don Welsh Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

Ann Barrett
Sonny Skyler

Hotel Waldorf-Astoria (Starlight Roof)
Xavier Cugat Orc
Miguelito Valdes
Lina Romay
Frakson
Evelyn Tyner
H Williams, 3

Hurricane
Dave Dennis Oro
Romani Orc
Billy Vine
Kay Penton
Olsen & Shirley
Lee Mayers
Val Valtane

Iceland Restaurant
Ted Eddy Orc
Danny White
Stanley 2
Jack Lane Co
Lilyan Dell
Amelia Gilmore
Ann Bronte

La Martinique (West End, N. J.)
Eddie Oliver Orc
Herbert Curbello O
Georgie Tappe
Adrienne

Leon & Eddie's
Lou Martin Oro
Oscar Davis
Rose La Rose
6 Crackerjacks
Adrienne Parker
Bee Kalmus

Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Victor Harte

Queen Mary
Chiquita Venezia
Leila Gaynes
Terry Carroll
Jack Wallace Orc
Babe Slater
Consuelo Flowerton
Jerry Blanchard
Kimi Toye

Rainbow Grill
Russ Smith Orc
Ashburne

Rainbow Room
Ozzie Caswell Orc
Clemente Orc
Dacita
Jose Fernandez
Juanita Deering
Rolf Passer
Laura Dutton

Riviera (Ft. Lee, N. J.)
Pancho Orc
Fausto Curbello O
Hal LeRoy
F & J Hubert
Marie Austin
Irene Vernon
Lathrop Bros & Lee
Gower & Jeanne
Lina D'Esko
Ches Hale Gls

Ross Fenton Farm (Asbury Pk, N. J.)
M Bergere Orc
Carbie & Sherod
Sally Gay

Spivy's Roof
Nora Sheridan
Eddie Mayhoffe
Barbara LaMarr
Haywood & Allen

Stork Club
Sonny Kendis Orc
Mimi Berry

Versailles
N Brandwynne Orc
Panchito Orc
Betty Bryont
Tommy Wonder

Village Barn
Bob Green Orc

Miramar
Harry Owens Orc

Palladium
Woody Herman Orc

Paris Inn
Kenny Henryson
Marg'rite & M'rtinez
Henry Monet
White Sis
Carlos & Dorthee
Fred & Jerry
Helen Millor
Chuck Henry Orc

Pirates Den
Henry Grent

Cully Richards
May Williams
Ann Page
Benny Lessy
Patti Moore
Sam Lewis
Joe Polsky
Joe Oekic
Al Berd Orc

Somerset House
Joe Moshay Orc

Trianon
Johnny Davis Orc

University 3
Pearl Williams

Brigantine Hotel (Trenmore Is Room)
Pedro Albeni Oro

Claridge Hotel (Mayfair Room)
Marty Magee Orc

Chelsea Hotel (Terrace Room)
Johnny Hamp Orc
Billy Van 3

Cliquot Club
Ann Howard
Eadie Lang
Cosmo & Anita
Ramona
Mildred Gilson
Bert Dagmer
Bunny LeRoy
Tony Gillord Orc

Chez Paree
Bothwell Brown
Helen Jerrico
H Montgomery

Club Harlem
Derby Wilson
Helen Penn
Hot Cha Drew
Jackie Mabley
Cook & Brown
Frances Brock
Myra Johnson
Garland Wilson
Larry Steele
Anise & Aland
Beachcombers
Coleridge Davis O

Dude Ranch
Dude Ranch Orc
Endicott Orc

Elephant Cafe
Frances Carroll
Chuck Wassmon
Joe Armstrong

Penn-Atlantic Hotel (Palm Room)
Sue Mitchell Orc

Renault Tavern
3 Peppers
4 Men of Rhythm
Sid Rose
Harry Kay
Dorothy Johnson
Al Francis 3

Ritz-Carlton Hotel (Merry Go Round Room)
Carmen Cavollaro O

Riverview Inn (Somers Point)
Jacqueline Herman
Mary Ramsey
Freddy Yahn Orc

Traymore Hotel (Stratosphere Rm)
Bill Madden's Orc
Elaine & Barry
Pooshe-Pooshee
LaHola

T. K. 9 Club
Alan Gale
Grace O'Hara
Eddy Blum
Judy Cummings
Ralph Brown
Eddie Thomas
Bobby Lee Orc

Village Garden 'Black Horse Pike)
Don Gibson
Lenny Burke
Hap Brander Orc

CHICAGO

Ambassador Hotel (Pump Room)
Val Oman Orc
Maggi McNellis

Bismarck Hotel (Walnut Room)
Jimmy Joy Orc
Betty Burns
Maurice & Maryea
Art London
Tune Teasers
Hadley Gls
Art London

(Tavern Room)
Dave Pritchard Orc

Blackhawk
Art Jarrett Orc
Gall Robbins
Ted & Mary Taft
Jose Rosado Orc

Blackstone Hotel (Balinese Rm.)
Johnny Duffy Orc
Patti Clayton

Brevoort Hotel (Crystal Room)
3 Niblics
Peggy Lester
Lole LaChance
Bob Billings

Broadmoat
Wally Rand
Pat Patterson
Betty Ceeda
Anita Page
June Darling
Sally Barr
Herb Rudolphe Orc

Brown Derby
Harriet Norris
Jo Ann Dare
Charlotte van Day
Mary Earl
Chiquita
Evelyn Lee
Virginia James
Joe Franks
Edith Mitchell
Savage Trio
Marsha DeLand
Jim Polk
Ethel Brown
Mickey Dunn
Advocates
Sammy Frisco Orc

Capitol Lounge
Modulators Oro
Maurice Rocco
Louie Jordan Orc

Chez Paree
Milton Berle
Jansleys
Carole Rhodee
Raquel & Tarriba
Bill Gary
Ben Yost Singers
Boyd Rasburn Orc
Bobby Ramos Orc
Evans Gls

Club Alabam
Larry Vincent
Pancho & L Roche
Irene Burke
Natasha
Ramone Hughes
Bernie Adler
Pauletta LaPierre
Dotty Dale
Marion Moore
Allan Coe
Dave Unell Orc
Eddie Roth Orc

Colosimos
Frank Quatrell Orc
Gole 6
Mary McCormic
Andree Andrea
Al Samuels
Hoffman & Kaye
Mildred Parr
Heatwood & Stone
Sparton Duo
Jack Prince
Morquita & Mickles
Pronaph Gls
Harry Poolcy Orc

Congress Hotel (Glass Hat Rm)
Jerry Shelton

Del Shore
Eddie Danders Orc

Drake Hotel (Camillia House)
Bob Grant Oro
Lee Wiley

Edgewater Beach Hotel (Beach Walk)
Orrin Tucker Oro
Bonnie Baker

Jock Bartell
The Stadlers
Dolores & Albin
Nighthawks
Dorben Gls
Herb Foote

885 Club
Johnny Howard
The Conreds
Ann Suter
Fifi DeVnlcri
Julio Garcia Orc

Eitel's
Hene Muenzer 4
Dorie Wittich
Cosmo Pusa-Teri
Haidelberg 4

5100 Club
Danny Thomas
Roberts & Reynolds
Mary Beth Sirce
The Bartons
Boh O Lin Gls
Merk Fisher Orc

Garrick Stagebar
Barry Sis
Vic Artise
Milton Webb
Ann Howard

Gracmere Hotel (Glass House Rm)
Crusaders
Dorothy Timmins
Batty Grey

Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Vierra Hawaiians
Helen Sumner

L'Aiglon
Spiros Stamos Orc
Gwendolyn Veaussl
Edna Sellers
Isobel de Marco

New Yorker
Morey Amsterdam
J & J Walton
Mary Ann Russell
Dolly DuPont
Kretlow Gls
Arne Barnett Oro
Al Milton Orc

Rathskellar
Louis & Orc

Palmer House (Empire Room)
Skinney Ennis Orc
Rosario & Antonio
Carlos Ramirez
3 Pitchmen
Johnny Mack
Inez Gonan
Jeri Vance
Carmine Calhoun
Pedro DeLeon Orc
Abbott Dancers

Sherman Hotel (Celtic Cafe)
Gene Karwin Orc
Jaros Sis

(Panther Room)
Benny Goodman O
Carl Marx
Coleman Clark

Rhumba Casino
Joan Merrill
Georgie Tappe
Gloria Gilbert
Galli Galli
Carlos Molinas Orc
Edward & Dione
Pan-Am Danc
Don Pedro Orc

606 Club
Billy Carr
Margie Kelly
Diane Rowland
Jean Modo
Dolly Sterling
June March
Jacqueline Mignac
Helen Travers
Claire Scott
Lola Andra Danc
Hazel Scott
Aloha
Eleyne
Sol Lake Orc
Tripoli 3

Villa Moderna
Don Orlando Orc
Rovelor Gls

Villa Venice
Rosita Ortega
Poggi & Igor
Tana

PHILADELPHIA

Club Ball
Ramoni Rhumba Bd
Alan Fielding Orc
Ball-ovelles
Gil Galvan (3)
Virginia Ramoe
Helene Stendleh
Jane Johnston

Ben Franklin
Ralph Eastwood
Lao Zollo Orc
Ellen Mitchell
Beverly Wilson

Birmingham Inn (Pemberton, N. J.)
Birmingham Oro
Jean & R Carney
Jerry Gordon

Carroll's
Cherlie Gainest Orc
Carrie Finnell
Elena Martinez
Maxine Clark
Bobby Vail
Jean Lee
Carrollettes
Jack Shaw
Myrna Deon

Cedarw'd Log Cabin (Malaga, N. J.)
Mayono Blondell
Ray O'Day
Cynthia Evans
Barbara Dale
Dolly Bruce
Corol Kent
Deonie Dawn
Frances Williams

College Inn
Mary Love
Sid Raymond
Garner Gls
Southernaires

Embassy
Susan Lang
Allida & Chico
Johnny Parrish
Chiquita
Carlos Reyes Orc

Evergreen Casino
Vivian Vence
Pat Shevlin Orc

(H Walton Roof)
Glamour Gls
Helen Heath
Vera Neva
San Souci Danc
Paul Le Paul
Carney 2
Marianne
Lou Morrison
Nell Fontaine

Jam Session
Geo Vercechia
Mickey House
Billy Kretchmer

Hopkins' Rathskeller
Jimmy Vennti Orc
Frank Lester
Ginger Lynn
Lloyd Mann
Jimmy Evans
Agnes Berry

Lido Venice
Darlene

Ch Dougherty Gls
Danny Verses Orc

Little Rathskeller
Muriel Kritlow Dan
De Lloyd McKay
Al Schenk
Gil Galvan (3)
Victor Hugo's Orc

Manoa Inn
Gene Tobin
Dot Darcey
Edythe Sollade
Frank Cuneo Orc
Nancy Newell

Minstrel Tavern
Harry Little People
Ed McGoldrick, Jr.
Margie Rose March
Sissy Ginnio Loftus
Gracie Steele
Ed McGoldrick, Sr

Neil Dieghan's
Victor & Ruth
May Digs
Leonard Cooke
Fred Werner
Brodforde (2)
Roy Hottinger Orc

Old Falls Tavern
Rackomi
Dotty Villard
Billy Hayes' Orc
Frankie Richardson
Betty Keenan
Al Kilbride

Peacock Gardens (King-of-Prussia, Pa.)
Don Lee
Gil Fitch Orc
Margie George
Artie Singer

Rainbow Terrace (Strafford, Pa.)
Cecil Golly Orc
Margie Kelly
Gene Hymen
Jimmy Engler
Hal Fifor

Red Hill Inn (Pennsauken, N. J.)
Julia Cummings
Irie Wayne
Renaldo
Warren Phillips
Murray Ann

Roman Grille
Nina
Rose Jovonelli
Danny Richards
Gloria Dale
Lenny Pegton Orc

Rendezvous (Hotel Senator)
Grooverneers
Walt Sheeffer

Sam's Cafe
Frank Ponti
Marie Myers
Billy Jones
Joe Alti
Al Rea
Mike Ray Orc

Showboat
Beryl Cuff
Bob Simmons

DETROIT

Book-Cadillac Hotel (Book Casino)
Loron Parsons
Senford Mandel
Barry Wilkinson

(Motor Bar)
Vic Abbs

Bowery
Case Daley
Collette
Spruce & Rogers
Branch & Elliot
Paddy Cliff
Don Arden Danc
Choe Carlisle
Benny Resh Orc

Casanova
Beth Farrell
Gellos
Roberti
Hoffmon Sis

Casino Gardens
Goo Olsen Orc
Keaton & Arnfield
Pritchard & Lord
Ken & Roy Peiga
Jean Blair

Club Congo
Maxine Sullivan
Betty St Claire
Gladys Madden
Alice Lyons
3 Buds
Snowball & Johnny
Joyner & Joyce
6 Readettes
King Perry Orc

Corktown Tavern
Dolly Stirling
Beth Farrell
Ellen Kaye
Joe E Kerns
Cole & Corte
6 Vesters
Les Arquette Orc

Hund's
3 Old Timers
Manuel Lopez

London Chop House
Tonia Valenti
Barney Green
Frank Whitman O

Club Mayfair
McGrath & Deede
Webster Sis
Reneo Melva
Vickey La Meer
Bob Hopkins
Art Moe
Phil Olsen Orc

Club Mar-Jo
Paul Rogen
June Carson
Dancing Dietrichs
Merritt Lemb Orc

Morocco
'Gay Nineties' Rev
Buddy Duray
Joe Foder Orc
Madelon Baker

Nebiolo's
Beth Farrell
O'Donnel & Loyce

Estrellita
Leonard Seel Orc

Northwood Inn
Anita Jocobi
Wonde & Brey
Harry Schilling
Roshee & Lee
Roy Corlin Orc

Olde Wayne Club
Dinorah Orc
Bernice Bishop

Palm Beach
Carlos Vesta
Bob Tolley
Ron & M Normaa
Pons & Claudette
Kay LaSalle
Don Pablo Orc

Reck's Redford Inn
Inc McGraw Orc

Royale
Raul & Eva Reyes
Paul Rosini
Coppy Barre Co
Ruth Craven
Royale Storiete
Dick Worthington
Pamela Britton
Don McGrane Orc

Statler Hotel
Sande Williams Orc

San Diego
Al Alexander Orc
Rudy Horn
Leola Taylor
Valencia & Yolanda
Morgo Wade

Stovadora
Ethel Shepherd
Lee Secrist
Jaquelyn James
Miller & Millard
Arlette Conreau
Ann Starr
Jack Thomas Orc

The Tropics
Betty Blair
Jean Field
Linda Bruce
The Friars (3)
Vincent Bragnle Orc

Verne
Billy Meagher
Bobbie Robbins
Raul & Annette
Alto Fryer Orc

Whittier Hotel (Gold Cub Room)
Herman Fino

Wonder Bar
Pat Nash
Consuella
Hy Bnron Orc
Cestrillos Orc

509 Club
Dale Rhodes
Di Giovanni
Margo Good
Good & Goody
Verne Wilcox
John & Jessie Hora
Olga Ray
Horace Houck Orc

BOSTON

Beachcomber
Harry Morrissey
Harry Doy Danc
Monica Lewis
Jeen Mona
Val Voltaine
Buster Keim Rev

Bilmstrub's
Kori Rondo Orc
Boyd Heathen
George Rose
Laura Leeds
Joan Ross

Casa Manana
Hal Miller Orc
Auiger Bros
Louise Sherwood
Earl Gregg
Jane Giddings
Jean Carle

Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
George Libby Rev
Cookie Bowers
Richard Adrian 3
Dorie Abbott

Club Vanity Fair
Kal Nire Orc
Stella Ray
Jessie Cotey
May Rand

Cocoanut Grove
Mickey Alpert Orc
Don Rico Orc
Wolly Wanger Rev
Billy Paine
Marianne Francis
Amapola Lopez
Pierce & Harris
Leo Lemont
Ellsworth & Fairc'd
Hassan, 2d
(Melody Lounge)
Marjorie Garretson
Herb Lewis

Crawford House
Ray Collins Orc
Miriam Johnson
Crawfordettes
Carole Hall
Ray Mitos
Jack Steele

Fox & Hounds
Milton George Orc

(Continued on page 46)

Coin Deposits for Actor Guarantees Keep Equity Busy; $80,000 for Barns

There has been a minimum of complaints around Equity in recent weeks because a majority of the membership is out of town playing in the 71 widely assorted summer theatres (there were as many as 86 strawhats with professional casts several years ago). However, Equity's staff is required to be alert because of money on deposit to guarantee salaries and claims. Because of the salary protection provision, the office is virtually required to carry on a banking business.

There is on deposit for that purpose around $80,000, in the form of cash or negotiable securities, for summer theatres alone. That figure does not represent two weeks' salary for all the companies in the sticks, since the leading summer stock outfits are exempt from posting bond or cash for salaries, just like there are a number of Broadway producers not required to do so.

Among the dozen or so exempt summer spots is the St. Louis Municipal Opera, which has a stage payroll around $5,000 and a weekly budget of $10,000. Similarly rated as being reliable is the Elitch Gardens, Denver, a summer stock of long standing, where the cast total is more than $1,800 weekly, the top payroll for resident stocks. Only spots that may have a higher salary list occasionally are those which use guest stars.

$225,000 Turnover

It's figured that by early September the turnover by Equity of money on deposit will approximate $225,000, summer stocks calling it a season by then and getting their money back. Few sent performers to Equity to pay off, for there is a fee for that service of $25, and if salaries are paid two weeks in that manner, the $50 cost could possibly represent the difference between profit and loss on the summer.

Presently, there's approximately $300,000 on deposit with Equity to guarantee salaries and claims. Some showmen leave securities with the association for indefinite periods whether they have attractions playing or not, feeling it is just as safe in the bank vault used by Equity as their own. It's estimated that around $3,000,000 of guarantee coin was deposited, paid out or back by Equity during the year.

It's understood that the average summer stock that plays nightly has around $1,000 on deposit, but there are quite a number with smaller requirements. Such places may give but two performances weekly. In those hideaways the actors' pay may be as low as $5 plus room and board, while in others the leads get $25 plus chow and a cot.

'Arsenic' Still Sweetened By Sugar Plum to 21 In On Backing; July Net 22G

Howard Lindsay and Russell Crouse are maintaining their schedule in splitting the profits of 'Arsenic and Old Lace' (Fulton, N. Y.) to the one and 20 backers. Even though the Chicago company didn't do as well as expected, the original showed a net of $22,000 during July and it was distributed early this month after the producers took out their share.

There are some backers who own five-sixths of 1%. They got $190. Those like Boris Karloff and Howard Cullman are said to have 7½%, and their share of the July pickings is estimated around $2,500 each. Frank Sullivan is in for 5%. He's sent word from Saratoga that he wouldn't plunge the dividend on the races.

Lindsay sent a short note with the checks:

'Dear Investor:

Enclosed is this month's lagniappe. Frank Capra has been engaged by Warners to make the picture, 'Arsenic and Old Lace.' Since Mr. Capra is famous for his grosses, among other things, this means that come 1943-44 we should be able to cut another melon from our percentage arrangement on the picture.'

The backers looked up the word 'lagniappe' and found that: 'In Louisiana, a trifling present given to customers by tradesmen.' In other words, a gratuity.

Bassage Quits St. Louis Post for U. of Cal. Faculty

St. Louis, Aug. 19.

Harold Bassage, director of the St. Louis School of the Theatre, has bowed out of the local picture to accept an appointment to the faculty of the drama department of the U. of California in Berkeley. Bassage will be succeeded by Willard Holland director and actor of the Town Square Theatre, a strawhatter operating atop a west end office building.

Bassage was in charge of the drama classes of the Washington University's Adult Center for the past two years. Previously he was top man at the St. Louis Little Theatre for two years. Gordon Carter, now chief of the Civic Theatre, a St. Louis County strawhatter succeeded Bassage at the Little Theater. Until this season Bassage treked to Stockbridge, Me., each summer to direct the strawhat there.

New Step Eases Free Shows for U.S. Service Men

A decorative, circular booth, with a dozen or more windows, is planned for the 46th street corner at Broadway (Duffy Square, formerly Longacre Square), where free tickets for legit shows and a number of Times Square picture theatres will be distributed to service men on furlough in New York. It's part of the activities of Mayor LaGuardia's recreation and entertainment committee actively headed by John Golden and Mrs. Julius Ochs Adler, wife of The N.Y. Times general manager.

Golden is considerably perturbed over a regulation in the new tax bill, indexed as HR-5417, which stipulates that the admissions tax shall apply on free admissions. He has written a number of congressmen that such a provision should be exempted for men in uniform, after being advised that some in the income tax department have been adamant that the clause be retained.

If the rule is enforced it would mean that men given tickets for legiters would have to pay 30c tax, 10% of the price. There is some leeway possible, however, as the legislators concede that free admissions may not apply to courtesy tickets distributed for exploitation purposes or to the press.

During the first three weeks the committee has been functioning, 20,000 free admissions were given the men, mostly for Saturdays and Monday nights. Cool weather drew heavy patronage into theatres last week but the enlisted men and gobs were taken care of regardless.

R. H. McCormick Group Raises $1,000,000 To Salvage Chi's Aud

Chicago, Aug. 19.

It appears that the Auditorium theatre and hotel may be snatched from the hands of the wreckers after all. Dark since Aug. 1 due to failure to pay light and power bill, the theatre is now being considered for reopening by the Auditorium Music Foundation, headed by Robert Hall McCormick.

McCormick, with William Albin Dudley, William Krahl, Joseph Brittain and Elmer Rich, has raised a reported $1,000,000 for the takeover. Much of the money raised will be used initially to remodel the theatre.

Hotel, which is closed, is also being dickered for by several key hotel men and it is likely that a deal will be made shortly for the reopening of the hostelry. Spot needs considerable remodeling.

Clarence Hobbs is general manager for John C. Wilson, who starts Broadway season with Noel Coward's 'Blithe Spirit,' Eddie Knill being company manager.

Too Much Gusto

San Francisco, Aug. 19.

Pat Gleason, who does the assistant director in 'Quiet Please' at the Alcazar here, got orders to speed up his lines at Thursday's (14) performance, and did so with such energy that he spat out his bridgework.

Had to invent business while scrambling in the foots to recover lost molars.

Stagehand Hiring A Snag to Scenic Artists' Mgr. Pact

Scenic artists' union has submitted its answer to the managers after the latter revised demands that included several provisions to which producers objected. It is indicated that new regulations will not be entirely agreed upon. One point objected to is a requirement that calls for hiring stagehands one week prior to preview or premiere. Some showmen who are readying shows say they will sign the agreement under protest and then proceed to sue the union.

Their contention is that being forced to engage unnecessarily is opposed to public policy as viewed in Washington, and they believe the courts will uphold their stand. Connection between the scenic union and the stagehands is implied, with the latter figured to have asked the former to insist on that regulation.

Managers have conceded union's idea of having a 'costume adviser' with straight plays, salary minimum being $50, according to the number of actors and the type of play. That means that those who have been acting in that capacity heretofore will have to join the union. That goes for clothes specialists like Mrs. Brock (Margaret) Pemberton. Those who are union members include Mrs. Jimmie (Bianca) Stroock and Mrs. Gilbert Miller.

One requirement sought by the scenic people would place a man to touch up the scenery on the payroll throughout the engagement, at $75 weekly. Managers in nixing that idea said that it would mean $4,000 to $5,000 additional expense during a season, for an employe who may not be called on to daub the scenery of a one-setter not more than once or twice during the season.

CANADA LEE INVOLVED WITH LAW ON 'GIFT' CAR

Canada Lee, former prizefighter who attracted attention as the colored killer in 'Native Son' at the St. James N.Y., last season, was greatly perturbed last week when he discovered that his gift motor car was not fully paid for and he faced a charge of grand larceny for a time. Present was a sort of bonus, evidently from Bern Bernard and associates who produced the show directed by Orson Welles, who was not in on the play's backing.

Show's management gave Lee the car after show won some critical praise, particularly from Burns Mantle of the N. Y. News, who gave it a rave notice and 'four stars,' a maximum rating, four such emblems being painted on the car's door, along with other billing. At that time the backers thought they had a wow. Some time afterwards it was definitely known that 'Son' was not in the hit class, and it ended way in the red. That's the reason why the balance on Lee's gift car was not paid.

Wee & Leventhal recently secured the rights of 'Son' for their rotary stock, Lee and several others of the original cast appearing. W&L came into court and arranged to pay the balance on the car, indicating they would deduct it from Lee's salary, which is $300 weekly.

That is double the pay he received originally. His contract called for a sliding scale, starting at $75 if the gross was $6,000 or less, going to $125 over $10,000 and $150 if takings were better than $12,000.

Vincent, DeMarcos, Vine Added to Jessel Show

Romo Vincent, The DeMarcos, Lois January and Billy Vine are added starters to George Jessel's book musical, 'High Kickers,' which he is preeming with himself and Sophie Tucker co-starred.

Bert Kalmar and Harry Ruby authored.

Sharp Divergences of Opinion Seen On Basic Mgrs.-Equity Accord, But No Definite Breach Is Indicated

Although there is no indication of a breach between the managers and Equity over the revision and extension of the so-called basic minimum agreement, there are differences of opinion on both sides, somewhat more sharply than admitted. Two points at issue, as stated before, are the exclusive service provision, which Equity has changed as of the coming season, and the matter of salaries when attractions play Canada. The rate of exchange on the latter is the bone of contention.

Equity does not regard either issue as really important, but the managers do. Matter of having the agreement cover a term of years instead of one season, was received with some favor when broached to Equity leaders. They conceded that a term arrangement would be beneficial to both manager and actor as a stabilizing factor. Under normal conditions Equity might be willing to sign for three years, but it is ventured that because of changing conditions revision in the rules may be necessary within a shorter period.

Exclusive Service Rule

Those on the Equity delegation at the meeting with the managers took the stance that the showmen overemphasized the exclusive service rule. There have been very few complaints by managers that actors in their attractions were taking outside jobs, such as radio, pictures and night clubs. Managers said that it would be okay for their contract people to earn that outside coin, but thought they should have the right to give the actor permission. Equity people thought that argument was akin to quibbling.

It's understood the contracts will stipulate that actors may accept outside engagements provided such work does not interfere with their stage performances. The rule, therefore, has been revised rather than deleted. Difference of opinion over the exclusive-service issue also exists within Equity. Some members think that actors with stage jobs should not go into radio at the same time, for it takes a potential engagement away from others who have no show engagements. Another angle is that if an actor appears before a film camera all day, he cannot give a top performance on the stage at night.

It appears, however, that it's all up to the manager and actor. Whether the clause is in or out, the manager may write in a rider to the contract, with the assent of the actor. At first the right to use a rider was limited to stars or featured people, but during the discussion it was conceded it could be applicable to anyone the manager considered important to the performance.

Equityites Made Move

Move to change the exclusive service provision came from Equityites who are in radio as much as legit, plus rank and filers.

After the council had rejected a proposal to delete the clause, a petition to take such action was presented. In the petition it was stated that unless favorable action was taken a special meeting would be demanded. It was figured that enough proponents would be present at such a meeting to carry the motion. The council, thereupon, acted, regarding the 'uprising' as a mandate to delete or revise. It is known that some managers have used the exclusive-service clause to declare themselves in on the radio and other outside coin of their actors. One such instance occurred last season and it was important money to the player, but instances of managers horning in are said to be rare.

Equity wants its people to be paid the equivalent of American dollars when playing Canada, no matter what the rate of exchange may be. Managers say they should not be forced to assume the whole brunt of the burden.

Saroyan 1-Acter To Bow in Santa Barbara

San Francisco, Aug. 19.

'Hello Out There,' a new one-act play by William Saroyan, will be preemed at David O. Selznick's Lobero theatre, Santa Barbara. John Houseman is to direct the production which is slated to go into rehearsal this week.

Arrangements for the presentation were made when Saroyan and Houseman met at the recent opening of 'Anna Christie,' with Ingrid Bergman, at the Curran theatre here.

Dull Summer On B'way For Ticket Agcies.

This summer has been the dullest for Broadway ticket agencies in years. They had shared the managerial expectation that there would be an influx of visitors from defense plant sections and that theatres would boom, but that didn't happen, the brokers having sold more tickets for the ball games than for the shows. Last two summers they did fairly well with World's Fair visitors.

List dropped to 10 shows with the withdrawal of 'Pal Joey' from the Barrymore Saturday (16). Brokers say they have 'nothing' to sell, explaining by pointing out that there are no new shows and their regular customers who may be in town have seen the current bunch. Few visitors will not go for the higherpriced tickets, nearly all asking for those priced at $1.10. Some brokers have been suggesting that they go directly to the boxoffice, which rarely occurs during the regular season. Agencies can't make any profit selling tickets at that price.

Louis-Conn Fite Was Big

Outside of the ball games the only real coin made by brokers from tickets was the Louis-Conn fight early in the summer. The Zivic-Davis bout was a complete bust. They are now looking forward to lively sales for the Louis-Nova match, dated for Sept. 19. Top for the fight is $30. That is the highest price in years for a fight.

Brokers were recently instructed on charging for delivery service following complaints said to have been made to the League of New York Theatres. Rule in the code permits a fee of 25c per ticket for 'actual delivery,' meaning when tickets are sent to the office or home of the patron. Objection is for charging the fee when tickets are delivered at the boxoffice from the agency. It is felt that as tickets are sent the boxoffices in quantities shortly before performance, the complaints are justified. If a special trip is necessary, brokers should inform the patron and secure his approval of the delivery fee, it's held.

SEGAL-TAPPS HEAD 'JOEY' CAST ON ROAD

Vivienne Segal and Georgie Tapps, who'll succeed Gene Kelly, will costar in 'Pal Joey' when it goes to the road. Musical, which closed at the Barrymore, N. Y., Saturday (16), relights at the Shubert, N. Y., Sept. 1 for four weeks. Its successor at the latter will be 'Candle in the Wind,' jointly produced by the Playwrights and Theatre Guild.

Scale for 'Joey' was $4.40 top, and the fact that it did not have star names may explain the decline in business during recent weeks. Attendance was somewhat improved last week, when better weather prevailed, but at $3.30, which will be the top at the Shubert, it's expected to be successful. Shuberts bought in on 'Joey,' bringing about the change in plans after its producer George Abbott announced it would not be sent to the road.

'Lottie' Late for Debut

Santa Barbara, Aug. 19.

Second summer stock production by David O. Selznick, 'Lottie Dundass,' was postponed a week 'because of the rather complex physical production of the play.'

Geraldine Fitzgerald heads cast of the Enid Bagnold play.

Strawhat Reviews

BEHOLD WE LIVE

Dennis, Mass., Aug. 18.

Comedy-drama by John Van Druten; presented by Richard Aldrich at the Cape Playhouse, Dennis, Mass., for one week opening Aug. 18, '41; stars Gertrude Lawrence and Philip Merivale; staged by Arthur Sircom; settings, Eugene Fitsch.
Cast: Gertrude Lawrence, Philip Merivale, Effie Shannon, Ethel Morrison, Robert Wallsten, Murial Williams, Edwin Gordon.

John Van Druten could hardly have his American preem of 'Behold We Live,' in better hands than those of Gertrude Lawrence and Philip Merivale, and the Richard Aldrich production of it here leaves little for one to imagine how it would look on Broadway. The answer is that these two stars would carry it quite a distance, but the tragedy of the play creeps up quite unexpectedly at the end, and in the present warhaggled, theatre market this type of show would probably find limited acceptance. London saw it several years ago.

Miss Lawrence, as Sarah, is discovered utterly unhappy and verging on suicide in the opening. Then Merivale, a British lawyer, takes her away from a highpressure, false gaiety and into the quiet of the English countryside. What she is escaping most of all is her despicable, philandering husband who earns his money in interior decorating. On her own income, meagre in comparison with her marital finances, she finds real happiness with Merivale around. She gets a divorce easily, but the lawyer finds that his own divorce is not as simple as he imagined. Then his affair with Sarah prevents him from obtaining appointment as a judge. When Sarah and Gordon (Merivale) have reconciled themselves to taking as much happiness as circumstances permit, knowing that this much is more than they have ever enjoyed previously, Gordon dies, leaving Sarah with his aged, but understanding mother.

It would seem that this year's audiences would feel somewhat let down in their eager search for light forgetfulness in the theatre after they left the temporary glamour of 'Behold' despite some gay and thoroughly enjoyable scenes when Miss Lawrence is in top form.

With a standee house tonight (18) and all seats sold for all nine performances this week (extra matinee), this strawhat audience followed Miss Lawrence's every move with bated breath. To understate it, she came through with unblemished success. This is her third season locally as guest star, having done 'Skylark' and 'Private Lives' here. Merivale turns in a smash performance. His characterization of the kindly, romantic lawyer is consistently satisfying.

Arthur Sircon has directed intelligently and the supporting company generally helps matters considerably. Effie Shannon scored as lawyer's mother, ekeing many laughs from her role without overdoing it. Barry Jones, as a well-meaning friend; and Murial Williams as a gushy gossip gal, and Robert Wallsten in nasty husband role all had their moments. Ethel Morrison rates special mention in a relatively trite maid's role. Sets by Eugene Fitsch provided tasteful backgrounds. *Fox.*

U. S. 90

Millburn, N. J., Aug. 18.

Comedy-drama in two acts (13 scenes) by Ward Morehouse; staged by Frank Carrington and Agnes Morgan; settings, Otis Riggs; presented by Carrington and Antoinette Scudder at the Paper Mill playhouse, Millburn, N. J., Aug. 18, '41.

Rena Clift	Celeste Holm
Jim Storm	Warren Hull
Vincent	John Wheeler
Walter	Duncan D. Dwight
Jayne Titus	Gloria Stuart
Foxhall	Tom Bate
Bunny	Betty Goodrich
Vicki	Polly Rose
Biddleworth	Edgar Kent
Pupperdick	Martin Noble
Conrad Shuler	Bram Nossen
Max Gaithers	David Leonard
Abernethy Silverthorne	E. J. Ballantine
Cabin Camp Owner	John Wheeler
Scotty	Howard Smith
Spud	Kirk Brown
Mr. Pike	Harold Grau
Ida	Catherine Lawrence

Others: Laura Windsor, Helen Reiss, Ralph Alden, Bernice Wingate, Betty Cruzler, Barbara Thompson, George Blackwood, Charles Benjamin, William Melville, George Johnson, Sarah Burton.

As one of New York's more peripatetic columnists, Ward Morehouse takes pleasure in communicating the delights of travel to his Sun readers. He can be particularly eloquent on the U.S.A. Something of his feeling for the out-of-the-way reaches of the country comes through in 'U. S. 90,' as it did in an earlier play of his, 'Miss Quis.'

In its secondary roles '90' is vividly populated with the unpretentious, if somewhat garrulous, folk of the nation's highways and byways. But the plot on which Morehouse strings his character sketches and shrewdly-observed details of American life seems contrived, thin and ultimately grows tedious. In its story of a Hollywood writer and a young actress who set out on a motor jaunt from the Coast to N. Y., and whose romance runs afoul of a predatory screen star en route, 'U. S. 90' is least successful.

Although the tryout production at the Paper Mill playhouse is brightly mounted and enjoys the services of a capable cast, first-night performance suffered from long waits between scenes. The audience began to feel eventually that they were making the trip, mile by mile, with Morehouse's Jim Storm and Jayne Titus. Final curtain didn't fall until almost midnight.

Playing to a crowded house, many Broadway names in evidence, Gloria Stuart and Warren Hull, both best known in pictures, click as the romantic couple out to explore their native land. Miss Stuart, very comely, could give her role a little more color, especially with freer use of her voice, and probably will when she is more relaxed. Hull makes an attractive, zestful hero, though progressively less so as the evening wears on—due mainly, no doubt, to lack of sustained dramatic interest in the character as written. As the screen siren who tries to break up Hull's romance with Miss Stuart, Celeste Holm registers solidly, never more so than when her glamor begins to melt under a hot Alabama sun and she turns into just a tired and irritable traveling mate for the man she has taken away from his sweetheart.

Supporting performances vary in quality and show need of further rehearsal. David Leonard, as Max Gaithers, the hero's one real friend in Hollywood, starts off vigorously but loses assurance toward the end. E. J. Ballantine, amusing as the v.p. in 'The Beautiful People,' seems unprepared to make the most of a highway drifter role. John Wheeler, Howard Smith, Kirk Brown, Catherine Lawrence and William Melville, as other quaint types encountered on Route 90, lend effective touches, while George Blackwood, as the hero's old newspaper pal Kelly, and Tom Bate, as an elegant butler, are also helpful. Billy Rose's sister, Polly, appears briefly as a Hollywood cutie.

Otis Riggs' settings, kept down to simple lines because of numerous changes, are fresh-looking and have atmosphere. Staging by Frank Carrington and Agnes Morgan is intelligent. *Paul.*

CONCERT TOUR

Woodstock, N. Y., Aug. 15.

Drama in three acts (five scenes) by Frank M. Thomas and Henry K. Moritz, from an idea by Murray Boltinoff; presented by Woodstock playhouse, Robert Elwyn, director, at Woodstock, N. Y., Aug. 14, '41.

Mrs. Carter	Helen Baysinger
Ann Barrett	Phyllis Ellerman
Jean	Joan Strawgale
Wade Price	William Halstead
Bonelli	Anatol Winogradoff
Clara Rutledge	Philippa Bevans
Nicolai	Ivan Triesault
Gustaf Schulhoffer	Frank M. Thomas
Karl Schulhoffer	Frankie Thomas
Miller	Duane McKinney
Walter	Jack Senior
Carnegie Hall Doorman	Robert Harris

Frank M. Thomas, one of the authors, has a chance to appear with his son Frankie in 'Concert Tour,' playing the young musician's doting father. The pair makes an attractive stage team and the script itself is not without merit, but its chances outside the summer theatre are questionable.

Frankie, as an 18-year-old pianist, is taken under the wing of one Ann Barrett, herself a frustrated concert artist, and coached for big things in music. The expected complication arises, with Frankie falling for his fair sponsor who is some 10 years older. Play ends as the boy, realizing at last there can never be anything between them, squares his shoulders manfully and goes out to give a Carnegie Hall audience a performance glowing with personal emotion.

The two authors and one ideaman involved in 'Concert Tour' have turned out a job somewhat lacking in inspiration. Rewriting might help. The love scenes between Ann and her press agent admirer certainly require it. And the plot development would be more effective if the same elements were treated less routinely.

Young Thomas gives an earnest and convincing performance except when he is obliged to sit down at the piano and toss off a classic. Though reasonably proficient at the keyboard, he's no budding virtuoso. Thomas, Sr., is likeable as Papa Schulhoffer, humorously pointing up lines with a German accent. Phyllis Ellerman, seen to better advantage in the Woodstock production of 'Final Answer,' is not entirely suited to the Ann Barret role, but handles it intelligently. Opposite her, as the press agent, William Halstead gives a good account of himself, with Helen Baysinger, Anatol Winogradoff, Philippa Bevans and Duane McKinney doing right by other parts. *Paul.*

Canadian Coin

Continued from page 3

andra, Toronto, and Frank McCoy, Rawley's associate in producing summer theatre in Toronto, Montreal and Ottawa, have written letters to Equity presenting their stand and explaining how the new ruling, if taken literally, will not only rule out all legitimate theatre-activity in Canada but will seriously cut into the earning powers of such American actors as have heretofore made considerable money in the Dominion.

Payrolls

Rawley-McCoy estimate that during the last two summer seasons at the Royal Alexandra their actor payroll has totalled some $60,000-$70,000 a season apart from other operating costs going to stagehands, musicians, house staffs, advertising overhead, etc. Among the stars appearing here and in Montreal and Ottawa during the past two seasons have been Ethel Barrymore, Francis Lederer, C. Aubrey Smith, Cornelia Otis Skinner, Peggy Wood, Ruth Chatterton, Charles Butterworth, Mary Boland, Florence Reed, Fay Wray, Violet Heming, Donald Brian, Margaret Bannerman, and many others. No complaints have been raised by these of the Canadian government's discount on earned funds paid in American currency, according to Rawley and McCoy.

Should Equity's new ruling go into effect—no American actor playing Canada is permitted to accept a discount on his salary—this may have the effect of stopping many producers from sending their companies to Canada during the forthcoming legitimate season. Speaking for the Royal Alexandra, Rawley lists some of the Toronto grosses for the 1940-41 season; 'Philadelphia Story,' $22,500; 'There Shall Be No Night,' $24,000; 'Hellzapoppin,' $24,500; 'Man Who Came to Dinner,' $25,000; 'Ballet Russe,' $22,000; Dante, $29,000; 'Cabin in the Sky,' $19,000; others grossed well to lesser figures in the Royal Alexandra's season of 23 weeks of roadshows. On such grosses, Rawley maintains, there were no complaints forthcoming on any Government discount on funds, the high payoff more than offsetting any possible argument.

The procedure in Canada is as follows: when the company arrives on Sunday night or Monday morning and reports at the theatre, they're instructed not to spend their American money in Canada but to determine what they think the living expenses will be for the week. That sum is then given to them in Canadian money on exchange of IOU's. At the end of the week, each member is paid off in American funds, less the Government discount of 11%—but this is not so severe as it might otherwise seem on the surface. On the basis of $100 a week, the usual estimate is that it takes $40 a week for hotel, eats and other expenses. The $40 is paid in Canadian; the balance of $60 is paid in American money, less the official 11% Government discount; and the actor loses $5.46 on the $100. Contention here is that anyone will take a $5.46 cut on a $100 for a week's work when they otherwise might be idle.

Contention is also made that any actor being charged 15-18% in converting his Canadian funds into American money has only himself to blame and that 98% of the visiting players take the banking advice of the theatre managements; the other 2% prefer to do their own money-changing and would rather speculate, despite all the warnings that the theatre can get a better deal for them through official channels. It's when they think that they can do better on their own that the actor gets nicked for that 15-18% when all he should take is $5.46 on a $100. Incidentally, McCoy claims he has an agreement with Equity that no actor in the Canadian summer theatre circuit—Toronto-Montreal-Ottawa—will have to accept more than the official discount.

In the case of producers, all their expenses are paid in Canadian money and, after all expenses and local overhead are written off, the profit alone is paid in American funds less the official discount. It's still pointed out, however, that because of the big grosses north of the border, where war earnings are flush and the legitimate theatre business is better than it has ever been for a couple of decades, this consistent upbeat at the boxoffice more than offsets the government discount and the profit made by producers is even then much in excess of a great many American playdates in cities of similar or greater size.

Inside Stuff—Legit

One of those coincidences-in-real-life became a mild farce when R. Howard Lindsay, ex-J. Walter Thompson agency man, Toronto office (radio dept.), met Howard Lindsay, the 'Life With Father' actor-author. The Canadian Lindsay, when quitting Thompson, authored 'Fowl Murder' (Little, Brown), a whodunit, which the stage Lindsay read, liked and fan-mailed the book writer to the effect that (1) he'd like to meet another writin' feller called Howard Lindsay; and (2) he wishes he could write a whodunit like 'Fowl Murder.'

Novelist called on playwright at 50 W. 11th street, N.Y., and discovered that he's a neighbor, address 50 W. 9th. Topper came when novelist Lindsay told the playwright Lindsay's colored butler who was calling. That took 20 minutes of jive with the lackey, and you can pick it up from here.

There will be at least 31 candidates on the Equity ballot at the next election, a more populous ticket than ever before. Instead of the usual 10 councillors to be elected there will be 18, because eight are recent replacements, occasioned when that many members of the council, plus two v.p.s, resigned. They were named for one year only. Rule calls for nominating 50% more names than places to be filled, so that 27 council candidates will be on the regular ticket.

In addition, there will be four candidates for the two v.p. posts, the new executives similarly being one-year appointments. Likely that other names will be present because of withdrawals. Also possible that an independent ticket will be on hand as in June.

There are plot similarities in two plays among the early crop of shows for the new season, both being in rehearsal. A killing is committed and a candidate for governor is present, in one or both stories he also being the prosecutor. Understood the treatment in the scripts vary considerably, however.

Conflicting shows are 'Mr. Big,' through which George S. Kaufman bows as a manager, and 'The Great Whitewash,' which has Otto Preminger and Norman Pincus as producers. Another title is being considered for the latter play.

Counsellor A. L. Berman will be as active in show business as the last two seasons. He will be concerned with the contracts and booking of 'Banjo Eyes,' bringing back Eddie Cantor to Broadway, although the musical will be produced by Al Lewis with the backing of Warners. Berman has an interest in two plays to be presented by Lee Ephraim, 'Women Aren't Angels' and 'The Heart of a City.'

In addition, the attorney-showman will handle Buddy De Sylva's attractions, the current 'Panama Hattie' (46th Street, N. Y.) and 'Louisiana Purchase,' soon going on tour.

The Hot Air Club, a bunch of showmen who held their annual clambake in Jersey the last Sunday in July, are wondering when—or whether—they will get the group photograph of the gathering. Most of the gang ordered the overdue picture, but none seems to know who the cameraman is.

The fellow has his business in Long Branch not far away from the outing spot, but there are a dozen photographers there, and nobody knows the guy's name.

Advance sale for 'Lady in the Dark' at the Alvin, N. Y., boxoffice indicates it will relight night after Labor Day to excellent attendance. Mail orders are claimed to be piling up and some are dated for December, but tickets that far in advance have not been printed. Coin on hand for tickets actually sold is estimated around $18,000.

First to be sold have been the lowest-scale tickets at $1.10, of which there is a limited amount. Virtually all for September performances have been disposed of.

Premieres

(Aug. 18-30)

'Behold We Live,' by John Van Druten, with Gertrude Lawrence and Philip Merivale, at Cape playhouse, Dennis, Mass. (18-23).

'Sixth Avenue,' by Maurie C. Buyan, at Hampton summer theatre, Bridgehampton, L. I. (18-23).

'U. S. 90,' by Ward Morehouse, with Gloria Stuart, Warren Hull, at Paper Mill playhouse, Millburn, N. J. (18-22).

'About Face,' by Edward Padula, at Hilltop theatre, Ellicott City, Md. (19-23).

'Timbula,' by Elizabeth Miele, at Theatre-in-the-Dale, New Milford, Conn. (20-23).

'White Pony,' by Marion Lloyd, at Woodstock (N. Y.) playhouse (21-24).

'Retreat from Glory,' by Hunter Williams, with Margot Grahame, at Westchester playhouse, Mt. Kisco, N. Y. (18-23).

'Puritans at Play,' by Esther Forbes and Saxon Kling, at Martha's Vineyard (Mass.) playhouse (18-23).

'Lottie Dundas,' by Enis Bagnold, with Geraldine Fitzgerald, at Lobero theatre, Santa Barbara, Cal. (21-30). Postponed from last week.

'The Gentleman Came to Kill,' by Ray Golden, at Assistance League playhouse, Los Angeles (21-30).

'The King's Maid,' by Ferenc Molnar, at Bass Rocks theatre, Gloucester, Mass. (25-30).

'Sorrow for Angels,' by George Donald Batson, with Ruth Chatterton, at Brattle hall, Cambridge, Mass. (25-30).

'Lend an Ear,' revue by Charles Gaynor, at South Shore playhouse, Cohasset, Mass. (25-30).

'Balalaika,' by Eric Maschwitz, George Posford and Eric Grun, at St. Louis Muny Opera (25-30).

'Mr. Wife,' by William Zehv and A. B. Channon, at Hunterdon Hills playhouse, Jutland, N. J. (26-30).

'Off the Cob,' revue, at Starlight theatre, Pawling, N. Y. (26-30).

Agent Stillman's 10% Suit Over 'Pyg' Tour

Denial of a plea for summary judgment against Kenroad Productions, Inc., by David B. Stillman, agent, revealed a suit in N. Y. supreme court yesterday (Tuesday). Stillman, agent for Ruth Chatterton, is seeking $4,187 under a contract with the defendant, in which he claims was not paid in full.

Contract was made Oct. 15, 1940 under which Stillman was to receive 10% of the weekly gross, less $40 weekly, on the tour of the play 'Pygmalion' for which he secured the actress. Tour ran from Oct. 25, 1940-March 25, 1941, and Stillman was paid $12,369 but claims he is still owed $4,187. The summary judgment was denied by Justice by Justice Carol G. Walter who declared that triable issues existed.

Shows in Rehearsal

'Candle in the Wind'—Playwrights and Theatre Guild.

'Mr. Big'—George S. Kaufman.

'Keep Covered'—Morris Sarnoff.

'Two Story House'—Brock Pemberton.

'The Wookey'—Metro, Edgar Selwyn.

'Best Foot Forward' ('Young Man's Fancy')—George Abbott.

'Great Whitewash' — Otto Preminger, Norman Pincus.

'Village Green'—Dorothy and Julian Olney, Felix Jacoves.

'Brother Cain' — American Civic theatre.

'Hold On to Your Hats'—Al Jolson (road).

'Boys and Girls Together'—Ed Wynn (road).

Showcasing a la Hollywood

Teaser Campaign, Theatre Rented to Introduce Czech Comics

Los Angeles, Aug. 19.

The sampling process—or 'show me what you can do' method of buying talent—being a Hollywood institution, Paul Kohner, Hollywood agent, went all the way to introduce Voskovec and Werich, Czech comics, to the agentry and other interested parties last Tuesday night (12). Renting the Max Reinhardt Playhouse (formerly Ben Bard's) for the night, Kohner sent out enough wires to fill the house and the usual number of crashers poured into the aisles. It was a showmanly presentation but the continental comedians failed to live up to the buildup splurge.

For several days before the sampling, Kohner spotted teaser ads in DAILY VARIETY, stressing the play on their initials V and W. The first letter whetted the town's curiosity, the assumption being that it had something to do with the Victory campaign. Few knew any different until the program was passed around giving the case history of the mysterious alphabeticals.

Team gave out with its complete repertoire, consisting mainly of patter abc: '. Hitler and overrun Europe generally. They appeared in white-face makeup, affecting the getup of circus clowns with habiliments to match.

Program note expends on their versatility, remarking that they wrote their own plays, acted in them and operated their own theatre in Czechslovakia for 12 years.

So far, no takers.

ME. STRAWHAT HAS PLAYER DIFFICULTIES

Rangeley, Me., Aug. 19.

Last week's production of 'Penny Wise' at Rangeley Lakes Playhouse opened under unique difficulties. At the previous Friday night's performance Carl Friedan and Paton Price, partners in operating summer theatre, had been confronted by ultimatum from players who demanded, among other conditions, all be signed for next season and that none could be discharged by Price, as director, without two-thirds vote of all players.

After performance management and malcontents had showdown and seven members of total roster of 15 actors left Saturday. Harold Kelledy, of Lyons & Lyons, helped assemble substitutes and 'Penny Wise' opened, hastily rehearsed by four new ingenues, Ruth Mark, Mina Foch, Claire Kennedy and Charlotte Sumner, with Price playing male lead.

First season in small converted dancehall, seating about 200 and scaled at $1.10, has done well and Friedan-Price team expects to return next summer with full Equity cast and conditions. Has been operating three to five nights weekly. This week company is presenting 'George Washington Slept Here,' using lots of extras recruited from guests at summer hotels.

G. & S. CO., INC.

Albany, N. Y., Aug. 19.

American Gilbert & Sullivan Opera Co., Inc., has been chartered to conduct a theatrical business in New York, with a capital of 200 shares, no par value.

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'EILEEN', AS LONE ENTRY IN CHI, FINE $11,400

Chicago, Aug. 19.

'My Sister Eileen,' continuing as the only show in town, turned in its 27th week in the Harris with another fine take of $11,400, being upped by considerable influx of vacationists and conventioneers.

Marcy Westcott is back in the cast as Eileen after an absence due to illness. K. T. Stevens, who came in to sub, has left the show to return to the Coast, where she's scheduled for several pictures.

Next play due in is 'Claudia,' skedded at the Selwyn for an opening on Sept. 15. John Golden has John Pollock and Gertrude Bromberg here banging the drum for the opening and getting excited about Golden's plans to bring at least three shows into Chicago quickly, the second to be 'Theatre,' by Somerset Maugham.

1-NITE MARK AT MUNY, ST. LOUIS

St. Louis, Aug. 19.

For the third time this season a new one-night attendance record for the al fresco summer theatre here, sponsored by the Municipal Theatre Assn., was set last week when 'The Desert Song,' on Saturday (16), drew 11,161. A total of 73,177 paid in estimated $47,000 on the week for sock biz. 'Irene,' with 73,361, set the Forest Park theatre's all-time high several weeks ago.

Victor Herbert's 'The Red Mill' began a one-week stand last night (Monday) with a big mob. Despite rain in the afternoon, debut grossed an approximate $3,500.

Evelyn Wyckoff, who scored in her local debut in 'Irene' several weeks ago, repeats her click as Gretchen. Gil Lamb, terping comedian of the 1935 and 1936 seasons here, and Jack Donohue, the theatre's ensemble director, who has doubled on the apron several times this season, were heavy socks in the comedy roles. Others who won the mob are Detmar Poppen, portly comedian, in first p.a. in three seasons here; Vivien Fay, Hollywood ballerina, and the Lime Trio, comedy acrobatic team. Joseph Macauley was a big click as the governor of Zeeland and in his interpretation of 'Every Day Is Ladies Day With Me.'

Standouts in support are William Lynn, diminutive comedian; Maryon Dale, Eric Mattson, Helen Raymond, Ruth Urban, William Mercer and Frederic Persson. Watson Barratt, scenic designer, contributed two neat sets.

Current Road Shows

(Aug. 20-31)

'Anna Christie' (Ingrid Bergman)—Curran, San Francisco (20-30).

'Barker' — Brighton, Brighton Beach, N. Y. (20-24).

'Charley's Aunt' (Phil Baker)—Central, Cedarhurst, L. I. (20-24).

'Flight to the West' (Isabel Jewell, Michael Whalen)—Windsor, Bronx, N. Y. (20-24); Flatbush, Brooklyn (26-31).

'Hellzapoppin' — Biltmore, L. A. (20-23); Russ aud., San Diego (24-25); Civic aud., Pasadena, Cal. (26); Long Beach (Cal.) aud. (27); Civic aud., San Jose, Cal. (28); Mun. aud., Sacramento, Cal. (29-30); Curran, S. F. (31).

'Hold On to Your Hats' (Al Jolson)—Garden Pier, Atlantic City (27-30).

'Jump for Joy' (Duke Ellington)—Mayan, L. A. (20-23).

'Life with Father' (Dorothy Gish)—Case, Detroit (20-23).

'Man Who Came to Dinner'—Flatbush, Brooklyn (20-24).

'My Sister Eileen'—Harris, Chi. (20-30).

'Native Son'—Garden Pier, Atlantic City (20-24); Windsor, Bronx, N. Y. (26-31).

'Quiet Please'—Alcazar, San Francisco (21-27).

'Village Green' (Frank Craven)—Maryland, Baltimore (25-30).

'The Wookey' (Edmund Gwenn, Heather Angel)—National, Washington (25-30).

'Tobacco Road' (John Barton)—Russ aud., San Diego (20-23); Biltmore, L. A. (25-30).

'Ladies' $5,500, A. C.

Atlantic City, Aug. 19.

'Ladies in Retirement,' with Florence Reed and Estelle Winwood, grossed approximately $5,500 for week ending Sunday (17) at Garden Pier theatre. This was a drop of more than $2,500 from preceding week when 'The Man Who Came to Dinner' played here.

Monday night (17), 'Native Son' with Canada Lee, Anne Burr and Broadway cast, opened for week. Four matinees scheduled. A large advance sale of tickets announced for Al Jolson show, 'Hold on to Your Hats,' to open Aug. 27.

Stagehands Asking Wage Increases In Boston and Chicago

Stagehands in Boston and Chicago are seeking wage increases, while no demands are reported from other stands, including New York. Scale arrangement here extends until February and will automatically be extended unless notification of changes are made within a stipulated time.

In the Hub, a boost of 20% has been asked, but it's been indicated that a settlement of around 5% will be agreed upon.

Department heads in Boston have been getting $67.50 and they have asked for $82.50 weekly. Chicago heads will get more pay, but it practically is not an increase. About eight years ago they accepted a cut, Loop theatricals going into a decline with the depression. Deal calls for the decrease to end, so that the men will get the same pay as before. Increase approximates $10 weekly.

'CHRISTIE' BIG 14G, BUT WITHDRAWN IN FRISCO

San Francisco, Aug. 19.

Although doing biz that warranted a four-week run, the David O. Selznick company's version of 'Anna Christie' was pulled off after the second week at the Curran here due to the fact that its star, Ingrid Bergman, had made previous commitments to do the show at Maplewood, N. J. Miss Bergman leaves this week to go into rehearsals for a Sept. 1 opening. Only member of the company here who will accompany her is Damian O'Flynn, who plays Matt Burke. Balance of troupe, headed by J. Edward Bromberg, has returned to Hollywood.

Second Selznick opus, 'Lottie Dundass,' is definitely out. Unable to get the show ready in time at Santa Barbara, where it is breaking in with Geraldine Fitzgerald topping, new Enid Bagnold play would reach here too late to exploit before opening of 'Hellzapoppin' on Aug. 31, with no subsequent spot available for a couple months.

Second-final week of 'Anna Christie' at the Curran got a big $14,000, with upstairs pews sold solid every night.

Engagements

Matt Briggs, 'Village Green.'

Lee Baker, 'The Distant City.'

Lee J. Cobb, 'Clash By Night.'

Willard Parker, 'Lady in the Dark.'

Byron Russell, Gilbert Russell, 'The Wookey.'

Russ Brown, Oswald, Gilberto Galvan, 'Viva O'Brien.'

Beverly Bayne, Reed Brown, Jr., Phyllis Thaxter, 'Claudia' (road).

Mildred Natwick, Clifton Webb, Peggy Wood, Leonore Corbett, 'Blithe Spirit.'

Jack Whiting, Forrest Orr, 'Arsenic and Old Lace' (road); Clinton Sundberg, N. Y. company.

Anita Lindsay, Richard Karlen, Norman Williams, William W. Terry, Jack Lambert, Royal Raymond, 'Brother Cain.'

Helen Hayes, Stiano Braggiotti, Evelyn Varden, Leona Roberts, Minnie Dupree, Justina Wayne, Robert Harrison, Neil Harrison, Knud Kruger, Walter Palm, Tonio Selwart, Richard Revy, Stanley Jessup, Brian Connaught, George Andre, Herbert Berghoff, Jacqueline Paige, John Haggott, 'Candle in the Wind.'

Cool Weather Ups B'way; 'Ice' Hottest At $23,000, 'Father' Jumps to $13,000

'HELLZ' 24G SHAMES L.A. CRIX; 'JUMP' SKIDS

Los Angeles, Aug. 19.

'Hellzapoppin' hung up a lusty $24,000 for its first full week ending Tuesday (12) at the Biltmore, despite heat and the absence of Olsen and Johnson from the cast. With Billy House and Eddie Garr replacing the originators of the top two roles, show is packing 'em in to an extent that called for a special performance Sunday night (17). Gross for the second week should top the initial stanza, thus reddening faces of prognosticators who predicted a flop without Olsen and Johnson on the rostrum. 'Hellzapoppin' closes Saturday (23) to make way for 'Tobacco Road,' opening Aug. 25.

'Jump for Joy' at the Mayan is on the skids, with barely $5,000 in the damper for the sixth week. Duke Ellington musical continues to limp along with a large portion of paper noticeable in the house.

L'VILLE SEASON ENDS IN BLACK

Louisville, Aug. 19.

Fourth and most successful local season of summer shows ended Saturday (16), with attendance estimated at 3,400. Prices ranged from 35c to $1.50, with special rates for soldiers in uniform. At the final performance of 'New Moon,' there were over 200 standees and a like number were turned away. Season was successful from a weather standpoint, the entire 36 consecutive performances unmarred by rain. Officials announced that the season would show a substantial surplus, as contrasted with previous years when the final figures showed the venture in the red.

Summer shows at Iroquis Amphitheatre had oppish from night baseball games at Parkway Field, but as the Louisville Colonels sank lower in the American Association standing, patrons' interest waned in baseball, and was directed toward the summer operettas. Largest attendance of the season was for 'New Moon,' with capacity houses the last three nights. 'Irene' was the show to clock the next highest attendance mark, drawing 16,500 patrons for six performances. Free dancing on Friday and Saturday nights was another factor in building attendance during the current season. Plans are already under way for next season, with operettas to be selected by the Shuberts from a list submitted by patrons.

UNUSUALLY HIGH $3.85 TOP FOR TOURING 'LA.'

When 'Louisiana Purchase' goes on tour the ticket top will be $3.85, as against $4.40 when it ran at the Imperial, N. Y. That price is exceptional on the road, where, in the past, the top has been $3.30 for musicals and $2.75 for straight plays. Claimed that the higher scale is necessary if the show is to turn a profit because of the salaries paid the stars and name players in 'Purchase,' and because their pay increases out of town.

It's ventured, too, that a general raising of prices is anticipated, but the scales for other name musicals such as 'Boys and Girls Together' (Ed Wynn) and 'Hold On to Your Hats' (Al Jolson) are slated for the $3 level. Higher rate is scheduled for 'Panama Hattie' when it goes on tour. Show is slated to continued at the 46th Street until Christmas. Both 'Purchase' and 'Hattie' were produced by Buddy De Sylva, presently being occupied in picture production in Hollywood with Paramount.

TRYOUT DEFERRED

Stony Creek, Conn., Aug. 19.

Stony Creek's lone tryout of the season has been shifted from Aug. 25 to Sept. 1. It's 'Good Neighbor,' by Jack Levin, and will be staged by Sinclair Lewis.

Unusually cool weather for August perked up business somewhat but grosses have not reached expected levels. Exceptional attendance not expected until the new season is started. List now down to 10 shows. There are 18 in London.

Estimates for Last Week

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

'Arsenic and Old Lace,' Fulton (32d week) (CD-938; $3.30). Top money-getter among the remaining straight plays and a cinch to go well into the new season; around $16,000 again.

'Claudia,' Booth (27th week) (C-712; $3.30). One of the shows which benefited from better weather but has been consistent draw right along; rated around $9,500.

'Hellzapoppin,' Winter Garden (152d week) (R-1,671; $3.30). Talk of moving when 'Crazy House' is ready but will more likely go to the road; around $18,000.

'It Happens on Ice,' Center (second repeat engagement) (5th week) (R-3,027; $1.65). Best grosser holding to excellent money and is surprise of summer; up around $1,500 last week, with the gross quoted close to $23,000.

'Life With Father,' Empire (92d week) (CD-991; $3.30). Took a healthy jump, weather undoubtedly being the factor; quoted at nearly $13,000.

'My Sister Eileen,' Biltmore (34th week) (CD-991; $3.30). Another show that was benefited through coolest August ever recalled around Broadway; grossed $9,000.

'Panama Hattie,' 46th St. (42d week) (M-1,347; $4.40). Improved more than any other show and capacity draw Wednesday afternoon; topped $21,000 and aimed through fall.

'Separate Rooms,' Plymouth (73d week) (C-1,107; $3.30). Going to road after two more weeks and laugh show should do well out of town; rated $3,500; bit more than even break.

'The Corn Is Green,' National (38th week) (D-1,162; $3.30). Picked up after touching a low, but moderate money compared to earlier pace; three matinees weekly, Monday nights dark; $8,000.

'Watch on the Rhine,' Beck (20th week) (D-1,214; $3.30). Plans call for engagement extending through fall with a road company likely being formed; $15,000 and plenty okay at this time.

'Father' Jumps To $13,400 in Detroit

Detroit, Aug. 19.

Announcement of the last two weeks for 'Life With Father' has jumped the grosses at the Cass, with the 11th week just closed shooting $2,500 over the preceding week. Dorothy Gish-Louis Calhern company gathered an estimated $13,400 for last week.

Final and 12th week will probably see the show hit around the $200,000 mark for its summer run here, playing to well over 118,000 customers. Large number of attendance compared to the grosses is due to the fact that numerous special offers were made to clubs and labor unions here during the final weeks.

Following the close here on Aug. 23, 'Life With Father' company will take a month's vacation before starting its coast-to-coast tour. Cass will be dark only a week, coming up with 'Meet the People' on Aug. 31.

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OBITUARIES

DAVID C. WERNER

David C. Werner, 50, longtime casting director, story editor and talent scout at Universal under the Carl Laemmle regime, died following an operation at Cedars of Lebanon hospital, Hollywood, Sunday (17).

Werner was connected with Universal 11 years, starting as eastern story editor and talent hunter. He went to Hollywood as casting director in 1932 and remained there until the company passed to present ownership. As talent scout he was credited with sending Bette Davis west for a screen test, making the first test of Clark Gable for films and many others of today's prominents.

Until stricken he was aide and casting director for Richard Rowland Productions, working on 'Three Cheers for Miss Bishop.'

Survived by widow and son. After services at Groman's Mortuary today (20) remains are being sent to N. Y. for interment.

JAMES GREIG

James Greig, 46, salesman out of the St. Louis UA branch, died Thursday (14) in Barnes hospital, St. Louis, from injuries suffered July 28 when his automobile crashed into a tree near Festus, Mo., 28 miles south of St. Louis. Greig suffered a fractured right leg, pelvis and internal injuries. He was never conscious long anough to explain the accident. He was returning to St. Louis from a business trip to Jackson, Mo., when the accident occurred.

Greig was connected with the St. Louis UA branch for the last seven years; previously he worked for 20th-Fox both in St. Loo and in Memphis.

Survived by widow and 16-year-old son.

A Solemn Anniversary Mass on Tuesday, August 26th, at 10 o'clock a.m., will be offered at the Church of the Blessed Sacrament, on West 71st Street, just off Broadway, New York City, for

MR. JERE J. COHAN
MRS. HELEN F. COHAN
MRS. JOSEPHINE COHAN NIBLO

JACK LARRIC

Jack Larric, 53, playwright and newspaperman, died Monday (16) in New York after a long illness. He had also been a writer of many scenarios produced in Hollywood.

Among Larric's most notable plays were 'Denial,' presented on Broadway in 1919; 'Sleepless Night,' 1921; 'The Easy Mark,' 1926, and 'Made in France,' 1930.

Widow and sister survive.

JOHN COATES

John Coates, 76, English operatic tenor, died Aug. 16, after a long illness, at his home in Northwood, Middlesex, England. For some 50 years he appeared in both grand and light opera.

Born in Bradford, England, Coates made his debut as a singer while still a boy and in 1894 appeared in London for the first time as a member of the D'Oyly Carte Co. at the Savoy theatre. He often appeared on the concert stage and won considerable acclaim for his rendition of old English songs and airs associated with the Shakespearean era. He toured America upon two occasions.

FRANK G. MOULES

Frank G. Moules, 37, of Halifax, N. S., who organized the Frank Moules orchestra 16 years ago and had led it ever since, died suddenly at his Halifax home. He had just finished a night's stand with his orch at a summer hotel when he was stricken. Apparently, he had been in good health.

Moules' orch was the first to broadcast over CHNS, Halifax. He took it all through Nova Scotia for engagements at hotels, night clubs, theatres, and dance halls, the outfit being one of the busiest in the eastern provinces.

LOUIS B. RICH

Louis B. Rich, 36, for the last five years secretary-accountant for Horace Heidt, and who also did a number of arrangements for the orchestra, died Aug. 15 at Mt. Sinai hospital, Milwaukee, after a six-month illness. To theatre audiences Rich was known as a memory expert, and it was his remarkable proficiency in this respect that first attracted Heidt's attention to him.

Survived by his widow, Rose, his mother and brother.

OTTO ROCKMAN

Otto Rockman, 60, former Chicago nitery operator, died in Chicago Aug. 9. Rockman had been interested in several key nite spots in Chicago in his time, and was a charter member of the famous old Comedy Club, Chi show business group. Later got into politics and was on the Board of Assessors.

Burial in Chicago.

EDUARDO PASTOR

Eduardo Pastor, 65, Spanish stage comedian who made a big rep in Mexico and Latin-America, died at his home in Mexico City.

Pastor went to Mexico from Spain, where, with his late father, Isidoro, he became a star at the turn of the century. In Mexico, he developed into a comic tenor.

Surviving are a widow and 10 children. Burial was in Mexico City.

WILLIAM T. HODDER

William T. Hodder, 70, president of the Leona Theatre Corp., operators of houses in and around Homestead, Pa., died at Braddock General Hospital, Pittsburgh, last week after long illness.

He leave his widow and two sons.

JAMES WHITE

James White, 72, of Amherst, N. S., who had played the cornet in bands and on the stage for 51 years, died suddenly at his Amherst home of a heart attack. Surviving are the widow, three daughters and one son.

J. STUART BLACKTON

J. Stuart Blackton, 66, pioneer film producer, died last week in Hollywood of auto injuries.

Further details in film department.

HARVEY W. CHAPMAN

Harvey Wood Chapman, 66, former drama critic on old Bridgeport Standard, died Aug. 15 in Bridgeport.

Mrs. Elizabeth Fraser Lloyd, 71, mother of Harold Lloyd, died Aug. 17 at her home in Beverly Hills, Cal., after several months' illness. Other survivors are another son, Gaylord; two sisters, a brother and four grandchildren. Her brother is William R. Fraser, general manager of the Harold Lloyd Corp.

MARRIAGES

La Salle Gulkis to Neal Hopkins, Aug. 9, in West New York, N. J. He is a member of the scripting staff of NBC, New York.

Fritzi Breger to Abe Schechter, July 15, in New York. He is NBC news and special events head.

Mr. and Mrs. Jack Eichenberger in Portland, Ore., Aug. 4. Groom is p.a. with KGW-KEX.

Mr. and Mrs. Bob Tomlinson in Portland. Ore., Aug. 6. Groom is on the announcing staff of KGW-KEX.

Eleanor Caretta to Joseph E. McConville, Aug. 14, in N. Y. He's foreign representative for Columbia Pictures and son of Joseph A. McConville, company's foreign manager.

Dorothy Hughes to Allan Douglas, in Pittsburgh, Aug. 19. He's in M-G booking department, Pitt exchange, and she's in the inspection dept.

Lu Anna Meredith to Hal Lynch, Aug. 16, in Hollywood. Bride is a dancer.

Miriam Ryan to Jack Thomas, announcer with KSO-KRNT, Des Moines, in Des Moines Aug. 13.

Ellen Drew to Sy Bartlett, Aug. 16, at Lake Tahoe, Cal. Bride is film player; he's screenwriter.

Bess Johnson to Peter J. Fick, in Warrenton, Va., June 10. Bride is radio actress and script writer; he's the widower of Donna Damerel, who played the role of Marge on the 'Myrt and Marge' radio show.

Doris Rich to Ralph Stuart, in Beverly Hills, Aug. 4. Bride is a stage and radio actress; he's a writer and former actress and director.

Lois January to Willem Gernaunt in Kansas City, Mo., Aug. 13. Bride is the musical comedy performer; he's associated with the Professor Quiz program.

Martha Remlinger to W. O. James, Aug. 8, in Columbus. He's manager of the Palace and Marion theatres, Marion, O.

Eileen Creelman to Frederick Davenport, Aug. 16, in Marietta, O. She's film critic for the N. Y. Sun.

Cynthia Westlake to Rudy Ising, Aug. 16, in Beverly Hills, Cal. She's a film player; he's the Metro cartoon producer.

BIRTHS

Mr. and Mrs. Ernst Laemmle, daughter, in Hollywood, Aug. 11. Father is scenario assistant at Paramount.

Mr. and Mrs. Al Grobe, daughter, Aug. 11, in New York. Father is continuity director of station WINS, New York.

Mr. and Mrs. James Dooley, son, in Steubenville, O. Father is announcer at WSTV, Steubenville.

Mr. and Mrs. Irwin Jacobs, son, in Pittsburgh, Aug. 10. Father's in M-G booking dept., Pittsburgh.

Mr. and Mrs. Sam Rosen, daughter, in Hollywood, Aug. 14. Father is cameraman at Columbia.

Mr. and Mrs. Theodore Streibert, son, Aug. 16, in Brooklyn. Father is v.p. of WOR, New York.

Mr. and Mrs. John Kolbmann, son, Aug. 13, in Philadelphia. Father is sportscaster on WHAT, Philly.

Mr. and Mrs. Herb Welch, son, Aug. 10, in Columbus, O. He's an announcer with WBNS there.

Mr. and Mrs. Wickliffe Crider, daughter, in New York. Father is radio publicity director in New York office of J. Walter Thompson agency.

Mr. and Mrs. Joe Lefkowitz, daughter, Aug. 14, Paterson, N. J. Father manages Clifton theatre, Clifton, N. J.

Minn. Indies

Continued from page 4

to arouse Americans to their peril, and shouldn't it center American attention on this destructive and brutal force that is running amuck over Europe?

Rhetorical Questions

Carrying the offensive to Nye and Wheeler, the trailers also would ask if the two Senators don't think Americans should have and despise Hitlerism and the things for which it stands, and if Nye and Wheeler themselves approve what Hitler has done and is doing and the totalitarian creed. Concluding trailers would ask patrons to register their own sentiments in the matter of questionnaires to be deposited at the boxoffice.

Several Northwest Allied leaders have declared they don't believe the films have done nearly enough 'in putting the facts before the public, making men and women moviegoers realize what a complete Nazi victory would mean to the United States and stirring Americans' consciousness to the sort of a world which likely will prevail if Hitler triumphs.'

One question in the proposed questionnaire to patrons would ask if they think it wrong for the movies to show what the Nazis have done and are doing and what totalitarianism means, if the representations are truthful and in view of the fact that a majority of Americans believe that, if Hitler is victorious, the U. S. will be imperilled, that the fuehrer is bent on world conquest and that he is an enemy of truth, justice and liberty.

Coughlin's Smear

Continued from page 4

preme Court. Along with the repitition of the Nye charges, the publication accuses Hollywood of 'international interests of wide range and power—such as gun-running between warring countries, oil concessions and munitions contracts—all were within gunshot of the investigators had the Government's law officers been permitted to open up the Hollywood situation.'

In a following editorial, soma of the pique of the former radio priest, no longer on the airways, is reflected under the title, 'After the Smear, What?' in which the radio takes a belting.

'Father Coughlin receives letters from individuals of influence and prominence who never were in his corner before,' the editorial declares in part. 'They admit his warning was wise and his information accurate at a time when they disbelieved his facts and scoffed at his counsel.

'Now that his radio voice is silenced by the powerful little monopoly that controls radio—and his activity in the church is restrained while his detractors and the pre-war clerics are given full rein—the silent Father Coughlin is stronger today than before the smear.'

The editorial was defending Charles Lindbergh and Senator Burton Wheeler, with the N. Y. Times singled out for considerable abuse.

Literati

Saga of Coney Island

Nobody ever rocked that ancient cradle of carnival, Coney Island, quite so briskly as Oliver Pilat and Jo Ranson do in their resort history called 'Sodom by the Sea' (after the ministerial taglina of the not so elegant '60s). The book has been pushed up into the best seller class by such tidbits as how Charles MacArthur proposed marriage in the Old Mill, and how Heywood Broun was melted down to make hips for Mae West at the Eden Musee waxworks on Surf avenue.

Showfolks ara also keen on the history which combines a sound knowledge of the development of recreation with a host of Coney contes about performers and outdoor showmen, ranging from Mabel Taliaferro and Milton Berle to Skip Dundy and Fred Thompson who built Luna Park. The book is also crowded with magnificent material on sideshow freaks; flat and gravity rides; the era of lawlessness in Coney in the days of Thunderbolt Norton, John Y. McKane and the original Kenny Sutherland. Coney's bathing morals are well handled in a chapter tagged, 'Sin in Suits.' Plenty pix material in 'Sodom by the Sea' (Doubleday-Doran; $3).

F. P. A. Off N. Y. Post

Franklin P. Adams, who writes The Conning Tower column for the New York Post, severs his connection with the paper effective Sept. 2, when his current six-week vacation ends. Parting is said to be amicable. Post's decision to drop the feature was for economy reasons.

Ted Thackrey, editor of the paper, reached an agreement with Adams last week. Columnist had no contract with the Post. His column has appeared in the paper since 1938. It previously was carried by the N. Y. Herald Tribune and before that in the old N. Y. Tribune and the N. Y. World, having been started in the N. Y. Evening Mail.

Adams' regular appearance on the 'Information Please' radio series for Lucky Strike is understood to earn him $750 a week from the program.

So. Amer. 'Hearst' Dead

Eight pages of obit and comment recorded the news of the death of Natalio Botana—known variously as the 'Hearst' and the 'Lord Beaverbrook' of South America—in his own Critica. Publisher, who was practically the sole owner of the leading B.A. afternoonar, and of the new Baires Films studio, died Aug. 7 of injuries suffered in an automobile accident. He was 52.

Eduardo Bedoya, director of Critica, ordered war news pushed to the background, ruled the front page with black, and included comments on Botane from all parts of the world. He was strongly pro-Yanqui and 100% pro-Democracy. Botana's deathbed gesture, in fact, was to make the 'V' sign.

'Smart' Mag Bankrupt

John B. Ferris Pub. Corp., publisher of the magazine 'Smart,' filed a voluntary petition of bankruptcy in N. Y. federal court yesterday (Tuesday), listing $20,700 in assets and $57,355 in liabilities. Assets consist of $18,000 due from newsstands and $2,500 for good will.

Liabilities include $1,049 in taxes, $34,176 to W. F. Hall Printing Co. for priting the magazine, and $16,683 to Buckly Dunton & Co. for paper.

$2.50 Worth of Glamor

Olga Malcova, Bergdorf-Goodman's No. 1 glamor gal, has authored 'Wanted: Girl With Glamor,' which Duell, Sloan & Pearce will publish Aug. 21 ($2.50).

It's a practical guide to a recently well publicized (and paying) career —modeling.

LITERATI OBITS

William H. Levings, 68, former city editor of the Los Angeles Herald & Express, died Aug. 9 in Las Vegas, Nevade. He had been a newspaper man on the Coast for 47 years.

Edwin John Kiest, owner of KRLD, Dallas, and publisher of the Dallas Daily Times-Herald, died in Dallas last week, six weeks before his 60th birthday.

David H. Light, 48, editor of Pittsburgh music world publication, Musical Forecast, a monthly, and editor and publisher of This Week in Pittsburgh, a weekly throwaway, died suddenly Aug. 11 at his home in Pittsburgh of a heart attack. He was also a member of the board of the Pittsburgh Opera Society.

Ernest S. Simpson, 74, veteran newspaperman and long in charge of public relations for the International Harvester Company, died Aug. 14 at his home in Chicago.

James W. Dean, 47, retired executive of the Newspaper Enterprise Association, and a founder of Acme News Pictures, died Aug. 14 in St. Petersburg, Fla., after a long illness.

Julius P. Holz, 65, v.p. of the Staats-Herold Corp., publishers of the New Yorker Staats-Zeitung, German language daily, died Aug. 13 at his home in Forest Hills, N. Y.

Charles H. Taylor, 73, treasurer and director of the Boston Evening Globe, died Monday (18) at his Boston home after a long illness. His newspaper career spanned 44 years.

CHATTER

Gena Markey sold his yarn, 'Good night, Galatea,' to Liberty.

Rex Smtih, Newsweek editor, on the coast to inspect airplana factories.

Randolph Hancock has been made editor of tha Jacksonville (N. C.) Record.

Jesse Zunser now drama editor of Cue mag, succeeding Oliver Claxton, resigned.

Charles Coburn putting his collegiate lectures on 'The Art of Acting' into book form.

Dick Herbert, sports editor of the Rocky Mount (N. C.) Evening Telegram, has been made assistant director of sports publicity at N. C. State college, Raleigh.

David G. Wittels, who recently resigned as a member of the Philly Record staff, has been hired as publicity director for the Independent Republican Campaign Committee in that city.

Bills Next Week

Continued from page 42

Hi-Hat
Pete Herman Orc
Lucille Grey
Frank Petty

Hotel Bradford (Circus Room)
Florence Hallman
Runkle & Lambert

Hotel Essex
Ernest Murray Orc
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Corov
Rita Hendorson

Hotel Gardner
Burt Shaw
Evalyn Harvey

Hotel Sheraton (Sky Garden)
Don Dudley Orc

Hotel Statler (Cafe Rouge)
Salvy Cavicchio Orc

Hotel Westminster (Roof Garden)
Jimmy McHale Orc
Harry Drake Rev
Roof Garden Gls
Vitta Gibson
Mario & King
Ibanez & Juanita
Hal Freed
Noel Sherman Gls

Hotel Ritz Carleton (Ritz Roof)
Dick Rogers Orc
Dr Giovanni
Marcia & Gunsett
Ruth Aarone
Sandor Glancz
Adrienne

International Casino
Henri Jobert Orc

The Cave
Ralph Porras Orc
Jack Fisher
Tamara Doriva
Jerry & Lillian
Colita & Corral
Phil Barry

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane

Arlington Lodge
Phil Cavezza Orc

Balconades
Buddy Carlson Orc

Bill Green's
E Hoagland Orc
Don Burko

Boogie-Woogie Club
Boog Shorman
Maxie Simon
Harry Comorada
Buddy Blaine
Tubby Miller
Reggie Dvorak

Cork and Bottle
Lloyd Fox

Colonial
Eddie Weltz Orc
Gerry Richards

Eddie Peyton's
Art Schamberg Orc
Mildred Segal
Eddie Peyton
Sandy Mcclintock
Marion Muller

Evergreens
Revolers
Kay Burke
Ray Valance
Nancy Grey

Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Harry Walton

Hotel Henry (Silver Grill)
Stan Rucker 4

(Gay 90's)
Dorothy Nesbitt

Hotel 7th Avenue
Bess Saunders
Ida Iola
Everett Haydn
Betty Donahoe
Al Devin

Evergreen Gardens
Revelers
Sam Sweet
Alice Sone
Zelda
Wicked Willies

Hotel Roosevelt
Johnny Kaaihne
Royal Hawiians

Hotel Wm Penn (Continental Bar)
Wanda
Escorts

Merry-Go-Round
Benny Burton Orc
Betty Harper
Babe Rhodes

Kennywood Park
Del Courtney Orc
Jack Milton
Joe Martin
Dick Dildine
3 Dells
Bob Moonan
Faludys

New Penn
Ralph Allen Orc
Leon & Dawn
Buddy Birch
Janet Lee
Flash Davis
Ida Jane

Nixon Cafe
Al Marisco Orc
Rob. Carter
Caryl Gould
Mary Jane Brown
Blancharos
Golden Pair

Nut House
Sherdina Walker O
Ted Blake
George Gregg
Evelyn Nellie
Arthur Lloyd
Chuck Wilson

Oasis
Bobby Annis Orc
Stu Braden

Pines
Howard Becker Orc
Mae Harris

Trelon
Yachtsmen
Nancy Gardner
George Webber

Yacht Club
H Middleman Orc
Gordan & Sawyer
Rollette & Dorothea
Al Ferguson
Manch Gls
Shirley Heller

Sky-Vue
Teddy King Orc.

Union Grill
Art Yagello
Frank Natale
Mike Sandretto

Villa Madrid
Etzi Covato Orc
Mark Lane
Cliff Winehill
2 Co-Eds
Peter Higgins
Key Taylor

West View Park
Buzz Ashton Orc
Torrence & Victoria

Broadway

Tom Kane ahead of 'Separate Rooms.'

J. J. Shubert making most trips by plane of late.

Gladys Hurlbut leaves Sept. 1 by motor for the Coast.

Annie Kelly (and Kent) a patient in the French hospital.

Wally Downey flying to the Coast this weekend on business.

Jim Tully's new book is about a bum who became a writer.

Chippy Carson has been optioned by 20th Century-Fox for 'Remember the Day.'

Max Gordon using Dan Frohman's old apartment in the top of the Lyceum theatre as his office.

Eve Ettinger, Columbia's eastern story editor, vacationing in the Berkshires.

Martin Rackin to the Coast with his wife. It's a honeymoon trip for them.

Sue Ryan, songstress-comedienne, recovering from a recent appendectomy in the Bronx.

Oscar Doob joined the Hole-in-One club last week; made it on the fifth hole at Glen Oaks, Great Neck, L. I.

Sunday night on Broadway like a winter weekend, rain and cold keeping folks away from beaches and country.

John Farris of AP will cover Broadway drama premieres until Mark Barron recovers from jungle fever.

Capt. Vincent G. Hart, motion picture attorney, on the State Staff of the Adjutant General's Dept., is at Camp Smith, Peekskill.

Warner Club (WB employes) has skedded its annual golf tournament for Old Oaks Country Club at Purchase, N. Y., Sept. 11.

Professionals are asked to join the American Women's Voluntary Service, an organization designed to handle mass feeding in emergencies.

Austin Keough, Paramount's chief counsel, who planed to the Coast Friday (15) on a brief business trip, expects to be back in New York today (Wednesday).

Jack Wrege, manager United Artists' playdate department, celebrates his 15th anniversary with the company this week. Started as a clerk in the percentage department.

Mimi Berry, 17, who won the singing contest for models held at Sherman Billingsley's Stork Club, July 29, opened her prizewinning forthnight's engagement at the Stork last night (Tuesday).

Shirley Booth, vacationing from 'My Sister Eileen,' at the Biltmore, to Nantucket with her husband, Ed Gardner. He was bedded last week with a throat ailment. Betty Furness subbing for Miss Booth in 'Eileen'.

Fred Runyon, writer on the Hedda Hopper program and columnist and editorial writer for the Pasadena (Cal.) Independent, planed in Friday (15) for couple of weeks' gander at the Broadway shows and visit with his brother Jack Runyon, Ted Bates agency radio head.

Stroudsburg, Pa.

By John Bartholomew

Arthur Boran at Dorney's.

Pocono Male Chorus concerted.

Wooding Singers at Onawa Lodge, Mountainhome.

Morton, the magician, at the Ontwood, Mt. Pocono.

Glen Brook's final outdoor dance had Earl Franklin's orch.

The Great West End Fair (largest one-day fair in the state) Wednesday (27) at Gilbert.

Don Ray's band set for Emerson Hotel, Baltimore, at close of season at Buckwood Inn, Shawnee-on-Delaware.

Bobby Byrne's orch at Saylor's Lake Pavilion, Saylorsburg, tonight (20). Russ Morgan comes in Saturday (23).

'Petticoat Fever' next on list for presentation by the Shawnee Players at Worthington theatre. Barney Fairfax is the director.

Marion Kneller and Dorothy Hilliard concluded third and final week in floor show at Craigs Meadows hotel. Clair LeBeaux band featured.

Annual Pocono Mts. Horse Show Ball at Penn-Stroud hotel, Friday (22), has Tommy Donlin's Pennsylvanians, Carolyn Fisher with Peter Gibbons and the Arthur Murray dancers.

Bucks County, Pa.

Bernie Hart in from Coast; at his brother's (Moss) manse.

Harry Kaufman in to catch 'Beggar's Opera.' Ditto Mady Christians for weekend.

Otto Hulett and Nina Doll to N. Y. for George Kaufman production, 'Mr. Big.'

Susan Palmer raising her own vegetables for her N. Y. restaurant on her Newtown farm.

Phyllis Perlman, George Abbott p.a., suffered leg injury trying to separate couple of battling mutts.

Ethel Wallace script, 'The Beggar's Room,' based on local 19th century trial, making rounds of the producers.

Theron Bamberger dropped option on Phil Lewis' 'Walking Home.' Substituting 'Old Acquaintance' at New Hope Sept. 1.

Dudley Clements suffered heart attack during rehearsals of 'Arms and the Man' at New Hope. Richard Hale took over.

Don Walker to New York, where he's arranging score for new Abbott musical, 'Best Foot Forward' (formerly 'Young Man's Fancy').

Ainsworth Arnold starring this week at nearby Yardley in 'Bishop Misbehaves.' Nat Burns has signed Mort Stevens, New Hope favorite, to come down to his Yardley showshop for 'You Can't Take It with You,' in which Stevens starred at Playhouse two seasons ago.

Haila Stoddard back from Saratoga to star in 'Biography' Aug. 25 at Playhouse. Theron Bamberger and Ken Nicholson trying to persuade Louis Calhern to star in final bill of season Sept. 15. Calhern starts month's vacation from 'Life With Father' road company Saturday in Detroit.

Atlantic City

By Mildred Carter

Bobby Morris heads new show at Globe burlesk this week.

Lee Bartell tops new revue at Round the World Room of President hotel.

Cliquot Club Tropical Room putting on breakfast show every Friday morning.

Elaine and Barry, dance team, return to Stratosphere Room of Traymore hotel.

Uncle Don will make Sunday appearance on Hamid's Pier for balance of season.

John L. McClay, Jr., former manager of WBAB, was called, then volunteered for military service.

Bud Abbott and Lou Costello guests at Irvin Wolf's Star Night at Breakers hotel Ship Deck Sunday.

'Icecapades' grossed approximately $50,000 here for first 17 days. Last year it was $63,000 for six and a half weeks.

Frank P. Gravatt has contributed a $5,000 exhibit space on upper deck of Steel Pier to house complete panorama of WPA projects.

Henry Jerome Pasnick, who conducts orch as Henry Jerome, and Stepping Tones, at Phil Barr's 500 Club, have been called by Army. Ditto for Antonio Lara DeReyes, a member of President hotel Round the World Room orch.

50,000 In Rain

Continued from page 1

tive instrumental work, and Helen Forrest, warbler with the Goodman crew, offered up some gentle but solid vocal renditions.

Interesting were the reviews turned out by the Chi daily paper critics. To the Daily News reviewer, Cootie Williams, playing 'Deep River,' suggested 'a swarm of huge tropical birds, all trying to get into one nest.' The Tribune man found that in the audience 'enthusiasm mounted steadily...There was a strangled quality of unbearable excitement in their shouts and ejaculations...A shout of ecstacy went up ...You would have sworn that the whole crowd had just been inducted into paradise.' From the Times delegate, however, came the observation that the band was an 'aggregation of fine virtuosos dedicated to the corruption of American popular music.'

There are those who will continue to maintain that swing is dead, but Goodman's concert drew front page notices, and the front page is not the obituary section.

Chris. Columbus

Continued from page 3

men. 'It will do homage to the epoch in which Columbus lived. Fourteen countries claim Columbus, but he was truly a Spanish hero.'

Pascal Back in N. Y.

Pascal returned to New York, Friday (15) from a three-week visit abroad. A representative confirmed his plans for a Columbus picture to be made in Spain but asserted it was far in the future with 'about 1952 as good a prospective date as any.' It also was revealed, however, that Pascal remained several days more in Lisbon than he expected, the time being spent in delving into the possibilities of the Columbus film.

Producer confabbed with Shaw in England on plans for filmization of additional plays by the famed British writer. Pascal's version of Shaw's 'Major Barbara' will be released by UA on Sept. 12. Next on Pascal's slate is 'The Snow Goose' by Paul Gallico, to be made in Canada, with Shaw's 'Arms and the Man' to follow. Pascal declared that Paul Muni will probably get top role in the latter and it is likely to be made in Canada.

Paris

Berlin Philharmonic to Paris for end of August.

Mistinguett off to Switzerland from Paris for rest.

Film and stage actor Gaston Dubosc, 81, died in Paris.

Jose Moselli, 59, the Edgar Wallace of France, died at Cannes.

Newspaperwoman Titayana has written play, 'Echec Aux Dames.'

Edmond Rostand's 'Aiglon' to be given at the Chatelet next season.

Nox, new cabaret, opened in Latin Quarter in the stand of old Noctambules.

Alice Cocea contracted to take lead in a play by Henri Jeanson next season.

Edmond Guiraud just finished three-act play, 'Patries' ('Fatherlands').

Talk of reopening Palais des Glace skating palace on the Champs Elysees.

Next play skedded for Michel, Paris, is 'Palais Joyeux' ('Happy Palaces').

One hundred fiftieth anniversary of Mozart's death will be observed in Paris in December.

French Rintintin, who was wounded in the war, is to make film comeback with Maria Dea in 'Premier Bal.'

Charles Dullin, director and playwright, named director of Sarah Bernhardt theatre in Paris for three years.

Jean Mercanton, promising actor of screen and stage, renounced career for post in semi-military youth camp.

Cannes Casino showing biz upbeat since it hired 100 variety and legit stars, dancers, comedians and other thesps.

Andre Birabeau's 'Tout N'Est Pas Noir' ('Everything Is Not Black') will be created at the Daunou, Paris, next season.

Colette writing revue which will be preemed at the Michel in December with Edith Piaff, Charpini and Parisys as leads.

'Mariage en Trois Lecons' ('Marriage in Three Lessons'), by Lucien Luchaire, father of Corinne, preemed at the Ambassadeurs.

Jacques Constant announced he may go to Argentine to direct Franco-Argentine picts, taking wife Mary Glory with him.

Yvonne Printemps, Pierre Fresnay and Victor Boucher will appear in a comedy by G. Clouzot at the Michodiere next season.

Hungarian pict director Alexandre Esway liberated from German prison camp. Announced first pict he will pilot will be 'Jours Heureux' ('Happy Day's).

Playwright and scenarist Jacques Feyder off to Switzerland to do 'Une Femme Disparait,' with wife Francoise Rosay, Jules Berry and Claude Dauphin as leads.

Shuttered for summer in Paris—Chatelet, Gaite Lyrique, Mogador, Antoine, Atelier, Humour, Mathurins, Michel, Montparnasse, Paris and Varieties theatres.

Tixier Vignancourt, czar of cinema, theatre, and radio under Laval, interned at Vals-les-Bains in the Pyrenees for 'injurious statements against the Marshal and offensive declarations against the State.'

Friends organized gala show for widow of 'Rip,' who recently died without leaving a cent. Dorin, Georges Charley, Jean Weber, Marguerite Deval, Monique Rolland and other headliners appeared in 'Rip's' own creations at the Deux Anes.

New Superior Council of Teaching at the Conservatory in Paris has been filled with well known figures. For music, Marcel Dupre, Roger Ducasse, Max D'Olonne, Samuel Rousseau, Georges Hue, Henri Rabaud, Alfred Cortot and Denis Aubin. Dramatic art, Charles Mere (president of the Society of Authors and Dramatic Composers), Jules Truffier, Emile Fabre and Jean Herve.

St. Louis

By Sam X. Hurst

St. Louisborn Lorraine Krueger clicking in flickers in Hollywood. She just finished another Ellery Queen pic for Col.

Chester Vickery, assistant manager and treasurer at Loew's resigned, effective Thursday (14). Has been succeeded by Edward Bertrand of Chicago.

Harrison and Fisher, dance duo who clicked at the Municipal theatre two weeks ago, featured on Starlight roof at Hotel Chase. Bob Millar's band on deck.

Principals, chorus of 'Balalaika' and biggies of the Municipal Theatre Assn. will frolic at annual outing to be held on the farm of Prexy Henry Kiel in St. Louis County, Aug. 28.

Ben Robbins manager of local branch for UA, recovering from the intense heat. Eddie Arthur and Matt Schulter of the St. Louis Amus. Co. also back to normalcy after the long stretch of torrid weather.

Vibrations from yells of crowd at night game between Cards and Pirates caused plaster ceiling to fall at the Club Boulevard, a nitery in a room beneath the bleachers last week. Customers escaped injury.

The Ansell brothers, Joe and Louis, who own and operate three nabes, have organized the Ansell Brothers and Associates and will build a $500,000 flicker house in southwest St. Louis. It will be a $2,500 seater.

Because he scored in 'Twentieth Century' at the Civic Theatre several weeks ago, Charles Barnhart, continuity editor at KXOK, was given a top role in 'George Washington Slept Here,' current at the St. Louis County strawhatter.

Globe-Democrat, sole a.m. rag here, last week chided audiences at the Municipal Theatre Assn.'s alfresco theatre in Forest Park for not putting more zoom into their singing of 'The Star Spangled Banner' at the close of each performance.

London

Maurice Ostrer going into a nursing home for minor operation.

Stack of Russian films arriving this side following recent Anglo-Soviet concord.

Gaiety theatre, Manchester, a casualty in early air raids, reopened after extensive repairs.

National Screen Service here putting out a special trailer for War Savings Committee. It's first direct use of the silver sheet.

Noel Coward's new farce, 'Blithe Spirit,' getting free publicity from spiritualist organization, resentful of his alleged kidding necromancy.

Barbara Everest has an offer from Gilbert Miller to go to New York to appear in a role which she created here, but finds it impossible to secure transportation.

Valerie Hobson and Ben Travers doing an act at pop restaurant for War Charities. Travers is now a flyer; his last play prior to 'Banana Ridge,' has been bought by Associated British for filming.

Madrid

By Joseph D. Ravotto

Jules Pena vacationing in south.

Institute for Cinema to open its doors in Barcelona.

Tom Hamilton, Madrid's N. Y. Times correspondent, back to America.

John McKnight, Lisbon's AP correspondent, off to new assignment in Rio.

Ariel Varges, Metrotone News cameraman, moved headquarters to Lisbon.

Josita Herna and Rafael Duran will be leads in 'Pimientilla,' with Juan Lopez de Valcarcel megging. Levante Films producing.

American news colony in Madrid reduced to four members, two UP and two AP correspondents. Remainder have cleared out.

Spanish weekly Primer Plano rates Rene St. Cyr best actress in France and reveals that she 'turned down' Hollywood offers to 'devote herself to French public.'

Hispano Films announced next pic to go on lot will be 'Guadalquivir,' although not so certain now that Maurice Chevalier and Imperio Argentina will be leads. French actor Albert Prejean and Spanish thesp Conchita Montenegro mentioned as likely leads.

On The Air

Continued from page 1

choice show biz revivals, selected by Alexander Woollcott.

Lunt-Fontanne will play the final scene from Maxwell Anderson's 'Elizabeth the Queen.' Hart-Crouse-Sullivan-Allen (or Fadiman) will do an old George S. Kaufman sketch from the 1923 'Music Box Revue,' called 'If Men Played Cards As Women Do.' Robeson will sing 'Water Boy' from Hollywood. Carl Van Doren will be m.c. in place of Woollcott, who has been forbidden by his doctor to appear. George Zachary had the idea for the show and is producing.

Concluding half-hour of the 'Forecast' will be Hollywood-produced and will present Tony Martin, Bert Lahr, Linda Ware and David Rose's orchestra in 'Search for a Sponsor.'

Chorus Dearth

Continued from page 1

producer for 'Young Man's Fancy' when nearly all declined to tour with the show, but found out that George Abbott had secured younger people, mostly from out of town.

Even in stock burlesque there is no plenitude of choristers. One Newark burley manager has been advertising for girls.

Philly Shortage

Philadelphia, Aug. 19.

The shortage of chorines has forced the Izzy Hirst burlesque circuit to postpone its season's debut from Aug. 18 to Sept. 1. The wheel is seeking 208 girls to fill spots in the line for its 13 traveling units.

The Shubert, indie burley house here, will reopen Sept. 12. Rube Bernstein will manage.

Hollywood

Ann Sheridan laid up with sinus trouble.

Murphy McHenry fishing in the High Sierras.

Irving Asher qualified for an airplane pilot's license.

Arline Judge sued for $30,000 because her car was in a collision.

Brenda Marshall ordered to bed for a week with a throat infection.

Richard Thorpe, Metro director, to Oregon and Washington on vacation.

Thomas Mitchell, recovered from his recent injury, ready to return to work.

Earl MacQuarrie back at his agency desk after a siege of peritonitis.

Louis Bromfield in from his Ohio farm for studio huddles at Paramount.

Carlisle Jones back to work on the Warners publicity staff after major operation.

Franchot Tone out of the hospital, recovering at home after a major operation.

Norma Shearer returned from a two-week play-gandering tour of Broadway.

Ross Bagdesarian, actor and cousin of William Saroyan, making his film debut.

Ray Whitley left on a tour of the southern states as the singing cowboy from RKO.

Jack Hirshberg pulled out of Paramount publicity for a vacation before joining the Army.

Basil Rathbone succeeded Robert Montgomery as chairman of British War Relief in Hollywood.

Bob Moak sitting in as Universal planter of publicity while Lincoln Quarberg is on vacation.

Al Hanson and Lou Metzger building $200,000 centre for bowling and other sports in San Diego.

Sylvester Weire, of the Weire Brothers, entered the hospital for an operation on his ailing knee.

Charles Prutzman, Universal v.p., in from New York for confabs with Nate Blumberg and other execs.

Tyrone Power back from Westport, Conn., strawhat show for added scenes in 'A Yank in the R.A.F.'

Irving Cummings on a Connecticut vacation before reporting to 20th-Fox on his new director contract.

Leda Bauer, story chief for RKO in New York, conferring with Collier Young, studio scenario head.

Mary Anderson sprained her back in a fall on the 'Mr. Aldrich's Boy' set, holding up production four days.

James Stephenson's will leaves $30,000 in California property and an estate of undetermined value in England to his widow.

Fortunate Bonanova is slated for six Spanish-American concerts in Southern California, beginning today (Wednesday) in San Diego.

Dr. A. H. Giannini awarded a medal by the Los Angeles Breakfast Club for distinguished service to the Red Cross, Community Chest and USO campaigns in Southern California.

Pittsburgh

By Hal Cohen

Lew Lefton's lad, S. David, made a corporal at Camp Pendleton, Va.

It's a girl for the Frank Rubensteins. He's a local theatre builder.

The C. J. Lattas are grandparents. Their daughter, Peggy Delbold, had a girl.

Gene Kelly home to see his folks while 'Pal Joey' take a two-week recess.

Al Mercur, boss of Millvale Nut House, in Presbyterian hospital for a checkup.

Chester Storys are home from a tour of the New England summer theatres.

Al Fremont, dance band leader, has dropped his baton for Uncle Sam's khaki.

Jake Soltz, owner of Rhumba theatre, taken to the hospital with a badly infected eye.

Shep Fields' wife flew back to New York after spending a few days with him here.

Everett Hoagland plans to add a girl singer before he winds up current run at Bill Green's.

Raul and Eva Reyes have been booked for a return engagement at the Nixon Cafe next month.

Tony Stern coming along okay after being rushed to hospital for emergency appendix operation.

The S. J. Kleinermans (he's Roosevelt theatre manager) have a date with the stork this winter.

Chuck Steinhauser, M-G checker and son of Press radioed, Si Steinhauser, off for Camp Meade M.d.

The Marty Burnetts to Lake George for a vacation and Mike Cullen in from road to look after Penn theatre.

Capt. Dave Silverstein, screen writer now in Signal Corps, here to see the family on his way from the Coast to Fort Monmouth, N. J.

Johnny Harris going to Hollywood next month to install Variety Club of Southern California, and heads from there for Dallas and a big Variety Club shindig.

LOCAL BOY MAKES GOOD!

"He has now broken all existing records of the College Inn, Panther Room, Sherman Hotel"

Ernest Byfield

THE CHICAGO DAILY NEWS, WEDNESDAY, AUGUST 13, 1941

SWING HIGH

Seems like old times to have swing music back on the front pages, with mass armies of jitterbugs reacting in the formal pattern to the stimuli of Benny Goodman's clarinet. In 1938, when the "Swing King" managed to produce these weird gyrations within the sacred confines of Ravinia itself, critics said the fad had reached its peak, and would quickly decline. Nothing like that happened, immediately, but during the last few months, swing did get out of the groove, and into a rut. Something called "sweet"—and appropriately named, too—had begun to take its place.

In his Grant Park appearance Monday, Goodman lifted swing right back into the spotlight. A rainstorm didn't suffice to hold the crowd below 50,000. Critical reactions were as interesting as those of the audience, and, as usual, shed no light on the nature of the phenomenon. To our own reviewer, the number "Deep River," as exploited by a Mr. Cootie Williams, trumpeter, "sounded like a swarm of huge tropical birds, all trying to get in one nest. The birds fight. A lion says good morning to his wife. The river spreads its tentacles like an electric sign over Michigan avenue. You jive." This is one of the most penetrating analyses of the true significance of swing ever penned. The Times man, on the other hand, was strictly a nonjive, or icky. He called the band an "aggregation of fine virtuosos dedicated to the corruption of American popular music." To his chastely discriminating ear "their rhythm is nothing but meter that induces cataleptic jerks." Yet the Tribune delegate found that in the audience "enthusiasm mounted steadily . . . There was a strangled quality of unbearable excitement in their shouts and ejaculations . . . A shout of ecstasy went up . . . You would have sworn that the whole crowd had just been inducted into paradise . . ." It's been some months since swing has had that kind of a press.

Does it portend some radical new trend in world affairs, or is it merely that young Goodman, the Chicago boy who first made the country swing-conscious, is back on the bandstands after a protracted siege of illness?

From The
EDITORIAL
PAGE

THE
CHICAGO
DAILY
NEWS

Meadowbrook Country Club .. SEPT. 11th

Hotel New Yorker To Follow

COLUMBIA RECORDINGS

Summer Series:
Holland Furnace Programme
NBC, 7:00-7:30 PM, CDST

MANAGEMENT

MUSIC CORPORATION OF AMERICA

SCREEN RADIO MUSIC STAGE

VARIETY

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VOL. 143 NO. 12 NEW YORK, WEDNESDAY, AUGUST 27, 1941 PRICE 25 CENTS

U. S. ARMY AS NO. 1 BARNUM

F.D.R.'s Way With D.C. Press Typified By Aftermath to Q.T. Churchill Meet

Washington, Aug. 26.

Washington newsmen, who were well burned-up at handling of the American end of the press on the Roosevelt-Churchill meeting at sea—particularly so when London papers broke the first intimation that the two chief execs would huddle—were somewhat abashed when they learned that it was the London Daily Mail's D.C. correspondent (not even with the Presidential party) who got the first inkling of the tremendous story. He is Walter Farr, local reporter for the London Daily Mail.

First news that U.S. papers carried of the Roosevelt-Churchill meeting rumors was Farr's story cabled back to this country by the press associations. It naturally brought screaming queries to the Presidential camp-followers who were ensconced in exorbitantly-priced hotel rooms in Swampscot, Maine, and being fed each day with a communique from the Roosevelt boat that there was 'no news.'

Farr was naturally reticent about the source of his great beat. He ex-

(Continued on page 55)

4,250 Pop. Burg Plays Whiteman at $7,500; Other Big Names, Acts

Elko, Nev., Aug. 26.

Paul Whiteman with his orchestra and a floor show, including a line, opens a run of nine consecutive days Sept. 6 in the Lounge of the Commercial Hotel in this Nevada town of 4,250 population. Floor show includes the Murtah Sisters and Rosita & Deno.

The Commercial hotel's Lounge (capacity 240), besides Whiteman, played Ray Noble with his band and a complete floor show last July 26 through Aug. 2; and Sophie Tucker and Ted Lewis' band recently played this spot for a week apiece.

The man behind big entertainment

(Continued on page 16)

Ex-Metop Star Now Busking in Polish Town

Sanok, Poland, Aug. 5.

Adamo Didur, 67, Met basso from 1908-28, is supporting himself by singing in cafes here. Didur has written friends in America pleading for tea and coffee.

The basso was considered one of the greatest vocalists in a day when great singers were plentiful. He was appointed general manager of the Warsaw Opera Co. in 1939 and left for his new post and the culmination of his dreams, only to see Poland destroyed within a week of his arrival, and himself unable to get out of the country.

Film Bioging Paderewski

Life story of Ignace Jan Paderewski, Polish statesman-pianist who recently died, is being considered by Warner Bros. for filming.

Although there are a number of volumes on Paderewski's life, WB is working on an original.

Exhibs Point To Abbott-Costello As OK 'New Faces'

Minneapolis, Aug. 26.

Local independent exhibitors are framing a plea to Hollywood to find more new stars like Abbott and Costello. These theatre owners contend that the screen needs more new stars and faces to hypo the boxoffice. They complain about the 'ultra conservatism' of the producers in depending upon the 'established names,' many of whom, they claim, have 'outworn their boxoffice welcome.'

Abbott and Costello have been one of the best b.o. tonics of recent years

(Continued on page 13)

JONES TO PRODUCE DRAMA BY 2 DRAFTEES

St. Louis, Aug. 26.

'When the People Rest,' a courtroom meller, written by Robert Meskill and Stuart Warrington, draftees in training at Ft. Leonard Wood, near Rolla, Mo., 100 miles from here, is being mulled for a Broadway showing in the fall. Martin Jones is skedded to produce.

One of the playwrights' previous efforts, 'Command Performance,' is occasionally played in stock.

Meskill, 26, was drafted, and Warrington enlisted. Both had roles in 'Time and the Conways,' which folded after a short run on Broadway a couple of seasons ago.

U.S. Defense Stamps In Lieu of B.O. Change

Dallas, Aug. 26.

Local theatres are providing a new service for their patrons. In several of the downtown, as well as nabe houses, ticket purchasers may obtain national defense stamps instead of the change when buying their tickets.

Downtown houses say that the patrons are buying the stamps in huge amounts, with nabe houses in proportion.

MORE SHOWS TO BOLSTER MORALE

War Dept., Severely Scored for Lack of Proper Entertainment, Under New Plan Will Become the Greatest Employer of Talent—All Types for All Camps

VARIETY THE KEYNOTE

Washington, Aug. 26.

War Department, under severe fire because of the Army's alleged poor morale and its failure to take adequate steps to improve the situation, will become—through a civilian subsid—the greatest employer of theatrical talent in the country under plans now being worked out, it has been learned. After a week of confabs, budgets for the big-scale entertainment program this winter are being drawn up on a 'don't-

(Continued on page 46)

DOUBLE-BILL LEGIT SHOWS

Sydney, Aug. 26.

Minerva theatre here is double-featuring its legitimate stage shows, being the first time known in theatricals that such has been done. Two plays are presented nightly; first at 6 p.m., and the second at 8:30 o'clock, usual starting time in many legit houses here. The 6 o'clock show is at a lower scale than the later night performance but above the usual matinee prices. Idea back of such presentations is to attract patrons who would go direct to the theatre from their work or afternoon cocktails.

Whitehall Productions, which introduced the innovation, gives not only different plays with different sets the same night but also separate casts for the two productions.

N. Y. Nitery Biz Jumping

Whether it's defense coin finally reaching New York, or whether it's a wartime hysteria, fear of inflation, or whatever theory you may have, New York's nite life is jumping these days. This is the reaction the bonifaces anticipated last spring, and they say the upbeat will be even more hectic with the fall. It's been good nationally right along.

The customers are just in a mood to make merry, and don't care about the expense.

Hays, Wanger, Freeman, Zanuck, Schaefer to Blast Warmonger Charge

Film industry is rapidly completing an aggressive program to combat and refute charges that the screen is being used as a propaganda medium for political interventionists. When hearings begin next Wed. (3) before a sub-committee of the U. S. Senate Interstate Commerce Committee, full and complete record of the industry's cooperation with Government departments in the all-out emergency for national defense will be placed on the record by testimony of industry leaders.

Roster of spokesmen has not been entirely agreed upon but among those who will appear before the sub-committee are Will H. Hays, president of Motion Picture Producers & Distributors of America, Inc.; Walter F. Wanger, president of the Academy of Motion Picture Arts and Sciences; Y. Frank Freeman, president of the Motion Picture Producers Association of California; and Darryl F. Zanuck, in charge of Hollywood film production for the Army. Above group will go to Washington from Hollywood. Of the 12 major company executives

(Continued on page 4)

Glorifying Bellevue Hosp

Bellevue hospital, New York city's giant municipal first-aid station, long considered as a picture possibility, is up again. This time Walter Wanger is mulling it.

He has registered the labels 'Bellevue,' 'Bellevue Hospital' and 'The Story of Bellevue Hospital.'

6-Day Week For Variety Actors, First Time Ever

Chicago, Aug. 26.

For the first time in the history of show business, variety performers will go on a strictly six-day week due to union regulations, starting Sept. 10 in Chicago. This deal has been set through the local American Guild of Variety Artists office with several of the key nite spots of town.

While at first this will be limited to nite clubs, it is likely that later this six-day ruling will be enlarged to take in theatres also.

For several years now the thea-

(Continued on page 16)

MONTGOMERY-NUGENT PLAN OWN PIC UNIT

Hollywood, Aug. 26.

Robert Montgomery and Elliott Nugent are planning to form their own independent film production unit, with the former concentrating on obtaining scripts and the latter in charge of direction and technical problems. Not known when the outfit would actually begin operation or what releasing arrangements have been made.

Montgomery, currently stationed in London as an assistant naval attache with the U. S. embassy, is under contract to Metro, but when his diplomatic appointment was recently announced there were rumors his deal with the studio was washed up. Metro officials denied it, however. Nugent is currently directing 'The Male Animal' at Warners.

Litvak's 20th Ticket; And It's Not a Fox Contract

Hollywood, Aug. 26.

Hailed on his 20th traffic violation in the past three years, director Anatole Litvak was fined $200.

Also given a 60-day suspension of his driver' license in Municipal court.

Cavalcade of C.B. DeMille Film Triumphs to Theme New Wilshire Bowl Show

Los Angeles, Aug. 26.

John Murray Anderson is putting on a filmacade of Cecil B. De Mille's outstanding productions, covering 28 years in motion pictures, as an extravaganza at the Wilshire Bowl. New 'Silver Screen' revue debuts Sept. 10 at $10 a head.

Anderson traces De Mille's career from 'Sqaw Man' through his notable productions down to his latest and current film, 'Reap the Wild Wind.' Among the celluloid dramas in between are 'Male and Female,' 'The Ten Commandments,' 'Madam Satan,' 'The Volga Boatman,' 'Joan, the Woman,' 'The Crusades,' 'Don't

(Continued on page 13)

WOR Show With Foreign Artistes to Hypo Defense

A new defense program, using only foreign born artistes who have become American citizens or whose sympathies with America are well established, will be inaugurated Sept. 27 over WOR, New York. The WOR Symphony orchestra, under Alfred Wallenstein with Deems Taylor as commentator, will be the permanent part of the program.

Artistes under consideration at the moment include Lily Pons, Bidu Sayao, Bruna Castagna, Jascha Heifetz, Elisabeth Rethberg and Giovanni Martinelli. Program will run from 9-9:30 p.m. on Saturdays.

Book Buys Off, With New Film Trend To Originals; 'Lack the H'wood Tempo'

With advance galleys of virtually all books to be published this fall already perused by studios, they have discovered very little to their liking. Book buys, as a result, have fallen off sharply from recent years, with the trend turning toward originals. Many more originals than usual have been bought, and at pretty good prices.

Lack of interest in the new novels, story editors say, is due to literati failing to hit the recent tempo of Hollywood. Film colony is demanding speedy, highly entertaining stuff (not necessarily comedy) while book writers are turning out slower and deeper material, apparently as result of the same world conflict that is causing picture audiences to seek the lighter types of product.

Increasing number of writers seem to be turning to the film original as a medium. They find it highly profitable, as a good idea can be quickly whipped into a shape in which a studio will grab it. Many of the originals bought by Hollywood run only 10 typewritten pages in length, although most of those that earn larger coin are better worked out and frequently run from 60 to 80 pages.

Originals, too, inasmuch as they are not so long and unwieldy as a full-length book, are more easily adaptable by their authors to studio demands. Often a story is presented which editors or a producer thinks might be suitable if certain changes were made and such switches can be worked with a minimum of difficulty.

Hollywood Story Buys

Hollywood, Aug. 26.

Metro bought Luke Short's magazine story, 'Cabin in Manhattan.'

Bob Faber and Charles Newman sold their musical yarn, 'Zombie on Broadway,' to Metro.

Monogram purchased 'Borrowed Hero,' by Ben Roberts and Sidney Sheldon.

Songstress Ginny Sims Powders Kay Kyser To Ink 3-Yr. RKO Film Pact

Hollywood, Aug. 26.

Ginny Sims is pulling out of the Kay Kyser band after four years as a songstress, winding up with the Lucky Strike air program Oct. 1, and stepping into a three-year film contract with RKO.

Currently, songstress Sims is winding up her role in 'Playmates,' Kyser musical picture at RKO. Future commitments there call for her services as femme lead, without the band. Kyser and his musical crew leave on an eastern tour in October. Miss Sims checks in at RKO in December.

SCHNOZ VICE 'SNOOKS'

Durante's Dickers to Sub for Fannie Brice on Maxwell

Hollywood, Aug. 26.

Benton & Bowles is negotiating with Jimmy Durante to take Fanny Brice's spot on the 'Good News' (Maxwell Coffee) program when it resumes on Sept. 4, with options for continued stay until Miss Brice returns in October.

Aurora Miranda, Carmen's sister, was also being considered, but a demand for $500 a shot, four weeks minimum, is killing the deal.

Foy's Mayoralty Tour

Bryan Foy and his family apparently doing a tour of Democratic mayors. After winding up a stay with Mayor and Mrs. Edward J. Kelley in Chicago they move to Long Branch, N. J., this week to play guest to Mayor and Mrs. Frank Hague of Jersey City.

Warner Bros. associate producer joined his family at the Kelley home in Chicago, Monday (25) after coming on from the Coast. He'll be away from the studio about three weeks.

MAE MARSH'S TERMER

Hollywood, Aug. 26.

Mae Marsh, silent star, has been signed to a 20th-Fox termer.

Back Home Again

Hollywood, Aug. 26.

Star of the first picture ever filed at the present Universal studio, Grace Cunard, is back on the lot in 'Appointment For Love,' playing a support role.

Wharton - Gabel Sue 20th on 'New Business' Of 50-Year-Old 'Aunt'

Whether 1941 new stage business in a 50-year-old play, 'Charley's Aunt,' has certain material values, and can be protected against infringement, will be determined when Carly Wharton and Martin Gabel's suit against 20th Century-Fox Film is threshed out. Wharton & Gabel contend that their 'new business' in the revived stage production on Broadway was plagiarized by 20th-Fox and are suing for an accounting of the profits to prove their point.

The film company admittedly acquired all rights from the Brandon

(Continued on page 36)

METRO'S KAY GRAYSON UPPED TO TOP RUNG

Hollywood, Aug. 26.

Kathyrn Grayson gets her first top role at Metro in 'The Vanishing Virginian,' with Frank Morgan in one of the important roles.

Frank Borzage is director and Edwin Knopf producer.

RENO CROP

Maureen O'Hara, Renee de Marco, Nancy Torres Divorcing

Reno, Aug. 26.

Maureen O'Hara, Hollywood actress, established residence at Cal-Neva lodge on the shores of Lake Tahoe, preparatory to instituting divorce proceedings against George Brown, English film director. Miss O'Hara was called back to the film capital soon after her arrival here, however, for re-takes on her recent picture.

Renee de Marco also here to divorce her former partner-husband, Tony de Marco, who will continue the team with a new partner, Sally Cravens, slated for Eddie Cantor's new Broadway musical.

Mexican actress Nancy Torres granted a decree against Frank Chester, Hollywood stylist. After

(Continued on page 36)

(Miss) Jeff Donnell's Film Break by Accident

(Miss) Jeff Donnell, erstwhile drama teacher and director, now playing in strawhat, has been inked by Columbia to a standard seven-year term player pact. She was caught by Max Gordon and Maxwell Arnow, of Col's Coast talent department, at the Farragut Playhouse, Rye Beach, N. H. Her husband, William R. Anderson, is managing director of the house.

Surprising part of the story is that the pair of Col execs landed at the theatre by mistake. They were looking for new play tryouts, not talent, and didn't know when they came that they had already seen the Farragut's show. They stayed around, however, and became impressed with Miss Donnell, later bringing her to New York for a screen test.

She's winding up the season at Rye Beach before going to the Coast.

NAME TRAVEL ON AIRLANES IN UPBEAT

By GEORGE FROST

With approaching fall, travel on the Airlines by show biz notably is on the upbeat after a somewhat tepid summer.

Gracie Fields blew into the International Marine Terminal, LaGuardia Airport, New York, Saturday (23) aboard the Atlantic Clipper from Lisbon and Londontown, just a few minutes after the Duke of Kent had whisked through the Airport-on-the-parkway from Canada-to-LaGuardia-to-Roosevelt in an international double play that will be recorded by Scorekeeper History. [Further details on page 2].

Another Clipper-tripper with Miss Fields was John A. McNeil, general manager of the Canadian Press, on

(Continued on page 42)

DIETRICH'S SPILL MAY LAY HER UP 4 WEEKS

Hollywood, Aug. 26.

Marlene Dietrich may be out of Columbia's 'The Lady Is Willing' for four weeks as result of a fractured right ankle and back injuries sustained Monday (25) when she stepped on a toy automobile during the making of a scene. Producer-director Mitchell Leisen will shoot around her long as possible.

Miss Dietrich was carrying a baby when the accident occurred but managed to save the child from injury. She's in Cedars of Lebanon hospital.

THE BERLE-ING POINT

By Milton Berle

Hollywood, Aug. 26.

Arrived here on the TWA-Stratoliner Monday—stomach arriving Wednesday.

Wouldn't say the plane was fast; all I know is that we passed Superman three times.

The trip didn't take long—only three fainting spells and eight gin-rummy games.

En route from Chicago to Burbank I kissed Joan Crawford so many times—I wore out the picture.

Smooth sailing all night but couldn't sleep a wink. Fellow in the next berth had a pinball machine and kept tilting all night.

Broadway Department

Jay C. Flippen wires me that silk stockings are getting so scarce they now have a pair on display in Tiffany's window.

They have a new innovation at Grossinger's this year: Sour-cream showers.

George Jessel, in phoning from Marden's Rivera, said: 'Mom, I'm over at Fort Lee,' and his mother replied, 'Oh, so the conscription got you, too.'

Broadway Sam is so absent-minded; yesterday he went into a store and bought a white shirt.

Broadway Rose has her picture in a Times Square hat shop with a sign under it saying, 'This is the last straw.' (from the picture, 'Reap the Wild Wind.')

They are now calling the Theatrical Pharmacy on 46th street the Corn Exchange.

Arthur Treacher has played so many butler parts he's wound up happy-go-lackey (and I don't mean Al).

Harry Joe Brown has a horse that's so conceited he brings along his own cameraman for photo finishes.

Erskine Johnson (the columnist) knows an actor who didn't step out of character. His character stepped out of him.

Music Department

Do you think BMI music will bring back ASCAP?

The music business is so slow that Witmark is paying off in Mills, and Robbins is paying off in Marks.

Mack Gordon has gotten so thin that Romo Vincent has taken an option on his wardrobe.

A certain radio comedian goes nowhere without his writers because he always wants to have his wits about him.

Hangnail Descriptions

Maxie Rosenbloom: Diction-friction . . . *Carole Landis:* Free, white and plenty-fun . . . *Arthur Hornblow:* Man of Loy's-town . . . *Romo Vincent:* A walking cabanna . . . *Bette Davis:* Weeping Willow.

Observation Department

Before leaving New York I did a benefit at Camp Dix; did so good they wanted to hold me over for two and one-half years.

When we stopped over in Kansas City saw a barker at a carnival near the airport who was dressed to shill.

In the past couple of weeks this column has been cut so much they're using iodine for printer's ink.

Eavesdropped at Charley Foy's: 'Oh, him, he's got that certain nothing.'

Eavesdropped at Copacabanna: 'He went from sugar papa to pauper in one week.'

Eavesdropped at Dave Chasen's: 'She's not a gold digger anymore, she's gone in for aluminum.'

My brother (the lovable one) has a new racket—smuggling silkworms into the country.

Whatever Became of ———?

Tracy & Hay	*Lang & Haley*
Adelaide Bell & Co.	*Espe & Dutton*
Eddie Lambert & Minnie Fish	*30 Pink Toes*

Afterpiece

Thank Heaven we live in a country where we have a conga line instead of a front line.

Gracie Fields Sees Much New Talent After the War; Big Boom Now in Eng.

Greatest live entertainment boom since pre-film days and the development of much new talent in England are principal show biz phenomena of the war, Gracie Fields observed Monday (25) on her return to America from a whirlwind five-week tour of the British Isles. Star English entertainer, during the short stay in her homeland, played 70 performances, all but one of them in factories and on battleships.

She returned to New York to begin another tour to raise funds for Britain. Circuit of performances she made under auspices of British War Relief in the spring and summer is reputed to have grossed $132,000. Twenty-eight dates so far have been set for her, starting in Nantucket, Mass., this week. She'll do many more than that, however, in this country and Canada before re-

(Continued on page 55)

RISKIN'S MANIFOLD CHORES IN LONDON

Robert Riskin's current visit to London is for a variety of reasons. One is to arrange for the opening there of 'Meet John Doe,' which he produced in association with Frank Capra for Warner Bros.; another is to do a series for Liberty mag.

It is also reported Riskin may have a mission to do with the American intelligence services.

Frenchy 'Folies' Title May Be Dropped On Tour as Untimely

When Phil Baker goes on the road as star of an elaborated 'Folies Bergere' revue, Clifford C. Fischer will probably drop the French tag on the theory that anything smacking of the Vichy government is not very popular in the States.

Fischer is still dickering with Pola Negri for the road tour. Former Paramount star recently arrived from abroad and is currently in N. Y.

Harlan Thompson To B'way With New Play

Hollywood, Aug. 26.

Harlan Thompson is heading back to Broadway with a new legit comedy, 'Chills and Fever,' which he wrote on the Coast.

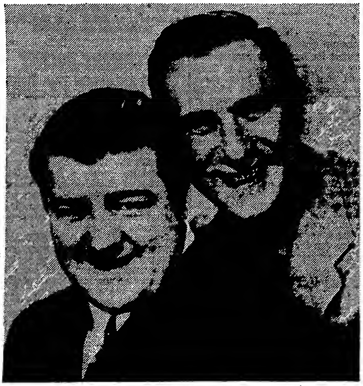
Idea is to produce it in New York this fall.

EX-RUSSIAN PRINCE SUING LESSER ON PIC

Hollywood, Aug. 26.

Claiming he was 'book-juggled,' Prince Alexis Massainoff, self asserted scion of the pre-Romanoff Russian nobility, names Sol Lesser defendant in a suit for secret profits and fraudulent withholding. Its scheduled to be argued in Superior court Wednesday (27).

Massainoff wants half the profits of an early Lesser sound film, 'Isle of Desire,' distributed by Principal Pictures Corp. Prince avers he handed Lesser 20,000 feet of negative of South Sea scenes used in 'Isle.' He says his contract stipulated a 50-50 split.



ABBOTT and COSTELLO

'Abbott and Costello are loaded with what it takes to make America laugh itself sick'—*Cecelia Ager in PM.*

Currently playing to Smash Business at the RKO Boston, Boston.

Under Exclusive Management of EDWARD SHERMAN.

New York Beverly Hills, Cal.

'MORE,' SAYS CARSON CITY

L.A. Times' Norman Chandler Gives Brushoff to Hollywood Studios' Beef On Schallert, Fidler and Griffith

Hollywood, Aug. 26.

Politely but firmly declaring the Los Angeles Times would not allow its editorial policy or news coverage to be influenced by demands or reprisals of advertisers, and at the same time criticizing the quality of the average studio and theatre publicity handouts, as well as newsplanting methods, Norman Chandler, prexy and general manager of the Times, formally met top ranking representatives of studios and theatre operators at a luncheon confab Friday (22). Meeting was the latest effort to iron out the recent mad-on between the Times, Metro and operators of Paramount, Warners, and Pantages theatres over alleged harsh pix panning and the crusade against the industry by the Times' film editor, Edwin Schallert.

Chandler, supported by Times editors and writers, met Y. Frank Freeman, Louis B. Mayer, Harry M. Warner, Howard Strickling and Harry Brand, representing the producers, and batting for the theatre operators were Charles Skouras, Marco Wolf, Lou Halper, Thornton Sargent and Rodney Pantages.

Chandler requested 'more consideration' on news and information for his column writers, and strongly objected playing second fiddle to Louella Parsons on exclusive matter.

The filmers' reiterated beefs against Jimmy Fidler and Richard Griffith were met with the reply that as long as both were 'accurate and unbiased,' material would be published. The matter of Time crix catching tradeshowings of important pix will be discussed later with studio heads.

MORE FROM HOLLYWOOD TO FORT MONMOUTH, N.J.

Fort Monmouth, N. J., Aug. 26.

Recent Hollywood arrivals in the Training Film Production Unit here include Bob Presnell and David F. Silverstein. Presnell, writer and producer, bears the rank of major and carries on a family tradition—his father was a colonel in the Medical Corps at this post. Silverstein, who worked at Columbia, has the rank of captain.

Arrival a few days earlier of First Lieut. Julian Blaustein, former as-

(Continued on page 54)

Izaak Walton Habit Nicks 'Rochester' $500

Eddie 'Rochester' Anderson's yen for fishing cost him $500, the amount of fine levied on him by Music Corp. of America when he was 40 minutes late for the first show at the Strand theatre, N. Y., Thursday morning (21). Colored comic has been going fishing every night after the last show, returning the following morning, but this particular time the boat was late.

When Rochester failed to put in an appearance, MCA, which owns the unit, asked Kitty Murray, also colored, to do a single in his place. This she refused to do because neither MCA nor the Strand billed her in N.Y., although she got marquee mention out of town.

Without a replacement, the house vamped with shorts and then Clyde Lucas' band vamped some more until Rochester finally showed up.

Selznick Options Young Met Op Auditions Winner

Lansing Hatfield, 27 - year - old Metropolitan Opera audition winner, has been screen tested by David Selznick, who has taken an option on his services to mid-September.

The baritone will play 56 concerts set for him by Columbia.

Patriotism Defined

Artie Shaw is definitely patriotic.

In view of Government pleas to conserve woolens where possible, Shaw, in ordering 60 suits for his new 30-piece band from Leeds, New York, insisted that they all be single-breasted and minus vests.

H'wood Defense Interest 'Phoney,' Says Saroyan; No Deal Set for 'Life'

San Francisco, Aug. 24.

Editor, VARIETY:

Correction.

My offer to 'the motion picture manufacturers' has not been taken up, as you report, on Aug. 20. I telegraphed Harry Cohn, a motion picture manufacturer operating a studio, expressing my enthusiasm for Columbia Studios' acceptance of my offer, but received no reply.

Does VARIETY deliberately join to distort the truth? My advertisement was published in your paper at my expense, to show my good faith. I was sincerely eager for the offer to be accepted on behalf of National Defense. I am convinced now, however, that Hollywood's interest in National Defense is phoney.

Consequently, the play is again for sale at the regular price, $250,000. This money will not be donated to National Defense. As in the case of all other similar sales, it will be donated to the playwright. I have set this price, which I regard as a fair one, on the basis of sums recently paid to other playwrights for other American plays. I, nobody else, can determine the value of a work of art of which I am the author.

Anybody, irregardless, can have the film rights to the play for $250,000.

Anybody I respect can have it for much less.

I have absolutely no connection with any independent producer named Lester Cowan. I believe he can read. Now let's all relax and go about our business.

William Saroyan.

[Lester Cowan, a Columbia indie producer, had expressed interest in Saroyan's play, 'Time of Your Life,' and VARIETY so reported it.—Ed.]

SANGER'S FAMED CIRCUS VICTIM OF 'BLACKOUT'

London, Aug. 26.

'The blackout beat us,' James Sanger, descendant of the man who founded Sanger's Circus more than 120 years ago, announced today (Tuesday) as it was revealed that the show would go on the auction block Sept. 15.

Sanger said shortage of labor and gasoline and lack of food for the animals made running the circus almost impossible. Circus was one of the oldest and best known in the world.

Alec Moss to DeMille?

Hollywood, Aug. 26.

Alec Moss, Paramount exploitation head in New York, may take the William Pine post in the Cecil B. DeMille unit. Pine recently signified that all-out concentration on production activities of the Pine-Thomas unit at Paramount required his withdrawal from DeMille.

Pine is now in New York.

AFTER TASTE OF 'LOCATION' TRADE

Par's Lavish Spending 'Andrew' Company, Filming Scenes in Nevada's Capital, Enriches and Inspires Citizenry — Officials to Ask Studios to Come Back Again and Often

SENDING GOVERNOR

Hollywood, Aug. 26.

Carson City, Nevada's capital, is the latest bidder for the 'location trade' from motion picture companies. Town's population of around 2,400 had a sample of film spending while Paramount's 'The Remarkable Andrew' locationed there and as a consequence the city fathers are preparing data to let the studios know just what is available in the way of scenery and other photographic possibilities in the hope

(Continued on page 38)

IMITATIONS OK IF NOT DONE IN RIDICULE

Decision of Justice Denis F. Colahan in N.Y. supreme court denying Mae Murray's right to an injunction against Billy Rose's presentation at the Diamond Horseshoe of 'Merry Widow Waltz' with other performers, has an important legalistic angle, inasmuch as the decision allows performers to duplicate or imitate acts of others, provided the imitation is not one of ridicule. The court stated, 'It is a matter of common knowledge that skilled performers have become famous and financially successful as imitators.

'Veteran theatre-goers will well recall Elsie Janis and Cissy Loftus

(Continued on page 16)

TIBBETT, AT 5G, WILL PREEM FORD PROGRAM

The Ford winter program gets underway Sept. 28 with Lawrence Tibbett making his initial debut of the 1941-42 season. The baritone will get $5,000 for his vocal efforts and Sir Thomas Beecham will be conductor.

Other bookings are Lily Pons in November at $5,000, with this singer receiving the same sum for opening the Coca Cola hour Sept. 28; Richard Crooks, who will receive $4,500 each for two appearances; Jascha Heifetz, who will receive $5,000 for an appearance in January; Josef Hofmann, whose appearance on Oct. 19 will net him $6,000, and Lansing Hatfield, who will receive $1,000 for a fall appearance.

No Gambling, Saratoga Puts Lid on Talent Too

With the gambling lid on tight at Saratoga, the bigger spots have cut their show nuts considerably. Business has been very sad.

Thus Joe E. Lewis and Emil Coleman's orch finished Sunday night (24), a week ahead of schedule, at Piping Rock, with that spot now marking time till closing with the Copacabana Revue and a relief orch.

Arrowhead likewise trimmed its costs when Sophie Tucker left Sunday night.

L.A. Defense Workers, on All-Night Spending Binge, Boom Bowling Alleys; Theatres Yenning for Some of 'Gravy'

Los Angeles, Aug. 26.

Rip Van Winkle, a pretty fair country bowler in pre-Revolutionary days, would be aroused from his 20-year sleep today if he heard the arguments about 24-hour bowling among the City Fathers of Los Angeles. The idea is to let the bowling alleys run all night—something that never happened in the Catskills, even when Hendrick Hudson and his ghostly crew were playing at ninepins.

Meanwhile, theatre owners with ears attuned to the jingle of nocturnal coin, are putting in a few sly nudges, hoping to make it a free-for-all.

In Los Angeles County, outside the city limits, the airplane factories and other defense plants are working in three eight-hour shifts, and the boys and gals seek recreation at various hours of the day and night. With air-conditioned equipment and hot money in the form of regular wages, the county bowling alleys have thrown away the keys to the front doors and are thriving continuously.

Kegler spots inside the city limits want to grab some of the gravy and are nudging their representatives in the city council to loosen the hours of recreation, at least as far as bowling is concerned.

Epilog

Hollywood, Aug. 29.

When John Kimbrough, Texas football star, gallops into action this week as star in 'Lone Star Ranger' at 20th-Fox, he will be supported by William Farnum, who starred in the same picture for Fox Films back in 1923, when he was drawing $10,000 a week.

Cantor, Jessel Again In Friendly Rivalry Via Opposing N. Y. Musicals

The Cantor-Jessel friendly rivalry that has obtained on Broadway since their graduation from Gus Edwards' vaudeville acts is born anew this coming season when both will oppose each other with stage musicals, each with his own capital invested, and both starred in competitive productions. It's further heightened, even in its preliminary stages, by the fact that Romo Vincent and The DeMarcos, whom Jessel wanted for his 'High Kickers,' have been signatured by Cantor for 'Banjo Eyes,' the musicalized version of 'Three Men on a Horse.' Other Cantor cast additions are Lionel Stander and Don Loper-Maxine Barrett.

Cantor is investing 50% with Warner Bros. in 'Eyes,' as a prelude to a WB filmization thereof. Jessel has his own coin, plus Al Bloomingdale et al., in 'Kickers,' which will co-star Sophie Tucker and himself.

EARL CARROLL MAPS BROADWAY MUSICAL

Earl Carroll plans a return to Broadway this coming winter with a book musical, 'Ain't She Pretty,' by Milton Lazarus. Producer is currently trying to set an out-of-town preem in Washington around mid-November.

Cast will include most of the features currently in his pop theatre unit this week at the State-Lake, Chicago, plus others. They will comprise Bert Wheeler, Cynda Glenn, Slate Bros., Weire Bros., and Buster Shaver with Olive and George.

From Chicago the Carroll unit works its way south to a six-day date for the Texas State Fair, Oct. 4-9, at the Auditorium in Dallas. Following this, Carroll will revamp it into the book show.

Bojangles' Plenty Jive Strawhat, 'Hot' $12,500

'The Hot Mikado,' with Bill Robinson, set a near-record for a strawhat engagement last week at the Maplewood theatre, Maplewood, N. J. Grossed about $12,500 for eight performances in the 1,411-seat house, at a top of $1.65 evenings and 77c matinees.

Only show even to top that figure at the spot was Helen Hayes in 'Ladies and Gentlemen,' which did about $14,000.

Bolger Gets Ball

Hollywood, Aug. 26.

Femme lead opposite Ray Bolger in 'Hit the Deck' at RKO goes to Lucille Ball, following her stint in 'Passage to Bordeaux.'

Film version of the old stage musical is set for late fall production, with Bert Lahr and Buddy Ebsen in top comic roles.

PM'S CINDERELLA GAG MAY BECOME A FILM

Idea of PM, New York daily, in picking an 'average girl' and taking her to all sorts of places to an extent ordinarily beyond the means of her and her friends, is being mulled by Universal for a film. Adventures of PM's gal provides a picture layout for the sheet each Sunday.

Universal last week registered the label, 'Miss Average Girl,' which is also what PM terms its femme.

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INDEX

Band Reviews	40
Bills	47
Chatter	53
Concert	38
Exploitation	12
Film Booking Chart	16
Film Reviews	8
Film Trade Showings	16
House Reviews	48
Inside—Orchestras	39
Inside—Pictures	25
Inside—Radio	35
International News	13
Literati	55
Legitimate	50
Music	42
New Acts	44
Night Clubs	44
Night Club Reviews	49
Obituary	54
Orchestras	39
Pictures	4
Radio	28
Radio—International	35
Radio Markets	36
Radio Reviews	33
Vaudeville	44

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Continued Wall St. Interest in Pix Stocks Reflects Upped B.O. Prospect

While current strong earnings and the immediate prospect of increased profits undoubtedly figured in another bull move of film company shares last week, fresh interest attached to amusement stocks in the past 10 days admittedly stems from the rosy fall boxoffice prospects. After waiting six to eight months past the time when the bulk of national defense billions was supposed to have been allocated, different sections of the U.S. now report that this additional coin in circulation is beginning to reach film theatre boxoffices.

Any upswing or downbeat in the nation generally is not felt by film houses for six months to a year after other businesses reflect the trend. Hence, exhibitors figure the billions being spent for national defense (plus additional billions for lease-lend aid to the Allies) will start being reflected in a real way in the next few months, aided, of course, by the customary pickup at theatre wickets with the arrival of Labor Day (Sept. 1).

Upswing in the stock market last week saw film shares picked up and whirled into one of the favorite, active groups on the New York Stock Exchange, three days out of five. On one of the most active days, last Wednesday (20), turnover in picture company issues was comparatively huge, with all types of traders attracted to film shares. On that day, six different issues registered new 1941 highs, two equalled previous peaks for the year, while gains of two to three points plainly attested to the bidding for picture company issues.

Par Active

All three Paramount issues, with the first preferred soaring more than 2 points, and Universal first preferred and certificates of the common (listed on the curb) came in for plenty attention. Wall St. heard that the climb in both Par common and first preferred is predicated on expectation that the latter would be called in on a basis of seven common shares for one of the preferred. Advance in Universal common certificates apparently was tied in on reports that the company is nearing some solution of its corporate simplification which would leave these shares as the sole outstanding stock in public hands. U officials, however, denied there were any fresh developments but that the company still wanted to simplify its stock setup.

Overall financial picture for picture shares is viewed in the Street as being linked to boom economic conditions in defense communities. Increased spending in cities where immense defense contracts are improving employment and giving extra pay is percolating into theatre cash registers, the financial district hears. Also that this ultimately will be reflected in other spots not directly benefitted by defense work. This is seen in rising prices in grain centers, railroad towns, oil cities and other spots.

Upping of prices for all commodities is held certain to bolster the industry's admission price structure so that, in addition to increased attendance, admittance tilts will become practical.

Quotations

Here's what principal picture company shares did in last week's stock market:

Columbia Pictures common—climbed 1¼ points to new 1941 high, at 7½. Preferred advanced to 28, new peak.

Paramount common—up nearly a point to new high, 15⅛. First preferred soared 5⅛ points net to 1941 peak at $110. Second preferred to 13⅝, a new high for year.

Pathe—new high at 14¼.

Loew's common—up 1⅝ to new peak for year, 36⅞. Preferred advanced same to 1941 high, at 110.

Twentieth-Fox common—new 1941 peak at 8⅝. Preferred nearly one point higher, also new high, at 21¾.

Universal first preferred—soared 9 points to new high price of $161. Common, advanced 3⅝ to fresh peak at 25¼. Certificates for common, climbed one point to 9⅛, also a new high.

Warner Bros. common—climbed to new high, 5½.

NOMINATE ARNOLD FOR SAG PREZ REELECTION

Hollywood, Aug. 26.

Nominating committee of the Screen Actors Guild has selected Edward Arnold for re-election to a second term as president.

Others reported named for reelection are George Murphy, Paul Harvey, Walter Abel, v.p.s; Lucille Gleason, recording secretary; Porter Hall, treasurer.

Lou Gehrig Film Biog On First; Babe Ruth at Bat

Hollywood, Aug. 26.

Babe Ruth, who was Lou Lehrig's idol in the days of 'Murderers' Row' on the Yanks, is about to have his career pictured at 20th-Fox with Mark Hellinger producing.

In their baseball days Ruth batted ahead of Gehrig, but in Hollywood the situation is reversed, with Goldwyn's 'Lou Gehrig' pix batting ahead of Zanuck. The 20th-Fox picture will be titled 'King of Swat.'

RKO Borrows Vidor

Hollywood, Aug. 26.

Charles Vidor moved over from Columbia to RKO on a loanout deal to direct 'The Tuttles of Tahiti,' a South Sea Island yarn starring Charles Laughton.

Picture is the first job for Islin Auster as a producer at Columbia.

E. Riskin Scrams Col.

Hollywood, Aug. 26.

Everett Riskin, with Columbia for eight years, moves out Oct. 6 at the expiration of his producer contract, leaving unfinished his latest assignment, the Cary Grant starrer, 'Mr. Twilight.'

During his eight years at Columbia, the only studio he ever worked for, Riskin has produced some outstanding pictures, among which were 'The Awful Truth,' 'One Night of Love,' 'Holiday,' 'Theodora Goes Wild,' and 'Here Comes Mr. Jordan,' currently grossing heavily. Columbia has not yet assigned a producer for 'Mr. Twilight.'

'Son' Awaits Power

Hollywood, Aug. 26.

Shooting schedule for 'Son of Fury' is being delayed a day by 20th Century-Fox to permit Tyrone Power to fly back to the Coast from Westport, Conn.

Actor is co-starring with his wife, Annabella, this week in a strawhat revival of 'Liliom,' closing Saturday night (30), at Westport, Conn.

L. A. TO N. Y.

Jerome Beatty.
Ingrid Bergman.
Jack Bernhardt.
Louise Campbell.
Harry Carey.
Hoagy Carmichael.
Madeleine Carroll.
Wally Coombs.
Kyle Crichton.
Irving Cummings.
Cynthia Davis.
Eddie Davis.
Reginald Denham.
Humphrey Doulens.
Tom Dugan.
James P. Hogan.
Christopher Isherwood.
Michael Kanin.
Nancy Kelly.
Ring Lardner, Jr.
Horace MacMahon.
Raymond Massey.
Joseph McConville.
Ray Milland.
Abe Montague.
Frances Neal.
Mary Orr.
Jean Parker.
Olga Petrova.
William Pine.
Cole Porter.
Elmer Rice.
Jack Schlaifer.
Louis Schurr.
George Sidney.
Three Stooges.
Harlan Thompson.
John Van Druten.
Vera Zorina.

Well, Lilian Is!

Hollywood, Aug. 26.

Lilian Bond inked a contract as the first screen player tempted back to Broadway by Lee Ephraim for his legit show, 'Women Aren't Angels,' which goes into rehearsal about Sept. 1. Ephraim is also dickering with Reginald Denny.

Oscar Hammerstein, 2d, will direct the musical starring Bobby Clark.

VOX POPPING 'WARMONGER' ISSUE

Detroit, Aug. 26.

Public and exhibitors in this section—still notoriously isolationist—are exchanging bitter words on the propaganda charges versus the pictures. Most of the squabble is not confined to the theatre lobbies but has hit the letterbox columns where lately the theatre operators are showing more courage in sassing back those making the charges. On same days as high as a third of the letters to Ye Ed have been bandying the charges and answers with the exhibitors finally sufficiently aroused to hit back. (For awhile opinion had been if they just kept mum, the matter would die out naturally.)

Typical example of the exchanges: 'Recently many letters appeared in the Voice of the People column against the so-called propaganda motion pictures. Since when do these pictures condemning Hitlerism become objectionable? These pictures are no more propaganda than most newspaper articles we read.

'Being a theatre manager I see most of these movies. They always leave me with a sense of thanks that I am living in a free America. I am sure this is the way most good Americans feel for I have few complaints.'

Theatre Manager.

Rebuttal

'Theatre Manager must be very dense indeed if he can see nothing objectionable in the flood of hate propaganda films the unwary amusement seeker is having thrust at him nowadays.

'When I go to the movies I go in the fond hopes of being entertained—not to be preached to, or to be told whom I must hate. I suggest that if the movies want to carry on a hate campaign, that they bill this type of picture as such and charge no admission. I have avoided seeing many pictures I would like to have seen simply because they were on the same program with one of those obnoxious propaganda films. That's why Theatre Manager hasn't seen me nor had many complaints. That's probably why his business is off, too.'

W. E. W.

However, despite the risk of keeping the controversy alive, theatre managers here now have come to the opinion it has been too much of a one-day argument and intend to protect themselves by answering their detractors.

'LONE RANGER' TAKES A BRIDE

RKO is apparently aiming for a distaff switch on 'The Lone Ranger,' radio show which Republic converted into a couple serials in 1938 and 1939.

Studio last week staked claim to the label: 'Mrs. Lone Ranger.'

N.Y. to L.A.

Mrs. Bud Abbott.
Mrs. Lou Costello.
Ned Depinet.
Matty Fox.
Gladys Hurlbut.
Jack Kapp.
Keith Kiggins.
Alexander Korda.
Joe Norden.
Roy Norr.
Hal Roach.
Fred Runyon.
Eddie Sherman.
A. W. Smith, Jr.
Cresson E. Smith.
Bob Williams.
Meredith Willson.
Herman Wobber.

SAILING

Aug. 22 (Los Angeles to Honolulu), Frank Lloyd (Lurline).

The Washington Idea on Hollywood

Washington, Aug. 26.

Opinion among some of Washington's well-informed correspondents, although they have little sympathy with the impending probe of the film industry by the Clark Senatorial subcommittee, is that Hollywood, at least in part, brought the investigation on itself. Clark committee will look into alleged pro-war propaganda in films and radio.

Newsmen are inclined to think that the picture industry has made itself slightly foolish by the quantity of administration boot-licking it has been doing since the early days of rumors of the impending monopoly suit which brought on the consent decree. They believe that the industry has gone overboard in its anxiety to get on the right side of the powers-that-be.

They have not lost sight, however, that there are more factors behind the probe than meets the eye—aside from the desire of the isolationists to make capital of any angle at all of the activities of those it considers 'interventionists.' Other important factors, they point out, are the hatred of big business and the strongly anti-Semitic feeling of many members of Congress from small, hinterland districts. Clark committee is made up of a number of men from these territories and they consider Hollywood the combined epitome of both their pet hatreds.

On the other hand, to seasoned observers here, it appears that Hollywood and New York have an exaggerated picture of the importance attached to the committee. It is well-recognized for what it is and only the isolationist papers will sensationalize any findings, it is said.

Best way to meet the attack in unanimous opinion, is for the men invited to appear and be completely frank. There doesn't seem to be anything to hide and laying everything on the table should bring desired results, it is said, since it must be remembered that polls show public opinion to be well weighted in favor of the same type of patriotism as exhibited by Hollywood.

Film Moguls to Answer Slurs

Continued from page 1

headquartered in New York who have been 'invited' to appear before the Senate body, only George J. Schaefer, chairman of the cooperative defense committee of the industry, is likely to testify.

No Counter-Radio Blast

In substance, this is the program as agreed upon yesterday (Tues.) by the advisory group consisting of Austin C. Keough, of Paramount, J. Robert Rubin, of Loew's and Joseph H. Hazen, of Warners. Suggestions from numerous sources that Hays should take to the air channels and make a public reply to Senator Gerald P. Nye (Rep., N.D.), who recently blasted the film industry in a national CBS broadcast, have been put aside for the more effective technique of answering charges in a public hearing in Washington.

On the surface of events during the past week, there has been a tranquility and appearance of unified industry action which has kept subdued a widespread bitterness occasioned by the broadcast of Sen. Nye, which was made several days prior to the adoption of the Senate exploratory resolution. By implication and the repetition of names of industry executives, Nye injected anti-Semitic issues into the debate. Unless he appears before the subcommittee, which is believed extremely unlikely, this phase will be avoided, it is believed by sub-committee members.

It has been reported to the steering committee that the procedure at the Senate hearing will open with industry opponents urging a general investigation of the charges contained in the resolution authorizing action. The resolution accuses films and radio of spreading propaganda 'directed to one side of the important debate now being held, not only in Congress but throughout the country.' The preamble further states, 'This propaganda reaches weekly the eyes and ears of a hundred million people and is in the hands of groups interested in involving the United States in war.'

Schedule

Proponents for further investigation are expected to occupy the subcommittee's attention from the opening session (3) until the weekend recess. Film leaders are prepared to testify beginning Mon. (8). Senate listeners include D. Worth Clark, of Idaho, chairman; Homer T. Bone, Wash.; Ernest W. MacFarland, Ariz., Democratic members, and Charles W. Tobey, N. H., and C. Wayland Brooks, Ill., Republicans.

As a preliminary to the investigation the sub-committee sent to major film companies during the past week letters requesting data on films released during the past 18 months. Letters were signed by Sen. Clark, and read:

'This committee desires to be advised of the facts pertinent to the enclosed resolution. Would you please send us a list of your pictures of the last season, and the balance of this season, together with the title of the picture, the director, the principal actor and a description of the type of motion picture in each instance.

'We will greatly appreciate this cooperation, and believe that a full disclosure prior to any hearing would give this committee a conception of the existent situation.'

All of the film companies will comply with the request.

AGAIN JURY DISAGREES IN FOX BRIBERY TRIAL

Philadelphia, Aug. 26.

The Government's second conspiracy trial of retired U. S. Circuit Judge J. Warren Davis and Morgan S. Kaufman, bankruptcy referee, accused of accepting bribes from William Fox, ex-film magnate, ended Friday (22) with the same result as the first—a hung jury.

The vote of the Federal Court jurors as they were discharged after 12 hours of wrangling stood seven to five for conviction. The first trial, last May, wound up with the jurors at a six-to-six deadlock. Walter H. Gahagan, special Government prosecutor and nephew of actress Helen Gahagan, said he would move for a third trial within the next few days.

The jury was discharged by Judge Hugh D. McLellan after four ballots showed the same results, seven to five for conviction. All three women members on the jury voted for acquittal. When questioned, the acquittal-minded jurors said the Government had not made out a clear-cut case showing that Judge Davis had actually received the $27,500 Fox is purported to have given him as a 'loan' while his bankruptcy litigation was pending in Judge Davis' court. Kaufman was accused of being the go-between.

Fox pleaded guilty to the bribery charge before the last Davis trial and is awaiting sentence. The court, however, is holding up the sentencing until the Davis-Kaufman case is finally disposed of.

RKO Lifts Dusty 'Carrie' Off Shelf for Warrick

Hollywood, Aug. 26.

RKO assigned Ruth Warrick to the title role in 'Sister Carrie,' the Theodore Dreiser story which the studio has been carrying on the shelf for three years. Yarn is slated as Graham Baker's second production on the RKO lot.

Miss Warrick is currently busy in Edward Small's 'Corsican Brothers.' Recently she worked in 'Citizen Kane'.

Rosita to States

Buenos Aires, Aug. 26.

Rosita Moreno shoved off for Hollywood after finishing a starring role in an Argentine picture produced here by Baires Films.

Actress due in New York on the steamer, Brazil, Sept. 8, after which she moves west to Hollywood.

97% OF PRODUCT DELIVERED

1940-41 Product Delivery

(Sept. 1, 1940-Aug. 30, 1941)

	Promised	Delivered
Columbia	60	57
Metro	44 (to 52)	48
Paramount	44	44
Republic	58	58
RKO	53	45
20th-Fox*	52	48
United Artists	22	19
Universal	60	59
Warner Bros.	48	49
Total	441	427

[Columbia and Fox each have a 1940-41 picture which they will deliver after Sept. 1. There were seven reissues (Metro, 2; Paramount, 1; RKO, 2; Warner Bros., 2) in addition to the above deliveries, making total deliveries 434.]

*Season started Aug. 1, 1940, and ran to July 31, 1941.

Panic-Stricken NW Exhibs Asking Distribs to Loosen Up Product; Col, U and Indies Reap Harvest

Minneapolis, Aug. 26.

Panic-stricken because further delay looms for the start of 1941-42 selling in Minnesota by the five major decree companies, and because the entire product situation is shrouded with uncertainty, a number of independent exhibitors, threatened with an insufficiency of pictures to maintain normal operations, are pleading with exchanges to find a way out of the present impasse, according to local branch managers.

Companies' refusal to sell is the result of the enactment of the Minnesota state law, sponsored by Northwest Allied, invalidating the consent decree's groups-of-five selling plan and requiring companies to make deals for the entire season's product. The constitutionality of the law now is being attacked in the courts and, it has been indicated, there'll be no selling at least until after the court rules on a temporary injunction application.

Judge Hugo Hanft's decision may not be returned for a month or more. If the companies then are willing to sell, several additional weeks are likely to elapse before proper machinery can be set up to permit the selling, either under the consent decree or state law, for which the court decision is expected to pave the way. This might carry the selling ban well into October.

Counting on Par Chain

Northwest Allied leaders are banking on the fact that the big Paramount circuit in the territory (Minnesota Amus. Co.) will need pictures soon. They feel certain that the companies will not force that chain to close down for lack of product and, their counsel has told them, the distributors can't sell Paramount and refuse to deal with them.

Playing almost 'under tha gun,' one exhibitor told an exchange manager this week that he now has only enough of the type of pictures that his house always has used to carry him into the second week in September. Another was reported as declaring he had nothing beyond Sept. 12. Many are in need of Sunday pictures and there's plenty worrying, according to the branch managers.

The situation, however, is built to order for Columbia, Universal, Republic, P.D.C. and Monogram which are reaping a harvest by selling under the state law. They report that they're getting the best deals they've ever had; some of their present accounts never bought from them before and others haven't been sold in recent years.

In an effort to bring matters to a head, the defendants—the state and Northwest Allied, which has been permitted to intervene—filed the briefs requested by the court in the temporary injunction hearing well ahead of the two weeks' time limit allowed. It is hoped this will expedite the court's action. However, the plaintiffs will be permitted 10 days to reply to the briefs and then

(Continued on page 20)

Locale for Gams

Hollywood, Aug. 26.

Walter Lang gets the direction ticket on the Betty Grable Technicolor starrer, 'Song of the Islands,' which William LeBaron will produce at 20th-Fox this fall.

Currently Ott Brower, director of the second unit, is in Hawaii, shooting footage of authentic tropical scenery and native hula dancers.

S.E.C. TO O.O. PATHE'S SWAP IN DUPONT MFG.

Washington, Aug. 26.

Pathe proposal to swap stock holdings in DuPont Film Mfg. Corp. is due for ventilation by the Securities & Exchange Commission Thursday (28). Company wants to turn in 3,500 shares, getting in return 56,750 pieces of E. I. DuPont de Nemours & Co., the parent chemical concern.

Application also asks permission for Col. T. C. Davis, a director, to receive compensation for his part in the planned transaction.

No Runs, Hits, Errors For Arthur at Republic

Hollywood, Aug. 26.

After eight months on the Republic lot as an associate producer, George Arthur obtained his release without having produced a picture.

Of the two stories he had in preparation, 'Newspapermen Are Human,' was turned over to Robert North for production. Second tale, 'How to Die Young,' has not been re-assigned.

Edelman's First at Col.

Hollywood, Aug. 26.

Lou Edelman, who recently moved from 20th-Fox to Columbia as producer, is preparing 'Destroyer men' as his first.

Wartime naval tale is being written by Lieut.-Commander Frank Wead. It deals largely with the action of destroyers in convoys.

Muni as Houdini?

Hollywood, Aug. 26.

Life story of Harry Houdini is likely to bring Paul Muni back to the screen.

John Stone, who recently finished the story, in collaboration with Mrs. Houdini, sent a copy of the script to Muni, who has expressed an urge to play the title role. Stone will produce the picture.

NEW HIGH MARK BY 9 TOP COS.

With Season's End This Saturday (30), the 440 Pix Promised at Start of 1940-41 Selling Sees 427 on the Line for Exhib Dating

5 DISTRIBS 100%

Setting a new high mark, the nine top companies in the industry will have delivered 97% of the product they promised for the 1940-41 season, which ends Saturday (30). Announcements made at sales conventions in the spring of last year pledged exhibitors a minimum of 441 pictures, of which 427 will have been placed on the line.

Hypoing that enviable record still farther are two pictures sold on 1940-41 contracts that will be delivered after Sept. 1, bringing the delivery total to 429. To be added to that, too, in computing all product available to exhibitors are seven reissues, mostly during this spring and summer.

Behind the high percentage of deliveries was the spur of impending consent decree selling on five of the companies. They were faced with hurrying their 1940-41 commitments to a conclusion so that they could get an early start on films which had to be tradeshown before they could be offered for sale. Two of the consent signatories (Metro and Warner Bros.) turned in more than their minimum commitments, and Paramount came up with just what it promised, while RKO and Fox are behind.

All the records are good, nevertheless, and not the least of them has been hung up by indie Republic with 58 delivered out of 58 announced. Which means that four of the nine companies delivered what they pledged or more.

RKO Biggest Laggard

Greatest of the laggards is RKO, with seven missing of the 53 it promised. 20th-Fox will have four lacking of the 52 it announced, but has sent another ('Kipps') back to the studio for repairs and will deliver it later. Columbia is minus three on the 60 it pledged, but also has one coming ('You'll Never Get Rich,' Sept. 25). United Artists will deliver 19 out of 22, although a good many of the 19 were promised for the previous year and only delivered in 1940-41. Universal delivered all 57 promised on its standard contracts, but was minus one of the three Frank Lloyd productions it sold on a separate pact.

Incidentally, among consent decree companies, at least, that habit of selling films on one year's contract and not delivering them until the next year, or even the year after that, comes to an end starting with Sept. 1. Inasmuch as it is illegal to sell a picture before it is tradeshown, there will be no signatures on dotted lines for pictures that won't be completed.

In the 100% production class were the westerns, which accounted for 72 of the total of 440 pictures promised and every one of which was delivered. Col turned in 16, Par (Harry Sherman) 6, RKO 8, Rep 30 and U 14 (7 Arlen-Devines and 7 standard hoss plays).

Of the total deliveries of features, 11 came from England. Fox had four British-mades, United Artists three, Columbia two, and RKO and Universal one each.

SHANE'S WRITER-PILOT PACT

Hollywood, Aug. 26.

Maxwell Shane inked a contract as writer-director for the William Pine-William Thomas production combo, calling for four pictures, either as writer or director during the coming year.

It will be Shane's first experience as director. He has written the first four Pine-Thomas films for Paramount release.

National Theatres' Spyros Skouras Knee-Deep in Sales Execs on Coast, Setting New 1941-42 Product Deals

Los Angeles, Aug. 26.

Spyros Skouras, National Theatres prexy, who arrived Friday (22) to begin film buying negotiations with Paramount, RKO, Warners and United Artists, spent Saturday afternoon with Nate Blumberg, Universal head, trying to reopen talks for a deal on U product. The deal for Universal pictures is reportedly cold again with Bill Scully, U sales head, having decided to sell away from F-WC and its affiliates. Opposition houses in several National Theatres situations in Denver, Kansas City and various Coast territories have already been sold.

Blumberg on Saturday informed Skouras and Arch Bowles, Northern California head of F-WC, who sat in on the talks, that the matter is entirely in Scully's hands.

The circuit has so far contracted for product from only three companies—Metro, Columbia and 20-Fox. Metro and Columbia product comes automatically as F-WC had previously contracted for this product on three-year deals ending with the 1941-42 season. The 20-Fox buy was made after the 20th convention here in July.

RKO, WB and UA, Too

Ned Depinet, RKO sales head, conferred on a deal with Charlie Skouras over the weekend, with Gradwell Sears of Warners, Charles Regan, western sales head of Paramount and Haskell Masters of United Artists also around to talk commitments for the new season.

Biggest drawback to signaturing of deals is the matter of getting percentage for pictures out of neighborhood houses. Film companies claim that it would be beneficial to the industry were this done as otherwise two important A pictures hit double bills and picture companies have to be satisfied with a flat rental which is not in line with their estimated value of the film.

Distributors point out that Metro has such a deal and want a similar one on important product. Besides the new deal, Regan, of Paramount, is also trying to iron out what his company claims is a delinquency of $50,000 on product already played.

Charlie and Spyros Skouras and various Fox-West Coast division heads who arrived Friday will be concentrating on product buys for the next two weeks.

Negotiations between F-WC and Par Monday (25) for the first five-pic block ended in a stalemate due to difference of opinion between Regan of Par and Skouras on general formula of film buys. Talks will continue.

Deal for Warner product also got under way today with Sears handling the WB end. Progress between RKO and F-WC in a confab is reported.

UA's Advance Estimates

Recent get-together in New York of United Artists district managers was not only to hypo sales but to get their estimates on income from their territories of future pix. Totalization of potential income is made by UA periodically for the banks which finance its producers. They require UA's estimate on income from a producers' completed pix before putting up coin for future ones.

Conferees, in the process of figuring on deals and what pix will bring, are spurred to greater effort. Arthur W. Kelly, operating head of the company; Harry L. Gold, eastern salesmanager, and Haskell Masters, western salesmanager, chairmanned the huddle.

Wanger in Chaps

Hollywood, Aug. 26.

Walter Wanger's next production is 'Cheyenne,' a western built around the annual rodeo in the Wyoming town.

John Wayne mounts his cayuse in the male lead and Henry Hathaway is director, starting Sept. 15.

UA TO POWWOW ON NEW PREXY AND PIX

Hollywood, Aug. 26.

United Artists is holding a vital meeting late this week, following arrival from New York of Arthur W. Kelly, worldwide head of the organization, and Alexander Korda, one of its outstanding producers. One of the objects of the meeting is a conference with producers on the product to be delivered to the sales organization within the next six months. Another is the election of a president of the company.

Deal whereby N. L. Nathanson of Canada would become associated with UA as president has been called off by the war situation. Nathanson has been impressed into national service by the Canadian Government. Korda mentioned several possibilities for the company presidency while in New York and his report will be considered by the meeting here. Kelly's stay in Hollywood is slated for about a fortnight. He intends leaving for the Coast today (Tuesday) but was delayed and plans departing later in the week. Korda, who arrived in the east yesterday, will return in a few days.

BOB KANE TO HEAD 20TH LONDON SAFARI

Hollywood, Aug. 26.

Robert T. Kane heads for England in mid-September to produce 'This Above All' for 20th-Fox on the company's lot at Shepherd's Bush, near London, starting about Oct. 20. With Kane will go R. C. Sherriff, screen playwright, and Otto Lovering, film editor. Darryl F. Zanuck is slated to fly to England to supervise production after the picture gets under way.

Starring role is assigned to Richard Greene, 20th-Fox contract player, who left Hollywood to join the British army early in the war.

20th Pacts Stallings To Scribe 'Tommy in U.S.A'

Hollywood, Aug. 26.

Laurence Stallings, playwright, has been signed by Darryl Zanuck to write an original yarn, 'A Tommy in the U.S.A.,' as a companion piece to 20th-Fox's 'A Yank in the R.A.F.'

Picture will deal with British flying students in this country.

Madeleine Carroll Asks 9G Income Tax Rebate

Los Angeles, Aug. 26.

Madeleine Carroll filed a plea to recover an overpayment of $9,092 in Federal income taxes, collected from 1936 to 1939.

Actress claims she was not given credit for dependents.

Steinbeck at RKO

Hollywood, Aug. 26.

John Steinbeck is checking in at RKO to work on his own stories including 'The Red Pony' and 'The Long Valley.'

William Hawks will produce 'Pony' and Lewis Milestone is slated to direct.

Carr Authorized to Use UA's Frozen £1,000,000 in England for British Film Prod. With Eye to Int'l Market

Teddy Carr, United Artists' joint managing director for England, revealed before his departure by Clipper from the United States yesterday (Tuesday) that he was given instructions by UA's producers during his visit here to invest their frozen funds in British production. Carr had been in the United States since June 26.

UA foreign exec said that the producers collectively have in excess of £1,000,000 tied up in England. He declared he will seek top-grade British producers to whom he will offer 50% financing on pix that appear to have good probabilities in the American market.

Effort will be made for quality product only, Carr, said, with the UAers aiming at backing pix in the £100,000-£250,000 category. In some cases, all the financing coin will come from the funds of one producer, Carr explained, while in other particularly expensive ones it probably will come from the pots of several of the UA indie film-makers.

On the other hand, Carr disclosed that mucb progress has been made on the project of unfreezing American film money in England. 'Prospects are very bright,' be stated.

Ealing Out of It

Tied-up coin will not go into backing any of the Ealing Studios productions to be distributed by UA under a recently-arranged deal, Carr said. Ealing, he explained, is owned by the Courtald interests (who until recently owned American Viscose Co.) and is not by a long shot in need of outside financing.

First of the Ealing pix to be handled in UA under the new pact is 'Ships With Wings,' now completed. Prints will be in this country shortly. Second picture will probably be 'Siege,' Carr said. It is now in work and features all of the leading film names in England, including Michael Redgrave, Leslie Banks and Margaret Lockwood. UA's deal calls for foreign distribution of eight Ealing pix annually, out of which it must choose a minimum of three for distribution in the U. S.

Carr said that George Archibald, co-managing director in England, would resign upon Carr's return. Archibald is going into the exec branch of the Royal Air Force.

CHAPLIN'S PRE-TRIAL EXAM OF BERCOVICI

Charles Chaplin served notice Friday (22) that he would take deposition before trial on Aug. 29 of Konrad Bercovici, who is suing for $5,000,000. At the same time Chaplin entered a general denial and asked for a dismissal.

Bercovici claims that Chaplin's 'Great Dictator' was based on a story on which he had worked for Chaplin, and abandoned at the actor-producer's request.

Roach's N. Y. Powwow

Hal Roach, with its first group of five streamliners nearly complete, was in New York over the weekend for huddles with United Artists sales execs on distribution of the pix and plans for the next five. He returned to Hollywood yesterday (Tuesday).

Roach started shooting on the short features at the end of May and now has 'Tanks a Million' and 'Niagara Falls' in pre-release, while 'All-American Co-Ed' is almost finished and 'Fiesta' and 'Miss Polly' are in advanced shooting stages.

Krims Gets the Gun

Hollywood, Aug. 26.

Milton Krims draws the producer role on 'The World We Make' at Metro, under executive supervision of Bernie Hyman.

Story is adapted from Sidney Kingsley's stage play, 'The Outward Room,' originally based on a novel by Millen Brand. Krims recently moved over from Warners to Metro under a writer-producer deal.

British B.O. Up 50%

Grosses in England are 50% better than they were two years ago, before the war started. That was disclosed by Teddy Carr, United Artists' joint managing director for England, before he left New York for home yesterday (Tuesday).

Carr declared b.o.'s have taken an amazing spurt since the start of the Russian hostilities and the resultant let-up in bombing attacks on Britain.

PAR HAS 28 PIX IN THE CAN; 6 IN WORK

Hollywood, Aug. 26.

Paramount has the biggest backlog of completed pictures among the major lots, with 28 either ready for release or in advanced stages of editing. Meanwhile six features are before the lenses and eight more are slated to start before Oct. 1.

Six currently in work are 'Reap the Wild Wind,' 'Louisana Purchase,' 'Fly By Night,' 'Mrs. Aldrich's Boy,' 'Midnight Angel,' and 'No Hands on the Clock.'

Auerbach Scores Point In $15,000 Suit vs. GN

Grand National Pictures, Ltd., lost a plea to vacate a warrant of attachment on its property secured by Joseph Auerbach, when Justice J. Sidney Bernstein in N. Y. supreme court Friday (22) overruled the plea of the film company, and allowed the attachment to stand. Damages of $15,000 are asked by Auerbach.

Auerbach had provided the financing for 'The Stars Look Down' and 'I Killed the Count,' and was to receive 10% of the net in England and the U. S. Plaintiff will possibly receive more, since Metro is distributing the first film in the U. S. Fitelson & Mayers represent Auerbach.

SUN DODGERS

Eastern Brand Humidity Causes Pix Makers to Slow-Up

Hollywood, Aug. 26.

California's benign sun went hot last week and slowed up production on various outdoor pictures at RKO. Heat waves curtailed location and open air work on 'Street Girl,' 'Playmates' and 'A Date With the Falcon.'

Even indoor work was delayed by the humidity. Dance numbers for 'Four Jacks and the Queen' were shifted to the cool of the evening.

Pix Biz Content to Let 10% Tax on 10c Admish Remain That Way

Rank and file in the film business are content with the theatre tax exemptions starting at 10c and the $80,000,000 additional tax on cinema admissions previously outlined in Washington despite some protesting exhibitor groups. They are convinced that leaders in Congress want the admission tax to start at this price, and not dropped lower than that figure. Further, that additional meddling by individual groups in the picture industry only leaves the gates open for possible additional burdens for the whole film business.

Both Treasury and Congressional tax experts are reported as having made the tax exemptions start on all tickets below 10c because they figured this would involve only juvenile attendance, plus carnival and amusements rides getting 5c.

Trade opinion is that the new 10% tax starting at 10c instead of 21c hands the film business plenty heavy enough load compared with other industries. The new tax bill for admissions means theatres will have to pay about 90% of $136,000,000 in the future.

The $136,000,000 amusement tax bill compares with considerably smaller taxation on other comparable industries. For example, bowling alleys, billiard and pool tables figure to pay only $3,400,000 via the new tax. Coin-operated amusement and gaming devices, which include jukeboxes, are expected to bring in only $8,900,000, while the new taxation to be levied on radio networks figure to bring only $12,500,000.

The admission taxes, too, do not include higher or new levies on other divisions of the film business. Nor do they include tax on equipment at studios, theatres, excess profits or income taxes.

As compared to transportation, for instance, the new 5% tax on all modes of transporting people figures to produce only $36,500,000 for the Government.

First Full Year of Tax Bite on 21c B.O. and Up Yielded U.S. $76,083,788

Washington, Aug. 26.

By dropping the starting point of the 10% admissions tax from 41c to 21c last summer, Congress boosted the U. S. Treasury's take from patrons of commercialized amusement to more than three times the former grab. Figures for the first full year under the stiffened 1940 scale—soon to be made even more inclusive through collecting on every stub from 10c up—showed a yield of $76,083,788.

The erratic productivity of the boxoffice bite is clearly evident from a review of the first 12 months since the old tariff was altered. Measuring one 30-day spell against the preceding frame, the grab has dipped five times, risen seven. Generally it has been in the vicinity of $6,500,000, with the peak $7,124,225 in November, 1940. Lowest haul was the first month the revised scale was in effect, only $4,407,097 in August last year.

Any effort to trace the effect of the tax on amusement patronage is futile. Though exhibitors and distributors may insist the bite has a direct bearing on the number of turnstilers, it is impossible to figure trends or any other influence on business volume from the Treasury's reports. Even the so-called seasonal changes are not truly reflected in the revenue collections, which are based on actual receipts for the previous month and subject to all sorts of conditions.

The July payments to Uncle Sam—based on June grosses—typify this. Federal haul during July amounted to $6,760,861, the third fattest this year and the fourth biggest sum ever rung up. But the rise about the June collections, $880,212, was the second largest, being exceeded only by the jump between April and May. At the same time, the improvement between July, 1940, and July, 1941, amounting to $5,110,699, was the biggest year-to-year increase on record.

With the better July haul, the Treasury books now show a total from the 10% bite in seven months more than double the sum pocketed during the best full year under the old scale when only ducats over 41c were taxed. From January through July, the Federal exchequer has been swelled to the extent of $45,418,411 by amusement seekers. The record for a 12-month period was $20,974,027 in 1937. (Last year, when the Treasury took in $43,483,367, is omitted in this comparison, because both scales were in effect during 1940).

Thus, Uncle Sam in seven months of 1941 has topped the haul for all of 1940 by only a shade less than $2,000,000, with the yield in four of these seven months being $6,500,000 or better.

Jr.'s Little Eva With 'Hi Yo Silver' Variations; Culture in Coolacres

By Joe Laurie, Jr.

Coolacres, Cal., Aug. 26.

Dear Joe:

Well, if it ain't one thing it's two others. It wasn't bad enough having shows at the camp opposition to me and worrying if Aggie and me would have to make out a joint income tax, and meesels breaking out in one part of town, which killed the kid trade for us, but some of the artistic ladies of the town figured the community needed culture in the form of a Barn Theatre Movement. It ain't much of a barn but there's plenty of movement. They decided this town needed all the Broadway shows that never come out here, and they also figured they had just as good local talent as New York has, so they got themselves a barn and I'll bet you can't guess what their first show was. No, I told you you can't. It was what they called a condensed version of 'Uncle Tom's Cabin.' Aggie sed it looked more like a condemned version.

I offered to let them use my theatre for a few nights, but they sed it just wouldn't be a Barn Theatre, even though some of the pictures I've played lately made my place smell like one. Of course, being in what me and Aggie laughingly call the show business, I couldn't afford to make a holler and get all those old witches against me, so I just laughed it off, but my laugh only showed two teeth, and I told them I'd be glad to do anything that would help them.

The first thing they wanted besides some of my lights and drops was for Junior to dress like a girl and play Little Eva. Aggie got him up in the lines okay, and even if I do say so myself the kid was the best thing in the show outside the last curtain. He didn't like the idea of playing a gal and especially with golden curls, so when he got to the death scene where he goes to Heaven on a wire, he ad libbed and yelled, 'Hi Yo Silver!' It got a big laugh but the old dame that directed the show was wild, but she couldn't get anybody else to play the part so she had to keep him, and every show the kid ad libs something else. I don't believe Aggie told him to do it, and I know I didn't tell him not to.

The gal that played Topsy was so fat her girdle got a nervous breakdown every show. Our banker played Marks the lawyer. It was the first time I ever saw the D.T's with sleeves. They got a coupla bloodhounds for the ice scene from a guy that raises them in town, and when they came on they musta smelt the butcher who was sittin' in the front row, because they made one leap for him and he ran outta the Barn with them after him. So after the opening night they just used 'offstage barking' by the entire company.

Uncle Tom in Dutch

Uncle Tom played himself and was badly miscast. He is a Dutchman that owns a grocery store and he did Uncle Tom with knackwurst dialect. Legree was played by a piano-tuner who had grey tints of triumphant dyspepsia on his face. It was the first time I saw Death coming back from a Holiday with a whip. Uncle Tom, Topsy and a few slaves are walkin' around town with cork in their ears and in their hair, I think Aggie told them that cold cream takes off cork.

The Barn isn't a big place, in fact it's so small that the actors dandruff falls in the lobby when they take bows. I coughed all through the show and people around me thanked me. It sure was a great night with plenty of laughs and it was new to a lot of the folks there. The way they played it it was new to anybody especially the actors. They expect to run for a few months but winter is coming on and the farmer has to have the barn for his cattle, and I'm sure they won't go in if those actors are there. It takes away business from us but I figure it will do me good in a way as after they see that kinda show, they won't kick at my lousy pictures.

Best to the gang and yourself, SEZ

Your Pal,

Lefty.

P.S.: Harry Hershfield sez, 'A hostess' prayer is, 'Leave and let live.''

RKO SCHEDULES 10 IN NEXT 6 WEEKS

Hollywood, Aug. 26.

All-time production high on the RKO lot, calling for 10 new pictures in the next six weeks, started yesterday (Monday) with 'Call Out the Marines,' co-starring Victor McLaglen and Edmund Lowe.

Following in quick succession will be 'Joan of Paris,' 'Valley of the Sun,' 'Mayor of 44th Street,' 'Out of Gas,' 'Passage from Bordeaux,' 'Powder Town,' 'Syncopation,' 'Gwangi' and 'I'm Dying to Live.'

Studio Contracts

Hollywood, Aug. 26.

Clem Bevans drew player contract at Paramount.

Roland Drew's actor option picked up by Warners.

Robert McGunigle inked writer deal at Metro.

Georgia Carroll re-optioned by Warners.

Phyllis Ruth signed acting deal at Paramount.

Alice Palton's player option lifted by Warners.

William Wright acting contract renewed by Paramount.

Brenda Marshall renewed by Warners.

Ellen Drew's option hoisted by Paramount.

Craig Stevens, actor, renewed by Warners.

Robert Preston drew an option lift at Paramount.

Peter Whitney's player option picked up by Warners.

Philip Dunne inked one-year writing pact at 20th-Fox.

Faith Dorn's acting ticket renewed by Warners.

Danivee Purkee drew player contract at Paramount.

Rudolph Ising's cartoonist contract continued by Metro.

Nicholas Bros., dancing duo, re-optioned by 20th-Fox.

F-WC Revamping So. Cal. Houses For Newsreels

Los Angeles, Aug. 26.

New newsreel theatre circuit in Southern California is being set up by Fox-West Coast to cash in on the current public interest in spot news, chiefly from the war fronts.

Two F-WC film houses in San Diego, center of the defense aviation industry on the Pacific Coast, are to be switched to a news policy, and others in Oakland, Long Beach and Phoenix are being remodeled for the same purpose at costs ranging from $25,000 to $35,000 per house. Chain will be in operation in the fall, with the admission tentatively set at 25c.

Embassy's 5th in N. Y.

Embassy Newsreel Theatres is adding a fifth house to its chain in the Greater New York area, lease having been signatured to take over operation of the Airlines theatre, 42nd and Park Avenue. Airlines has been shuttered for several months because of business dearth. W. French Githens, head of Newsreel Theatres, Inc., said that the Park Belmont Corp. gave his corporation lease on the theatre portion of the Airlines Terminal building. Deal had been under consideration about six weeks.

Will open under the new management Sept. 5. Biggest money-maker for Newsreel Theatres is its Embassy on Broadway.

Brahm's Next Opus

Hollywood, Aug. 26.

20th-Fox assigned John Brahm to direct the forthcoming feature, 'Law and Order, Inc.'

Picture is due for a September start.

COAST AFL FEARFUL OF CIO

AFL Acts to Counter CIO's Moves Of Aggression in Detroit Theatres

Detroit, Aug. 26.

Bolstering itself in view of intensive raiding by the CIO, the AFL has launched an extensive organization drive here in tha theatre realm. With the CIO, strong because of its massive membership in the Auto Workers field, having moved into the Detroit field with a general theatrical workers union, in what is said to presage a national move in that direction, AFL unions are countering swiftly with moves themselves along the same line.

Symptomatic of how seriously the CIO threat is taken was reflected in a meeting at 1 a.m. Thursday (21) of upward of 750 ushers, usherettes, ticket takers and doormen under AFL sponsorship. Although he had been up for a solid 36 hours because of the citywide streetcar and bus strike here—itself brought on by a jurisdictional fight between the AFL and CIO—Frank X. Martel, prexy of the Wayne County Federation of Labor, considered the meeting of sufficient importance to leave negotiations with the Mayor to handle the usher group.

The AFL plan here is to issue a Class B charter to the front-stage theatre workers under the present IATSE setup. This would affiliate an unorganized group with one of the older and stronger unions. CIO has been particularly effective here in starting with the unorganized theatre workers and from them working into AFL membership to secure general contracts covering all house employes.

Started at Olympia

Plan was formulated by the CIO after organizing the numerous usher staff at the Olympia, huge sports arena here, and then moving out to garner such AFL membership as janitors, electricians, etc., into the same union, the Theatre Service Employes, for the purposes of getting a general contract covering all Olympia workers. From here the CIO has moved directly into the theatre field through similar organization of ushers, doormen, etc., even absorbing members from the AFL's newly formed Detroit Theatre Managers and Assistant Managers Local, as a basis of getting tha extensive contracts. The new CIO venture has grown sufficiently for the union to start wangling theatre contracts.

To head off this and prevent additional losses of membership to the rival union—as well as to forestall the setting up of the general theatre employes union on a national basis—the AFL now has launched its own campaign among the unorganized theatre workers, as the plan now indicates, in association with the IATSE or other older craft unions.

Although jurisdictional fight between the CIO and AFL brought on the extensive transportation strike here, those in the know indicate there is more significance on a national scale in the shaping union fight taking head here.

POT O' GOLD SUIT

Wants $1,800 Differential Through Being in Theatre

Gloversville, N. Y., Aug. 26.

Supreme Court Justice James T. Cross has under advisement a motion by Aubrey L. Lowe of Ilion, in connection with a suit in which Lowe seeks to hold the Liberty Operating Co. for an $1,800 Pot o' Gold radio prize. Lowe contends that the Liberty theatre in Herkimer, N. Y., allegedly run by Liberty Op. Co., advertised that it would make up the difference if any of its patrons happened to be called by telephone in the Pot o' Gold drawings.

Lowe, assistant works manager of the Remington Arms Co., Ilion, alleges that on May 1 he was in the theatre when his residence telephone was called announcing that he was tha Pot o' Gold winner. Not being home to answer the call, he received only $100. Had he been at home, he would have received $1,900.

Ptomaine Blitz

Hollywood, Aug. 26.

Poisoning, either by food or water, caused Universal to send 30 extra people to the 'Overland Mail' location at Kernville, Cal., to replace victims of a digestive epidemic.

Only one of the principals, Noah Beery, Jr., is affected. Troupe has been shooting since Aug. 7, with Henry MacRae producing.

WHITE-COLLAR WORKERS TALK WALKOUT

Hollywood, Aug. 26.

Negotiating committee of the Screen Office Employees Guild was given full authority to call a walkout at any studio or an industry-wide strike by unanimous vote of members at special meeting Monday (25) in the Roosevelt hotel. Meeting culminated the growing unrest among white-collarites at RKO studio. It was stated if the RKO unit decided to walk out they would receive full financial and moral support of all SOEG members, as well as number other crafts' unions.

Guild counsel reported the studios are making a check of existing wage scales now in force at Warners, 20th, and Paramount to use as an average basis for a counter-proposal to SOEG. Collarite committee is reported demanding scale higher than now being paid independent unions on grounds members been enjoying these rates for some time.

Contract being pondered by SOEG calls for a five-year agreement. Subject to yearly reopening on wages.

SMALL'S 3D REMAKE OF HICHENS' 'BELLA DONNA'

Edward Small has acquired rights to 'Bella Donna' by Robert Hichens. Originally a novel, then a play, yarn was twice filmed by Paramount (1918 and 1923) and was produced in England in 1934 by Twickenham Films.

Par sold its rights in the story to Twickenham and it is assumed Small obtained them from the British company.

STOP PRESS

'Citizen Kane' Ad Almost Gets Into Hearst Sheet

San Francisco, Aug. 26.

Call-Bulletin stopped the pressees on the first run Thursday (21) when it was discovered an ad for 'Citizen Kane' had gotten onto the theatre page by mistake. Offending portion was on the bottom of an ad for the Golden Gate, announcing the first pop price run starting Wednesday (27), and was supposed to have been trimmed in composing room after pickup from other papers which ran the full space.

Call-Bulletin is the Hearst p.m. here.

LORETTA AND MARCH PAIRED

Hollywood, Aug. 26.

Loretta Young and Fredric March started work yesterday (Monday) as co-starrers in 'Bedtime Story' with Alexander Hall directing.

Robert Benchley and Eve Arden are set for top roles, with B. P. Schulberg as producer.

BASIC ACCORD IMPERILLED

Bioff and Certain Studio Factions May Scuttle the Basic Agreement That Binds All Hollywood Crafts

DISNEY MESS

Hollywood, Aug. 26.

Feared here that breach in AFL studio unions, widened by undercover machinations of Willie Bioff and certain producer actions, may scuttle the studios' basic agreement and give CIO the opportunity to crash the film industry. CIO is keeping close check on the situation and is known to have been recently contacted by AFL organizations, including the unions for which Bioff set deals prior to his Federal indictment.

Recent widening of the rift came when Bioff tried to muscle into controversy at the Walt Disney plant. At the strike crisis there, the Screen Actors Guild, the Painters, Machinists and Lab local, all AFL crafts, lined up in support of the Screen Cartoonists Guild.

Cartoonists scorned Bioff's interference, and the crafts locals continued to support the inkers despite Bioff's ultimatum that AFL support be withdrawn. Teamsters, laborers and other IATSE members withdrew support, further dividing AFL ranks. Generally conceded that if local unions in the basic agreement insist and set their own deal successfully, the basic agreement is doomed.

Readers Guild Acting Also for Freelancers

Screen Readers Guild of New York is seeking the opening immediately of negotiations for a contract with the studios to cover both staff and freelance employes of story departments. Staff readers last week scored a 100% victory in a National Labor Relations Board vote for choice of a bargaining agent.

Demand by the SRG that the impending pact cover both inside and outside readers is being watched with considerable interest in the industry as the NLRB recently held the piece-work readers ineligible to vote with the staff readers in the choice of a bargaining agent.

SINGAPORE ROMANCE

Metro's Sales Rep Weds Aussie Film Star, Betty Bryant

When Betty Bryant, femme star of '40,000 Horsemen,' Australian-made feature, clippered from Sydney, Australia, to Singapore, for the preem of her picture, it was solely in the interest of boosting the picture Universal had taken for world-wide distribution. Before the engagement was concluded at Singapore she was married to Maurice 'Red' Silverstein, Metro's rep in the British Far East military outpost.

Al Daff, Universal's Far East managing director, arranged for Miss Bryant to make a personal appearance at the preem. He insisted that she be properly chaperoned all the time while in Singapore, this assignment falling to the two unmarried men representing the U. S. film companies there. One of them was Silverstein.

When Daff reached Manila on his way to the U. S., he received a cable saying the star and Silverstein had been married. They presently are en route to the U. S. on their honeymoon. '40,000 Horsemen' is being distributed throughout the world by Universal excepting in the U. S., where it is handled by an independent. It is current at the Globe, N.Y.

First Five Army Training Pix, Made In H'wood, Pretty Tough on Joe Soldier

Into the Open

Chicago, Aug. 26.

Illinois last week put into effect a law which demands the registering of the actual names of all people engaged in doing business under an assumed trade name, corporate or otherwise.

This will bring into the open the actual owners of many businesses in Illinois, businesses which have been operated for years under trade names and by dummy managers.

NEW DEMANDS BY PIX LABOR ON STUDIOS

Hollywood, Aug. 26.

The industry labor stew continues to boil and churn as new demands are daily tossed into the pot by craftsmen locals. No sooner did the producers sign its first locally-negotiated agreement with lab workers when comes demands of three additional IATSE locals to be presented this week at conferences between union heads and Pat Casey, the studios' labor contact.

Locals presenting represent property men, laborers and utility workers and soundmen, while plans call for reopening the Walt Disney plant next week. Breach between Disney and the Screen Cartoonists Guild is no nearer to settlement. James F. Dewey, Government Conciliation Commissioner, is due any day to arbitrate layoffs.

COAST LABOR TRYING TO FIGURE BACK PAY

Hollywood, Aug. 26.

Demanding retroactive pay from indie producers, studio locals of the IATSE suggest they use computation methods of the majors. They point, however, this procedure is not in full compliance with the Wage-Hour Act.

Method is based on time-and-a-half on all hours in excess of the 44 from Oct. 24, 1938 to Oct. 24, 1939; time-and-a-half on all hours in excess of 42 for same period 1939-40, and after 40 hours from Oct 24, 1940 thereafter

By HERB GOLDEN

Washington, Aug. 26.

War Department last Thursday (21) evening gave the first, and what probably will be the last, public showing of one of its pet projects—training films; pictures made to teach troops their military chores. The five pix screened were, all made on the Coast by major studios for the Army. Audience consisted of Washington correspondents.

It appeared that Hollywood had too indelibly left its stamp on the films for maximum efficiency in teaching lessons. In at least three of the pictures there was a corny Hollywood froth that was supposed to represent a scenario. In every case it robbed the picture of part of its value—and pity the poor boy who has to sit through it two dozen times until he learns the rudiments of what the film is trying to get across.

It probably would be difficult enough for Joe Recruit to see it again and again had it only the details he needed to watch for and was perforce interested in. But to view the same thing over and over and have to listen to the same celluloid draftee on the screen ask the same question in the same way each

(Continued on page 25)

WELLES' SETUP HOUSED AT RKO-PATHE STUDIO

Hollywood, Aug. 26.

Frederick Fleck joined Mercury Productions as assistant director, completing the personnel reorganization of the Orson Welles film producing unit, now housed at the RKO-Pathe studio in Culver City.

Others in the unit are Jack Moss, Welles' partner in all Mercury productions, Richard Wilson, story editor and executive assistant, Herbert Drake, chief flack, and John Fante and Norman Foster, contracted as a writing team. Mercury's next picture is 'The Magnificent Ambersons,' to be followed by 'Journey Into Fear' and 'It's All True.'

Writer Nicks U for 5G In Plagiarism Verdict

Los Angeles, Aug. 26.

Ron Ferguson, screen writer, won a $5,000 verdict in his plagiarism suit against Universal Pictures Corp. in Superior court.

Writer charged the picture, 'Danger On Wheels,' was lifted from his own story, 'Suicide Crew,' which the studio rejected in 1938.

Season's National Boxoffice Survey
(1940-41)
In
Next Week's
VARIETY

TRADESHOW REVIEWS

(Two more Tradeshown film reviews, for 1941-42 release, under the Consent Decree, both from 20th-Fox; the others are 1940-41 releases.)

BELLE STARR

(COLOR)

20th-Fox release of Kenneth Macgowan production. Features Gene Tierney, Randolph Scott, Dana Andrews, John Shepperd, Elizabeth Patterson, Chill Wills, Louise Beavers. Directed by Irving Cummings. Screenplay by Lamar Trotti; story by Niven Busch and Cameron Rogers; Technicolor director, Natalie Kalmus; editor, Robert Simpson; camera, Ernest Palmer and Ray Rennahan. Tradeshown in Projection Room, N. Y., Aug. 21, '41. Running time, 87 MINS.

Sam Starr....................Randolph Scott
Belle Starr....................Gene Tierney
Major Thomas Crail.........Dana Andrews
Ed Shirley....................John Shepperd
Sarah..................Elizabeth Patterson
Blue Duck.........................Chill Wills
Mammy Lou....................Louise Beavers
Jasper Tench....................Olin Howland
Sergeant..........................Paul Burns
John Cole....................Joseph Sawyer
Jim Cole....................Joseph Downing
Colonel Thornton.........Howard Hickman
Colonel Bright..........Charles Trowbridge
Sergeant..........................James Flavin
Carpetbagger.............Charles Middleton

Twentieth-Fox makes a good job of of completely botching up the historical character it pretends to portray. This is a week-kneed and thoroughly false biography of the southwest's most notorious female bandit, Belle Starr, who is dressed up instead as a Missouri slave-owning aristocrat devoting her very life to fighting the 'damn Yankees.' Its only selling point is the good Technicolor photography. Boxoffice potentialities are slim.

Gene Tierney, a comparative newcomer to the screen, is given the important title part. Except for her stunning appearance she falls down. The cute little trick has a lot to learn about voice modulation and most of the time she has her voice pitched to the point of hysteria.

Randolph Scott, co-featured, works as though he couldn't quite bring himself up to overcoming the false character he plays. As Sam Starr, leader of a band of guerrilias harassing the Union soldiers, he is a very inanimate hero. Likewise, he's none too romantic as the husband of Belle, who forsakes the family name of Shirley to become his wife and devote herself to avenging the slave state.

In actual history, Sam Starr was a Cherokee Indian who married Belle Starr in 1880 and had nothing to do with guerrilla warfare; she previously consorted with the notorious Cole Younger and bore him a daughter named Pearl. It's true that Belle Starr was originally a native of Missouri, but she was anything but a southern blueblood. This picture, however, spots her in a gorgeous plantation mansion and says nothing about the fact that her father was a saloon-keeper.

Even in completely romanticizing the title character, the Niven Busch-Cameron Rogers story and Lamar Trotti screenplay fail to come up with an interesting picture. There is comparatively little action and palpable attempts to make Gene Tierney act, look and talk like a Scarlett O'Hara. As in real life, Belle Starr is shot and killed on a lonely road, and the story ends hanging in thin air.

Dana Andrews, as a Yankee army major, and John Shepperd, playing Gene Tierney's brother, who is appalled by her guerrilla connections, are not flattered by the script. Both appear too burdened by sadness. Elizabeth Patterson and Chill Wills, as a hillbilly couple, and Louise Beavers, as Miss Tierney's colored counterpart of Vivien Leigh's Hattie McDaniel, are in the most natural characterizations in the screenplay. Olin Howland plays a villain well.

Irving Cummings' direction is slow, but the Ernest Palmer-Ray Rennahan photography, complemented by the color, is excellent, especially on the exteriors. *Scho.*

CHARLIE CHAN IN RIO

(ONE SONG)

20th-Fox release of Sol M. Wurtzel production. Features Sidney Toler. Directed by Harry Lachman. Screenplay by Samuel G. Engel and Lester Ziffren; based on character created by Earl Derr Biggers; song, Mack Gordon and Harry Warren; editor, Alexander Troffey; camera, Joseph P. MacDonald. Tradeshow in Projection Room, N. Y., Aug. 21, '41. Running time: 60 MINS.

Charlie Chan....................Sidney Toler
Joan Reynolds..........Mary Beth Hughes
Grace Ellis............Cobina Wright, Jr.
Carlos Dantas....................Ted North
Alfredo Marana....................Victor Jory
Chief Souto....................Harold Huber
Jimmy Chan......................Sen Yung
Ken Reynolds..................Richard Derr
Lola Dean................Jacqueline Dalya
Helen Ashby......................Kay Linaker
Paul Wagner..................Truman Bradley
Bill Kellogg............Hamilton MacFadden
Rico..........................Leslie Denison
Lili..................................Iris Wong
Armando......................Eugene Borden
Margo...............................Ann Codee

'Charlie Chan in Rio' is marked by mediocre acting and direction. It looks as if the series on the Honolulu detective is coming to the end of its rope, with this one speeding that process along. This chapter is not going to make any new friends for Charlie Chan and will probably lose many old ones.

Aside from Sidney Toler and his screen son, Sen Yung, the acting borders on the terrible. And to make matters worse, many of the players suffer from the camera or makeup artist, or both, notably Cobina Wright, Jr., and Jacqueline Dalya, playing the nitery singer who murders and is murdered in turn. Furthermore, Miss Wright appears badly in need of a dramatic coach. Miss Dalya sings one song, but neither the voice nor tune is standout.

Samuel G. Engel and Lester Ziffren contributed the screenplay, childish in plot and dialog. Harry Lachman's direction perhaps suffered from all the handicaps, and maybe the fact that it looks so bad is not all his own fault. However, he certainly should check his script girl for the numerous obvious boners that crept into the film. *Scho.*

WHEN LADIES MEET

Hollywood, Aug. 26.

Metro release of Robert Z. Leonard and Orville O. Dull production, directed by Leonard. Stars Joan Crawford, Robert Taylor, Greer Garson; features Herbert Marshall, Spring Byington. Screenplay, S. K. Lauren, Anita Loos, from play by Rachel Crothers; camera, Robert Planck; score, Bronislau Kaper; editor, Robert J. Kern. Previewed at Alexander, Glendale, Aug. 26, '41. Running time, 103 MINS.

Mary Howard....................Joan Crawford
Jimmy Lee......................Robert Taylor
Clare Wodruff....................Greer Garson
Rogers Woodruff..........Herbert Marshall
Bridget Drake................Spring Byington
Walter Del Canto..............Rafael Storm
Mabel Guiness....................Mona Barrie

Second picturization of Rachael Crothers' play carries excellence in directing, acting and mounting, all combined in a carefully charted production. But being a close translation of the stage piece, it's long on talk and slim on action, with plot unfolding entirely via the dialog route. Picture is good class attraction for metropolitan audiences, while triple starring combo of Joan Crawford, Robert Taylor and Greer Garson will carry it through subsequent houses for fairly profitable biz.

Nature of the subject matter in Miss Crothers' play dictated that little tampering be done with the film script, and studio followed that presentation line to eliminate chance of hashing up the tale with extraneous or sideline detours. Dependence of dialog to carry the drama along, however, slows the unfolding, and close attention is required to the spoken lines at all times.

Joan Crawford is a young authoress, admired and loved by Taylor, who launches a romance with book publisher Herbert Marshall. Deciding that the affair has gone far enough, Taylor introduces Marshall's wife to Miss Crawford, with both women unaware of their triangle corners. After the wife does some frank talking on marriage and husbands, in a boudoir chat, the respective positions of wife and other woman are unveiled. Disillusioned, Miss Crawford falls into the waiting arms of Taylor, while Marshall contritely goes home for reunion with wife.

Sterling performances by the cast principals do much to overcome the talky atmosphere generated by the stagey unfolding. Miss Garson is outstanding as the wife, catching major honors. Miss Crawford is fine in the role of the writer who is confronted with a love triangle in both her new book and real life. Taylor lightly carries the assignment of the young man who sets up the dramatic climax, while Marshall grooves neatly into portrayal of the wandering husband. Spring Byington, who was in the 1932 stage original, adds moderate portions of comedy as the flustery matron who becomes bewildered by the mixup.

Direction by Robert Z. Leonard carefully pilots the characters along, although he is handicapped by preponderance of dialog which dictates a slow pace in the unreeling. Production mounting is tops throughout, with camera work by Robert Planck of high excellence. *Walt.*

Miniature Reviews

'Belle Starr' (20th) (Color). Good Technicolor, but poorly contrived story; poor boxoffice.

'Charlie Chan in Rio' (20th). One of poorest in the series.

'When Ladies Meet' (M-G). Crawford-Taylor - Garson - Marshall strong marquee values for class production; somewhat talky

'Aloma of the South Seas' (Par) (Color; Songs). OK Lamour saronger for good b.o.

'Unfinished Business' (U). Profitable biz as solo or billitopper in regular runs; Irene Dunne-Robt. Montgomery starred.

'World Premiere' (Par). John Barrymore in a good, humorous supporter for duals.

'Scattergood Meets Broadway' (RKO). Third of series OK for family and rural bookings. Series looks set for healthy career.

'This Woman Is Mine' (U). Misadventure entertainment on the high seas; unequal to top billing spots.

'Six Gun Gold' (RKO). Latest Tim Holt starrer, on par with previous issues. Strong b.o. possibilities.

'Kansas Cyclone' (Rep). New Don Barry western furthers his popularity.

'The Forgotten Village' (M-B). Kline - Steinbeck documentary strong for arties and ok second feature in some situations.

'Penn of Pennsylvania' (Anglo-Am.). Weak biography of the Quaker leader, made in England.

'Jeannie' (GFD-British). Cinderella-type of yarn that has good b.o. possibilities.

'Una Vez En La Vilda' (Argentine). Earthy comedy-drama that'll do best in Argentine nabes.

Aloma of the South Seas

(COLOR AND SONGS)

Hollywood, Aug. 26.

Paramount release of B. G. De Sylva production. Stars Dorothy Lamour, Jon Hall; features Lynne Overman, Philip Reed, Katherine de Mille, Fritz Leiber, Dona Drake. Directed by Alfred Santell. Screenplay, Frank Butler, Seena Owen, Lillian Hayward; story, Seena Owen, Kurt Siodmak; from play by LeRoy Owen and John B. Hymer; photographer, Karl Struss; Technicolor cameraman, Wilfred Cline, William Snyder. Songs, Frank Loesser, Frederick Hollander. Reviewed in studio projection room, Aug. 25, '41. Running time: 76 MINS.

Aloma.....................Dorothy Lamour
Tanoa...............................Jon Hall
Corky.......................Lynne Overman
Reva...............................Philip Reed
Karl....................Katherine deMille
High Priest.....................Fritz Leiber
Nea.............................Dona Drake
Tarusa.............................Esther Dale
Raaiti...................Pedro de Cordoba
Ikali...........................John Barclay
Aloma (as a child).....Norma Jean Nelson
Nea (as a child).............Evelyn Del Rio
Tanoa (as a child)...........Scotty Beckett
Revo (as a child)..................Billy Roy
Moukali.......................Noble Johnson

Dorothy Lamour continues her sarong-draped film career in this latest version of a South Seas romance. Taking full advantage of latest improvements in color photography, production is lavishly mounted in ultra-theatric fashion to display a lightweight Tahitian romance of familiar trend. 'Aloma' is diverting entertainment for the general runs; and the color, native dance ensembles and extravagant production enhance wicket-spinning potentialities for profitable bookings.

Although theatric atmosphere of the staging and settings clearly indicates most of the South Sea exteriors were constructed in the studio stages, excellence of the color combinations, as displayed in the fine photography, more than equalize the synthetic studio atmosphere.

Story is a lightly-concocted romance on a South Sea island. Young son of the chief has his future wife selected in elaborate ceremony, and then departs for America and an education. Fifteen years later, Jon Hall, out of Harvard, returns determined not to marry Miss Lamour, but the pair meet without formal introductions and soon fall in love. Hall's slippery cousin, Philip Reed, tries to break up the affair, and is banned from the island. He returns, however, to disrupt the wedding ceremony, does some fancy shooting until the volcano suddenly erupts to spread terror and destruction in good Pompeii fashion. When the fireworks are over, the marriage party is safe on a rock ledge for the fadeout.

Miss Lamour and Hall, in the two leads, handle their roles in uniform fashion. Lynne Overman, as the sea captain guardian of the boy and man, provides some droll comedy to the proceedings.

Of major importance in the entertainment sector are the large number of colorful sets, native dances and excellent musical background of Tahitian tunes. Miss Lamour sings one island song in typical style. Process photography and miniatures depicting the volcano eruption and resultant havoc of the island is of high merit and particularly effective. Photography by Karl Struss, Wilfred Cline and William Snyder sets a new pace for color quality, especially in the lighting department. Despite the lightly-frameworked script provided, director Al Santell keenly pilots the production, deftly dovetailing the story with the large group of sets and interest-arresting numbers. *Walt.*

Unfinished Business

Hollywood, Aug. 23.

Universal release of Gregory La Cava production; directed by La Cava. Stars Irene Dunne, Robert Montgomery; features Preston Foster. Screenplay by Eugene Thackery; camera, Joseph Valentine. Previewed in studio projection room, Aug. 22, '41. Running time, 94 MINS.

Nancy Andrews....................Irene Dunne
Tommy Duncan........Robert Montgomery
Steve Duncan....................Preston Foster
Elmer.......................Eugene Pallette
Frank.............................Dick Foran
Aunt Mathidia....................Esther Dale
Billy Ross......................Walter Catlett
Richard.......................Richard Davies
Katy..........................Kathryn Adams
Uncle.......................Samuel S. Hinds
Clarisse...........................June Clyde
Sheila............................Phyllis Barry

Gregory La Cava's directorial technique lifted a rather rambling tale to better than average rating. As result, 'Unfinished Business' is a moderate offering, aided by marquee voltage of the Irene Dunne-Robert Montgomery starring team, to provide profitable biz as billtopper in the key spots and regular runs.

Story unfolds the romantic and marital adventures and problems of a girl from a small Ohio town, and a millionaire playboy in New York. Irene Dunne is the girl who takes a train flirtation by Preston Foster too seriously; but later meets and elopes with Foster's younger brother, Robert Montgomery, after a gay binge. Following a wild fling at night clubs for a few weeks, pair settle down to soberness and living at home, but marital happiness is upset by misunderstood brushoff of Foster by the bride. This precipitates a separation, the wife disappearing and the disillusioned Montgomery joining the army. A year later she is discovered singing in an opera chorus and the in-love Montgomery fails to understand her explanation of her love for him, and that 'in every women's life, there's some unfinished business,' of romantic nature. But it all clears up when Foster takes a clip on the chin to bring the couple together, and Montgomery is surprisingly introduced to his baby son.

La Cava guides the tale mainly on the light side, and does much to overcome the straying script that does not entirely provide a clear channel of development. There are several decidedly human touches that clearly stamp the La Cava technique—Foster's pickup of Miss Dunne on the train; Montgomery's drinking bouts; the squeeky shoes of butler Eugene Pallette; Montgomery's byplay with the nitery switchboard; and the Walter Catlett caricature of the famous night club operator who takes it for granted he's famous. Latter might easily be patterned after Billy Rose, nor is the screen character's name too dissimilar.

Picture is highlighted by group of uniform performances. Miss Dunne grooves neatly to carry the main role, while Montgomery is more on the serious side without the lightness that has characterized his most recent appearances. Foster does well as the roving romancer, while Pallette scores solidly as the butler whose attitude and mannerisms must have been culled by La Cava from real life. Excellent support is provided by Esther Dale, Catlett, Richard Davies, June Clyde and Dick Foran.

Production mounting is first class in every technical department, with photography by Joseph Valentine uniformly fine. Miss Dunne sings 'When We Were Young Maggie,' in addition to a brief excerpt from an operatic aria. *Walt.*

WORLD PREMIERE

Paramount release of Sol C. Siegel production. Features John Barrymore, Eugene Pallette, Frances Farmer, Virginia Dale, Don Castle, Fritz Feld, Ricardo Cortez. Directed by Ted Tetzlaff. Screenplay by Earl Felton from original story by Felton and Gordon Kahn; camera, Dan Fapp; editor, Archie Marshek. Reviewed at Criterion, N. Y., Aug. 20, 1941. Running time, 70 MINS.

Duncan DeGrasse..........John Barrymore
Kitty Carr....................Frances Farmer
Gregory Martin..............Eugene Pallette
Lee Morrison....................Virginia Dale
Mark Saunders..............Ricardo Cortez
Franz von Bushmaster.........Sig Rumann
Joe Bemis.........................Don Castle
Luther Skinkley..............William Wright
Muller...............................Fritz Feld
Signor Scaletti.................Luis Alberni
Peters............................Cliff Nazarro
Nixon.........................Andrew Tombes

Sad part about this one is what it might have been and misses being by the skin on a director's teeth. Just a little more knowledge of how to handle wacky comedy, just a little more effort in the right places, and this could have been one of the laugh highlights of the season. As it is, it stacks up as an entertaining and good grade B which should account for moderate quantity of moolah at the b.o.

It's a burlesque of Hollywood itself and played to the hilt. There's no holding back on any of the crack-brained press-agentry, the ineptness of producers, the leading-man-trying-to-make-the-ingenue and the other vagaries that at one time or another have been known to mark filmdom. It is all skillfully interplayed in a yarn by Earl Felton and Gordon Kahn and neatly cast in most parts; and its failure to achieve the topnotch farce brackets falling squarely on director Ted Tetzlaff, ex-cinematographer.

As the label indicates, Felton and Kahn have used the 'World Premiere' gag as the taking off place for their fun-poking at the cinema capital. Story is wrapped around the trip of the cast of 'The Earth's on Fire' and a flock of correspondents from Hollywood to Washington for the preem of the pic.

John Barrymore, as the producer (who isn't sure when seeing a pic substituted by spies whether it is the one he produced or not), tosses in every one of the whimsies on which his current rep is based. He's a solid laugh-getter with his hamolaing. Among his fave bits of business is the phrase 'Chop him' at split-second intervals to sever somebody else from the payroll of Bengal Pictures, Inc.

Pic he has made is an expose of the Axis, and he and p.a. Don Castle determine on some real publicity by having bogus spies send him threatening notes and otherwise scaring everyone on the lot. Three real spies, however, get mixed up with the phonies and no one is quite sure where the press-agentry ends and the actual thing begins. The trio of Axis agents—Sig Ruman, Fritz Feld and Luis Alberni—are an unbeatable belly-laugh-grabbing combo whom Par might well make use of in future pix.

Their job is to steal the film which—for publicity purposes—is traveling cross-country in the cage of Bengal Pictures' mascot, a tiger (any reflection on Metro's Leo is entirely coincidental—maybe). Getting mixed up in this print-thieving operation of the dumb-dora trio are Ricardo Cortez, the star, who is traveling with a 'friend,' Frances Farmer, who gets more than slightly annoyed at Cortez's open play for Virginia Dale, one of the lesser players in 'Earth.' William Wright, as a columnist tabbed 'Luther Skinkley,' is promoting Miss Farmer's burn against Cortez to provide chatter for his pillar. Eugene Pallette, as the guy who financed the film, is going nuts through all this, as might be expected.

Entire thing is treated frothily and with tongue-in-cheek, but direction of this type of farce requires a peculiar talent which Tetzlaff—who recently gave up camera-grinding to become a megger—evidently does not possess. He gets maximum comedy neither from his actors nor situations, despite the fact the material is there to produce results. *Herb.*

Scattergood Meets B'way

Hollywood, Aug. 22.

RKO release of Jerrold T. Brandt production; associate producer, Frank Melford. Features Guy Kibbee. Directed by Christy Cabanne. Screenplay by Michael Simmons and Ethel Stone, from stories by Clarence Budington Kelland; camera, Jack McKenzie; editor, John Sturges; asst. director, Kenneth Holmes. Previewed at California, Huntington Park, Aug. 21, '41. Running time, 70 MINS.

Scattergood Baines.................Guy Kibbee
Mirandy.........................Emma Dunn
Diana.......................Joyce Compton
Bard.........................Bradley Page
Bent..........................Frank Jenks
Davy........................William Henry
Peggy........................Mildred Coles
Hipp..............................Paul White
Quentin......................Chester Clute
Squire......................Carl Stockdale
Elly......................Charlotte Walker
Rhumba Dancer..............Sharon Mackie

Scattergood Baines, rural philosopher and business man, arrives in New York to outwit a pair of city slickers in this third entry in the Scattergood series. It's good program fare of homespun texture that will groove best in the family and hinterland bookings as solo or strong supporting attraction.

Clarence Budington Keiland's fictional character of the cross-roads town has paraded for many years through the pages of national magazines, and recently received radio impetus for widening audience interest. Picture indicates that producer Jerrold Brandt has a money-making series of moderate cost that will linger profitably in films.

Story poses Baines' problem of straightening out a young fellow-townsman who has playwriting aspirations. Boy gets tangled with a pair of impecunious play promoters who use a dizzy blonde to provide the bankroll, and then walk out with the coin. Scat comes to the rescue to select a new leading lady, underwrite the show to keep the boy from the law, and waits just long enough to see the play a success.

Despite the familiar situations, director Christy Cabanne carries the yarn at a consistent pace for general interest, taking full advantage of neat setup by Michael Simmons and Ethel Stone. Technical contributions are especially good for moderately budgeted programmer, with photography by Jack McKenzie consistently uniform.

Guy Kibbee clicks again as the decidedly human and homespun backwoods tycoon who easily outmaneuvers the city slickers; latter excellently portrayed by Frank Jenks and Bradley Page. Romance is taken care of by playwright William Henry and Mildred Coles, while Joyce Compton catches attention as the blonde golddigger. *Walt.*

THIS WOMAN IS MINE

(WITH SONGS)

Hollywood, Aug. 20.

Universal release of Frank Lloyd production, directed by Lloyd; associate producer, Jack H. Skirball. Stars Franchot Tone, John Carroll. Screenplay by Seton I. Miller and Frederick Jackson; based on novel, 'I, James Lewis,' by Gilbert W. Gabriel; camera, Milton Krasner; editor, Edward Curtiss; asst. director, Fred Frank; special effects, Jon Fulton; dialog director, Franklin Gay; songs, Bernie Grossman, Charles Previn, Richard Hageman. Previewed at Warners' Beverly, Aug. 19, '41. Running time, 91 MINS.

Robert Stevens..............Franchot Tone
Ovide de Montigny................John Carroll
Capt. Jonathan Thorn.....Walter Brennan
Julie Morgan.....................Carol Bruce
Duncan MacDougall..............Nigel Bruce
2nd Mate Mumford.................Paul Hurst
1st Mate Fox....................Frank Conroy
Angus McKay...................Leo G. Carroll
Lamazie......................Abner Biberman
John Jacob Astor................Sig Rumann
Roussel.......................Morris Ankrum
LaFantasie.....................Louis Mercier
Franchere....................Philip Charbert
Matouna.......................Ignacio Saenz
Chief Nakoomis...................Ray Beltram
Cafe Proprietor.............Charles Judels

This cinematic adaptation of Gilbert W. Gabriel's historical adventure tome, produced by sea-minded

(Continued on page 20)

Strong Holdovers Dominate Chi; 'Aunt' 2d Week Plus Heidt, $45,000, Earl Carroll Pushes 'Hall' to 20G

Chicago, Aug. 26.

Business continues good throughout the loop this week, aided and abetted by cooler weather and a bigger influx of out-of-towners. Holding over and going to another robust session is 'Charley's Aunt' at the Chicago. Second week for the flicker but the stage has a new item in the Horace Heidt orchestra. Combination is scoring an excellent $45,000.

Across the street the strength of the Earl Carroll's 'Vanities' unit is getting a trim play for the State-Lake, coupled with 'Dance Hall.' The Carroll unit is creating fine comment throughout town, being credited with bulk of a hefty $20,000.

Rest of the town is all holdover with the exception of the Garrick which has 'Ringside Maisie' after a long stretch with 'Bride Came C.O.D.'

United Artists continues smartly with 'Life Begins for Andy Hardy' while the Palace is brilliant on its fourth week with 'Hold That Ghost.' Exploitation is the answer to the run of 'Underground' in the Woods. Result is that the flicker will go several weeks.

Estimates for This Week

Apollo (B&K) (1,200; 26-33-55-65-75)—'Stars Look Down' (M-G) (2d wk). Had an okay session last week at $6,200 and coming through with neat $5,000 this week.

Chicago (B&K) (4,000; 35-55-75)—'Charley's Aunt' (20th) and Horace Heidt orch unit on stage. Second week for the picture, Heidt's outfit helping gross to bright $45,000. Last week, the Andrews Sisters plus the Gene Krupa orchestra gave Jack Benny's comedy a mammoth $55,800.

Garrick (B&K) (900; 35-55-65-75)—'Ringside Maisie' (M-G). Just another flicker and nothing to be excited about at $3,500. Last week, 'Bride C.O.D.' (WB) wound up four weeks in the loop and three weeks here to a fine $5,100.

Oriental (Iroquois) (3,200; 28-44)—'Billy Kid' (M-G) and 'Million Dollar Baby' (WB). Subsequent-run combo is all right, satisfactory $7,000. Last week, 'Men Boys Town' (M-G) and 'Love Crazy' (M-G), strong $8,300.

Palace (RKO) (2,500; 33-44-66)—'Hold Ghost' (U) and 'Melody Three' (RKO) (3d wk). Fourth week starts today Tuesday). Third session was another honey at $12,000, and the flicker will go into Labor Day at its current stride.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Shepherd Hills' (Par). Will not last long and will be replaced any day by 'Manpower' (WB). The current flicker came up with a fair enough $9,700 on its first session last week and may grab $7,500, mild, this week.

State-Lake (B&K) (2,700; 28-44)—'Dance Hall' (20th) and Earl Carroll's 'Vanities' unit on stage. Excellent vaude entertainment in this unit will score neat business. In the big coin with indicated $20,000. Last week, whirlwind at $23,600 for 'Bowery Blitzkreig' (Mono) and Sally Rand on the stage.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Life Begins Hardy' (M-G) (2d wk). Strong entry in the Hardy series will come up with clean-cut $12,000 currently, after smacking home a hotcha $17,200 last week.

Woods (Essaness) (1,200; 33-44-55)—'Underground' (WB) (2d wk). With splendid publicity and exploitation support, this picture is getting money, taking strong $10,500 last week, and fine $8,500 current session.

CINCY ABOVE PAR

'Jordan' Sturdy $10,000—'Bomber' 13G, 'Hardy' Fine H.O.

Cincinnati, Aug. 26.

Ace theatres are doing favorable end-of-summer trade, though general take is several notches under last week. 'Dive Bomber' at the Albee is this week's b.o. zoomer. 'Here Comes Mr. Jordan' is turning in a pleasing Palace figure.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Dive Bomber' (WB). Swell $13,000. Last week, 'Wild Geese' (20th), satisfactory $10,000.

Capitol (RKO) (2,000; 33-40-50)—'Hold Ghost' (U). Held for second week for moveover run. Dandy $4,000 following last week's very good $5,500. Pic tugged a hefty $12,000 in first week at Palace.

Family (RKO) (1,000; 15-28)—'Desperate Cargo' (PRC) and 'Accent on Love' (20th), split with 'Dance Hall' (20th) and 'Fugitive Valley' (Mono). Okay $1,900. Same last week on 'Wide Open Town' (Par) and 'For Beauty's Sake' (20th), divided with 'Murder by Invitation' (Mono) and 'Gambling Daughters' (PRC).

Grand (RKO) (1,430; 33-40-50)—'Life Andy Hardy' (M-G). Switched from Palace for second week. Excellent $6,000. Last week, 'Charley's Aunt' (20th), second week of moveover run, hot $5,500.

Keith's (Lisbon) (1,500; 33-40-50)—'Manpower' (WB) (2d run). No dice at $2,800. Last week, 'Bad Men Missouri' (WB), fair $4,500.

Lyric (RKO) (1,400; 33-40-50)—'Charley's Aunt' (20th). Second moveover and fourth week on front line. Fair $3,000. Last week, 'Underground' (WB) (2d run), mild $3,000.

Palace (RKO) (2,600; 33-40-50)—'Mr. Jordan' (Col). Elegant $10,000. Last week, 'Life Andy Hardy' (M-G), wham $15,500.

'DIVE BOMBER' 11G, SEATTLE

Seattle, Aug. 26.

There's a healthy feel to show biz these days, as defense dough starts circulating away from refrigerators, radios and other early installment buying. That's where the idle fellows started to spend their defense dollars when back to work. Now they are thinking more of amusements.

'Reluctant Dragon' opened okay at Blue Mouse for anticipated run of two weeks, or so. The Hardy opus at Fifth is in second week. 'Jungle Cavalcade' is ditto at Liberty, both having had big opening weeks. 'Dive Bomber' at the Orpheum is doing terrific, best here.

'Hold Ghost' takes a third week moving from Hamrick-Evergreen's Orpheum to Sterling's Roosevelt.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (650; 30-40-50)—'Reluctant Dragon' (RKO) and 'They Meet Again' (RKO) started off healthily, big $4,600. Last week, 'Kiss Boys' (Par) and 'Forced Landing' (Par) (2d wk), good $2,700.

Coliseum (H-E) (1,900; 21-35)—'Met in Bombay' (M-G) and 'Rage in Heaven' (M-G) (2d run), look for good $2,900. Last week, 'Billy Kid' (M-G) and 'Dare Not Love' (Col) (2d run), slow $2,300.

Fifth Avenue (H-E) (2,349; 30-40-50)—'Life Andy Hardy' (M-G) and 'Navy Blue, Gold' (M-G) (reissue) (2d wk) estimated $6,100, neat. Last week, same films, swell $9,300. Wonderful.

Liberty (J-vH) (1,650; 21-30-40)—'Jungle Cavalcade' (RKO) and 'Two in Taxi' (Col) (2d wk) getting on for big $4,500. Last week, same films, big $6,600. Best in long while.

Music Box (H-E) (850; 30-40-50)—'Wild Geese' (20th) and 'Dressed to Kill' (20th) hot release from Paramount theatre, nice $3,500. Last week, 'Tom, Dick, Harry' (RKO) and 'Crutches' (20th) dual, 3d week, $2,500, good.

Orpheum (H-E) (2,600; 30-40-50)—'Dive Bomber' (WB) and 'Hurry, Charlie' (RKO), marvelous $11,000. Last week, 'Ghost' (U) and 'Highway West' (WB) (2d wk), $5,400, big.

Palomar (Sterling) (1,350; 21-40)—'Bowery Blitz' (Mono) and on stage, Pollack Bros. circus, return engagement, $7,000, wonderful. Kid admish tilted to 20c. Last week, 'Cracked Nuts' (U) and 'Murder Invitation' (Mono), plus vaude, $4,000, slow.

Paramount (H-E) (3,039; 30-40-50)—'Life Caroline' (RKO) and 'Mad Doctor' (Par), nice $6,300. Last week, 'Wild Geese' (20th) and 'Dressed to Kill' (20th) (2d wk), $4,300, good.

Roosevelt (Sterling) (600; 30-40-50)—'Hold Ghost' (U), hot from Orpheum, okay $3,600. Last week (21-35) 'Knew Answers' (Col) and 'Affectionately Yours' (WB) (2d run), $1,900, fair.

Winter Garden (Sterling) (800; 16-30)—'Pot o' Gold' (UA) and 'Singapore Woman' (WB) (2d run), neat $2,200. Last week, 'Miss Jones' (RKO) and 'Magic in Music' (Par) (2d run), $2,300, big.

'Maisie,' 'Missouri' Get Fair $13,000 Apiece, J.C.

Jersey City, Aug. 26.

Comedy-loving Jersey City is treating 'Ringside Maisie,' at Loew's, to average business, considered good for such a feature. Stanley's 'Bad Men of Missouri,' also doing about the same fair business. 'Tom, Dick and Harry' continues satisfactory a second week at the State.

Estimates for This Week

Loew's (Loew's) (3,205; 28-33-50)—'Ringside Maisie' (M-G) and 'Adventure Washington' (M-G). Expect a satisfactory $13,000. Last week, 'Blossoms Dust' (M-G) and 'Get-Away' (M-G), great $16,300 and above expectations.

Stanley (WB) (4,500; 28-33-50)—'Bad Men Missouri' (WB) and 'Blondie Society' (Col). Fair $13,000 seen. Last week, 'Shepherd Hills' (Par) and 'Highway West' (WB), mild $12,000.

State (Skouras) (2,150; 26-33-50)—'Tom, Dick' (RKO) (2d wk) and 'Prisoner Devil's Island' (Col) (1st wk). Good $8,500 is the gross anticipated. Last week, lead feature and 'Two Taxi' (Col), big $13,000.

First Runs on Broadway

(Subject to Change)

Week of Aug. 28

Astor—'Dr. Jekyll and Mr. Hyde' (M-G) (2d wk).

Broadway—'Fantasia' (Disney) (42d wk).

Capitol—'Life Begins for Andy Hardy' (M-G) (2d wk).

Criterion—'Whistling in the Dark' (M-G).

(Reviewed in VARIETY Aug. 6)

Globe—'No Greater Sin' (University).

Hollywood—'Sergeant York' (WB) (9th wk).

Music Hall—'Little Foxes' (RKO-Goldwyn) (2d wk).

Paramount—'Aloma of the South Seas' (Par) (27).

(Reviewed in Current Issue)

Rialto—'Parachute Battalion' (RKO).

(Reviewed in VARIETY July 16)

Roxy—'Wild Geese Calling' (20th) (29).

(Reviewed in VARIETY July 30)

Strand—'Dive Bomber' (WB) (29).

(Reviewed in VARIETY Aug. 13)

Week of Sept. 4

Astor—'Dr. Jekyll and Mr. Hyde' (M-G) (3d wk).

Broadway—'Fantasia' (Disney) (43d wk).

Criterion—'West Point Widow' (Par).

Hollywood—'Sergeant York' (WB) (10th wk).

Music Hall—'Little Foxes' (RKO-Goldwyn) (3d wk).

Paramount—'Aloma of the South Seas' (Par) (2d wk).

Rivoli—'Unfinished Business' (U) (1).

Roxy—'Wild Geese Calling' (20th) (2d wk).

Strand—'Dive Bomber' (WB) (2d wk).

'BABY'-KRUPA $21,000, OMAHA

Omaha, Aug. 26.

Top gross which threatens to smash the $21,000 Sammy Kaye record at the Orpheum is that of Gene Krupa and revue which opened to such terrific business Friday (22) that the house expects to better this old mark. Cooler weather is helping all over. Picture with Krupa is 'Million Dollar Baby.' The Omaha with 'Manpower' and 'For Beauty's Sake' will do mildly.

Estimates for This Week

Orpheum (Tristates) (3,000; 10-40-55)—'Million Dollar Baby' (WB) and Gene Krupa band and revue. Smash $21,000, and maybe more. Last week, 'Hold Ghost' (U) and 'San Antonio Rose' (U), fine $12,000 at 10-30-40.

Omaha (Tristates) (2,000; 10-30-40)—'Manpower' (WB) and 'For Beauty's Sake' (20th). Rather light $7,800. Last week, 'Life Andy Hardy' (M-G) and 'Hello Sucker' (WB), a fair $8,000.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Dive Bomber' (WB) and 'Hurry, Charlie' (RKO) (2d wk). Pretty good $4,000. Last week, $7,000, very big.

State (Goldberg) (900; 10-20-25)—'Caught Draft' (Par) and 'Woman's Face' (M-G) split with 'Washington Melodrama' (M-G), 'Flight Destiny' (WB) and 'Time for Rhythm' (Col). Good $1,000. Last week, 'Billy Kid' (M-G) and 'So Ends Night' (UA) split with 'Penalty' (M-G), 'Adventure Washington' (Col) and 'Man Lost Self' (U), fair $925.

Town (Goldberg) (1,500; 10-20-25)—'Saddle Mates' (Rep), 'Fog' (WB) and 'South Panama' (PRC), triple split with 'Arizona Gang' (PRC), 'Devil Bat' (PRC) and 'Outlaws Rio' (PRC), 'Model Wife' (U), 'Farmer's Daughter' (Par). Fair $900. Last week, 'Son David Crockett' (Col), 'Nurse's Secret' (WB), 'Scattergood Baines' (RKO), triple split with 'Wildcat Tucson' (Col), 'Caught Act' (PRC) and 'Ghost Town' (PRC), 'Gay Vagabond' (Rep), 'Wings' (Par), light $875.

Avenue - Military - Dundee (Goldberg) (960-600-300; 25)—'Caught in Draft' (Par), 'Woman's Face' (M-G) split with 'Washington Melodrama' (M-G), 'Flight Destiny' (WB) and 'Time Out Rhythm' (Col). Good $1,000. Last week, 'Billy Kid' (M-G), 'So Ends Night' (UA) split with 'Penalty' (M-G), 'Adventure Washington' (Col), 'Man Lost Self' (U), fair $900.

H.O. B'way Waiting for Labor Day; 'Little Foxes' Summer Peak, $110,000, 'Draft'-Jessel, $24,000, 'Hardy' $20,000

Broadway is overflowing with holdovers this week as the street's operators ready new strong bills for the Labor Day week. Paramount, Strand and Roxy bring in new attractions this week for the holiday weekend traffic while the Rivoli reopens Sept. 1 with 'Unfinished Business,' after being shuttered all summer.

Outstanding new entry is 'Little Foxes' at the Music Hall, heading for $110,000 or better, one of the biggest summer weeks containing no holidays here. It is beating the mark of Bette Davis' 'All This, and Heaven Too,' which played July 4 week a year ago, and easily topping the first week of 'Pride and Prejudice,' in August, 1940. Figured a cinch to approach the $120,000 mark on Labor Day week, second session at the Hall.

Other newcomer, 'Life Begins for Andy Hardy,' at the Capitol, is not faring as well as expected with under $20,000 in sight. This house has been in quite a slump of late.

Pop runs of 'Jekyll and Hyde' at the Astor and 'Segt. York' at the Hollywood sees the former a little under its fast gait to hit $19,200, splendid for a second week at the current scale. 'York' is credited with $26,000, mighty good for its eighth week on Broadway.

George Jessel is accounting for a bangup $24,000 at the State, with 'Caught in Draft' fagged out from its five-week run at the Paramount. 'Fantasia' is baffling its best friends, again building to show $12,200 on its 41st week at the Broadway.

'Citizen Kane' plays date-and-date at the Palace and Albee, Brooklyn, for two weeks starting Sept. 4. Picture originally played twice-a-day at upped prices in the Palace for its N. Y. preem.' On its return, it's being paired with 'Mexican Spitfire.'

Estimates for This Week

Astor (Loew's) (1,012; 35-55-85-$1.10-$1.65)—'Jekyll-Hyde' (M-G) (2d wk.). Holding up to the remarkable pace of the initial stanza, splendid $19,200; first week, $21,600.

Broadway (Disney) (1,895; 55-75-$1.10-$1.65-$2.20)—'Fantasia' (RKO) (42d wk.). Continues to build, with $12,200 on 41st week, a pickup from previous stanza. Best Monday (25) mat since cold weather despite heavy downpour and sellout performances helping. Film did a nice comeback to $11,100 on its previous week.

Capitol (Loew's) (4,520; 35-55-85-$1.10-$1.25)—'Life Andy Hardy' (M-G). Failing to snare full share of weekend business; may not top $20,000, which is under expectations, but holds. Last week, 'Hold Ghost' (U) racked up nice $18,000 on its second and final session.

Criterion (Loew's) (1,662; 35-44-55-75)—'Whistling in Dark' (M-G). Starts today (Wednesday), with a preview showing. 'World Premiere' (Par), in last week, thin $5,700, worst first week here in a long time, after taking plenty of lambasting from critics.

Globe (Brandt) (1,180; 26-35-55)—'40,000 Horsemen' (Indie) (2d wk.). Satisfactory $6,000, after sturdy takings at $8,000 on first session. 'No Greater Sin' (Indie) comes in tomorrow (Thursday).

Hollywood (WB) (1,225; 75-$1.10)—'Sgt. York' (WB) (9th week) and third stanza here, for week concluded Monday (25) night, surprisingly strong $26,000. Credited with slightly under $30,000 on first eight days here.

Palace (RKO) (1,700; 28-35-44-55-65-75)—'Bride C.O.D.' (WB) (2d run) and 'Dressed to Kill' (20th) (1st run). Not bad at $7,000. In ahead, 'Dance Hall' (20th) and 'Knew All Answers' (Col) (both 2d run), about same.

Paramount (Par) (3,664; 35-55-85-99)—'Aloma' (Par) and Tommy Dorsey band, Jack Gilford, Condos Bros. on stage. Opening today (Wednesday). Last week, 'Kiss Boys Goodbye' (Par) wih Claude Thornhill orch, Jerry Colonna (2d wk.). Ink Spots (4th wk.), mighty trim $49,000 on second stanza, but moved out for new product; first stanza, robust $59,000.

Radio City Music Hall (Rockefellers) (5,960; 44-55-65-99-$1.65)—'Little Foxes' (Goldwyn-RKO) and stage show boosting USO theatre drive. Heading for phenomenal $110,000 or better, rated one of biggest summer non-holiday weeks here. Last week, 'Mr. Jordan' (Col) and stage show (2d wk), hefty $95,000, better than anticipated.

Rialto (Mayer) (750; 26-44-55)—'Citadel of Crime' (Rep). Just medium at $4,700. Previous week, 'Mystery Ship' (Col), okay $5,000.

Roxy (20th) (5,835; 35-55-65-75-85)—'Charley's Aunt' (20th) and stage show (4th wk). Mighty fine takings at $34,000 after getting a healthy $39,500 on the third session. 'Wild Geese Calling' (20th) opens Friday.

State (Loew's) (3,400; 26-44-55-75-90-$1.10)—'Caught Draft' (Par) (2d run) plus George Jessel vaude show. Bob Hope film comedy well milked by long run at nearby Par. Slick $24,000, nevertheless, which is excellent profit here. Last week, 'Met Bombay' (M-G) (2d run) and Mills Bros., Henny Youngman, Mitzi Mayfair, Frances Faye, exceedingly good $23,000.

Strand (WB) (2,767; 35-55-75-85-99)—'Bad Men Missouri' (WB) and 'Rochester' and Clyde Lucas band on stage (2d wk). Jack Benny's radio stooge and stage show held responsible for bulk of nice $26,000. First week, trim $42,000. 'Dive Bomber' (WB) in Friday with Sammy Kaye orch.

'YORK' $9,000 IN OKAY L'VILLE, 'JORDAN' 8G

Louisville, Aug. 26.

Customers get a break this week, with plenty of new product on downtown screens. Regular patrons, lured away from first-run wickets by outdoor diversions, summer opera, and night baseball, are getting the theatre habit again making the general b.o. situation pretty healthy. Topper is 'Sgt. York' at the Mary Anderson, where the interest is pretty hot after a bang-up exploitation campaign. Picture received benefit of some extensive white space and is headed for a sure h.o.

'Andy Hardy' is going great guns on its moveover to the Brown with a figure that will beat many a winter gross here.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Life Andy Hardy' (M-G) and 'Queen Perfect Crime' (Col). Mickey Rooney name on marquee continues to be strong b.o. hypo. Moveover week will grab rosy $3,500, better than midwinter biz. Last week, 'Hold Ghost' (U) and 'Hit Road' (U), average $1,900.

Kentucky (Switow) (1,200; 15-35)—'In Navy' (U) and 'Fog' (WB), pretty potent pair, pulling in better than average biz, at $1,500. Last week, 'Wings' (Par) and 'Flame New Orleans' (U), light $1,000.

Loew's State (Loew's) (3,300; 15-30-40)—'Mr. Jordan' (Col) and 'Tillie the Toiler' (Col). Setting a strong pace for other downtown houses, with 'Jordan' rated one of the season's top pics by local critics. Excellent $8,000. Last week, 'Life Andy Hardy' (M-G) and 'Queen Perfect Crime' (Col), rang the bell to the tune of grand $12,000, and moveover.

Mary Anderson (Libson) (1,000; $1-62-30)—'Sgt. York' (WB). Special feature hit town with a two-week build-up by WB exploiteer, and is bringing in plenty of mazuma at slightly hiked prices. Dollar top (plus tax) is a little steep for local patrons for a single pic. But coin is plentiful, and they're going for it. Close to $9,000 expected on first eight days ended Thursday (28). Last week, 'Manpower' (WB), third downtown week, held to six days, light $2,300.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Wild Geese' (20th) and 'Aloma South Seas' (Par). This pair is pulling some class trade, but returns will be only fairish, probably medium $6,500. Last week, 'Charley's Aunt' (20th) in face of strong opposish, drew strong $9,000.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Life Caroline' (RKO) and 'This Woman is Mine' (U). Got good reviews, and aiming for pretty fair $3,200. Last week, 'Parson Panamint' (Par) and 'Puddin' Head' (Rep), mild $2,500.

Call for Igloos

Hollywood, Aug. 26.

William Nigh gets the director chore on Universal's frigid drama of the Arctic Circle, 'North of the Klondike.'

Ben Pivar produces, starting in November.

BAPTISM AT PARAMOUNT

Hollywood, Aug. 26.

Burt Kelly's maiden production effort at Paramount went into work with Robert Preston, Martha O'Driscoll and Eva Gabor heading the cast, Ralph Murphy directs, with Theodore Sparkuhl behind the camera.

Circus, Free Boxing, Fair, Eagles, Radio—Milwaukee's Big Headache

Milwaukee, Aug. 26.

Although cooler weather and booming industry have upped theatre business to some extent, many operators are still groggy from the wallops they have taken in the past couple of weeks from unprecedented crowds attracted by outdoor opposition.

The Ringling circus started the cycle by playing to more than 20,000 persons on its one day date here—near capacity in the afternoon, turnaway at night.

Then, on Saturday night, Pabst Brewing Co. sponsored a free boxing show on the lake front for the Eagles' convention, the contest between Tony Zale, middleweight champ, and Billy Pryor, with Jack Dempsey as referee, drawing 135,000 non-paying spectators, the largest crowd ever to witness a boxing match.

Notwithstanding the jam at this event, 18,000 persons comprised a paying Saturday night audience for Alka Seltzer's National Barn Dance show which opened the Wisconsin State Fair; it was another record, both for the show itself and for the fair's opening.

Then, on Sunday, another record went smash for the State Fair, with 122,612 persons passing through the turnstiles—biggest day ever.

But another 100,000 persons lined the streets Sunday afternoon for the Eagles' convention four hour parade. At the same time a smaller audience of 7,000 witnessed The Milwaukee Journal's annual aquatic show, and Sunday night an additional 10,000 people went to the Washington Park Temple of Music to hear John Carter, radio tenor, the Wisconsin Symphony orchestra and Father Flanagan of Boys' Town.

Windup of 'Music Under the Stars' series in Washington Park on Tuesday night, with James Melton and Francia White, brought the summer's record turnout there—50,000 persons in the audience.

The American Legion convention opens Sept. 15.

Exposish Bops Mpls.; 'Hardy' Hefty $9,500, Others Slip Badly

Minneapolis, Aug. 26.

With its big grandstand show (it had Edgar Bergen and Ted Weems on opening day) and numerous other counter attractions, the Minnesota State Fair is tough opposition for the film houses currently. Most transients attracted are from comparatively nearby towns and remain only for a day without patronizing the showhouses, so they're no help. Exposition is really cutting into the theatres this year.

However, despite this stiff competition, 'Life Begins With Andy Hardy,' the sole important newcomer, is getting a heavy play at the State. Like last week there's only one holdover, 'Dive Bombers,' thus affording the public a wide choice again. 'Moon Over Miami' started well at the Orpheum, but has slowed down.

The Orpheum gets one of its infrequent stage shows, George White's 'Scandals,' Friday (29).

Estimates for This Week

Aster (Par-Singer) (900; 15-26)—'Getaway' (M-G) and 'Her First Beau' (Col). In for five days and should grab satisfactory $1,300. Last week, 'For Beauty's Sake' (20th) and 'Raiders of Desert' (U), split with 'Passage Hongkong' (WB) and 'Accent on Love' (20th), oke $1,700 in nine days.

Century (P-S) (1,600; 26-39-44)—'Dive Bomber' (WB) (2d wk). Moved here from State after healthy week there. Still in the money. Mild $2,600. Last week, 'Reluctant Dragon' (RKO), $3,600. Pretty good.

Esquire (Berger) (290; 26-44)—'Wild Oats' (Indie) and 'Sun Worshippers' (Indie), with Mrs. Jardine McCree, sex lecturer, in person. Daring front landing the sex seekers. Big $1,500 in prospect.

Gopher (P-S) (996; 28)—'Ringside Maisie' (M-G). This series popular here, only fair $2,300. Last week, 'Ice-Capades' (Rep), $2,900. Good.

Orpheum (P-S) (2,600; 26-39-44)—'Moon Miami' (20th). Started fast but tough opposition is hurting. Fair $5,500 for eight days. Last week, 'Life Caroline' (RKO), $6,000 in six days, satisfactory.

State (P-S) (2,300; 28-39-44)—'Life Andy Hardy' (M-G). They're still falling hard for Andy, and despite mixed opinions, the turnstiles are clicking. Hefty $9,500 indicated. Last week, 'Dive Bomber' (WB), big $9,300.

Uptown (Par) (1,300; 28-39)—'Caught Draft' (Par). First neighborhood showing, and still going like house afire. Tremendous $4,000 may be reached. Last week, 'Great Dictator' (UA), first neighborhood showing, big $3,200.

World (Par-Steffes) (350; 28-39-44-55) — 'Shining Victory' (WB). Roughly handled by some critics. Mild $1,500. Last week, 'Kiss Boys Goodbye' (Par) (2d wk), light $1,200.

Det. Biz 10% Off On Transport Strike; 'Hardy' Neat $20,000

Detroit, Aug. 26.

Weathering a transportation strike which knocked out all streetcars and buses here, Detroit's first-runs came through with a near-phenomenon—only 10% decline in biz. Despite the hitch-hiker setup, conditions here continue to flourish. Matinees are off, shoppers and the usual femme trade won't come to the pics. But nights are booming with theatre crowds taking half-hour to hour waits and the bewildered managers aspirin.

Condition is baffling to most exhibs. Biz this week will hit above normal despite the fact that the sole transportation is by private car and half the public is dependent on lifts to get places. Nobody can figure it out unless it's because the harassed public wants to get away from it all. Fox fell off from a terrific $30,000 with 'Charley's Aunt' and 'Dance Hall' to a healthy $19,000. Michigan is offering the only new bill, 'Life Begins for Andy Hardy' and 'Ringside Maisie,' and will take a big $20,000. Other oddity here is that the remaining two first-runs are riding through with holdovers.

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—'Tom, Dick' (RKO) (4th wk) and 'For Beauty's Sake' (20th). Latter is a freshener in place of last week's 'Cracked Nuts' (U). Still good for $5,500 after last week's $8,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Charley's Aunt' (20th) and 'Dance Hall' (20th) (2d wk). Will tack a healthy $19,000 behind a terrific $30,000 last week.

Michigan (United Detroit) (4,000; 30-40-55)—'Life Andy Hardy' (M-G) and 'Ringside Maisie' (M-G). Considering everything, smash $20,000. Last week, 'Kiss Boys' (Par) and 'Fog' (WB) (2d wk), so-so $10,500, after average $15,000.

Palms - State (United Detroit) (3,000; 30-40-55)—'Kiss Boys' (Par) and 'Fog' (WB) (3d wk). Bill taken over intact from Michigan still seems good for nice $8,000. Last week, 'Mata Hari' (M-G) and 'Navy Blue, Gold' (M-G) (reissues), okay $9,000.

INDPLS. ONLY SO-SO

'Ice-Capades'-Jan Garber, $12,000—'Kiss Boys,' Nice $7,500

Indianapolis, Aug. 26.

Coin is about evenly divided in the downtown sector with all in the black, but none is outstanding. Loew's with 'Life Begins for Andy Hardy' dualed with 'Ellery Queen's Perfect Crime' is holding over a second week, and still strong. Indiana is healthy with 'Kiss the Boys Goodbye.'

Jan Garber is enjoying a profitable week at the Lyric, where his orchestra is pulling in nice biz on the stage with 'Ice-Capades' film.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Man Hunt' (20th) and 'Dance Hall' (20th), average $6,500. Last week, 'Hold Ghost' (U) and 'Hit Road' (U), oke $5,700 on second week downtown after playing first week at Indiana.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Kiss Boys' (Par) and 'Parson Panamint' (Par), okay $7,500. Last week, 'Charley's Aunt' (20th) and 'Accent on Love' (20th), nice $9,000.

Loew's (Loew's) (2,400; 25-30-40)—'Life Andy Hardy' (M-G) and 'Queen's Perfect Crime' (Col) (2d wk), good $8,500. Last week, same bill in first stanza did near-capacity to garner socko $14,000.

Lyric (Lyric) (1,900; 30-40-50)—'Ice-Capades' (Rep) and Jan Garber orch on stage, good $12,000. Last week, 'This Way Please' (Par) (reissue) and vaude turned in plenty profits with $9,800 because of extremely low nut.

Defense Coin Hypos Buffalo; 'Whistling' Plus Vaude, $13,000

Buffalo, Aug. 26.

The swell showing of first-run theatres in this heavy defense-money town rates top-page mention in the current picture biz book. With $750,000,000 in defense goods on order or in work here, ticket choppers are beginning to glow with all indications that even happier days are just around the corner.

Holdovers continue powerful at three houses. 'Life Begins for Andy Hardy' is vigorous after running up top-mast figures in a surprise initial session, while 'Manpower' and 'Hold Ghost' are seeing slick second rubber winnings. 'Whistling in Dark' and Bob Armstrong are pacing a sharp stanza at the Buffalo.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Whistling Dark' (M-G) and Bob Armstrong orch on stage. Younger crowd giving this one heavy play should drive gross up to around fine $13,000. Last week, 'Manpower' (WB) and 'Ringside Maisie' (M-G) spurted in for nearly $14,000, mighty sweet.

Great Lakes (Shea) (3,000; 35-55)—'Life Andy Hardy' (M-G) and 'Private Nurse' (20th) (2d wk). Still full of vim and may reach an impressive $11,000. Last week, went ga-ga and romped in with riproaring $16,500.

Hipp (Shea) (2,100; 35-45)—'Manpower' (WB) and 'Ringside Maisie' (M-G) (2d run). Continuing for solid take of probably $7,500. Last week, 'Charlie's Aunt' (20th) and 'Man Betrayed' (Rep), brisk going $7,500.

Lafayette (Hayman) (3,300; 30-40)—'Hold Ghost' (U) (3d wk) and 'Men Timberland' (U). Still staunch gait for probably final stanza, $8,500. Last week, 'Hold Ghost' (U) (2d wk) and 'Hello Sucker' (U), rolled in with swank $10,000.

20th Century (Dipson) (3,000; 30-44)—'Navy Blue, Gold' (M-G) and 'Mata Hari' (M-G) (reissues). Droopy $5,000. Last week, 'Caroline' (RKO) and 'Bullets O'Hara' (WB), not sensational but pleasant $7,000.

'Cavalcade' Remarkable $16,400 In Frisco; 'Jordan' 11½G Beats 1st Wk.

San Francisco, Aug. 26.

This week in Frisco is one for the books, with the public seemingly on the hunt for the unusual. Phenomenal is 'Here Comes Mr. Jordan' at the Orpheum, which ended its first week with biz $300 ahead of opening day and is still building. It's the first time that has happened here since Mae West was discovered originally by the fans.

At the Geary, 'Vatican City' grabbed enough in its first seven days to secure a three-day extension over the weekend. The Golden Gate, likewise is doing way over normal for an animal picture with 'Jungle Cavalcade.'

Holdovers on the street also are doing well, with the principal newcomer, 'Wild Geese Calling,' proving the weakie of the lot. Even the arty Clay theatre, with 'Kukan,' got a hypo with arrival of its maker, Rey Scott, who did seven radio broadcasts in two days to plug the opus, in its third week.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Dive Bomber' (WB) and 'Nurse's Secret' (WB) (2d wk). Holdover getting a fine $11,500. First week, a swell $20,000 and slightly above expectations.

Geary (F-WC) (5,000; 35-40-50)—'The Vatican' (MOT-RKO). Held over for three extra days 10-day run finished with an amazing $6,500. House goes dark until Thursday (28) when return reserved-seat two-a-day run of 'Fantasia' gets under way.

Golden Gate (RKO) (2,850; 39-44-55)—'Jungle Cavalcade' (RKO) and vaude. Wild animal flick running wild for an excellent $16,400, remarkable. Last (3d-final) week, 'Tom, Dick' (RKO) finished with a nifty $10,500.

Orpheum (Blumenfeld) (2,400; 35-40-50)—'Mr. Jordan' (Col) and 'Richest Man Town' (Col) (2d wk) Holdover, aided by slick word of mouth, plugging for $11,500 and topping first week. Last (1st) week, excellent $11,000.

Paramount (F-WC) (2,470; 35-40-50)—'Life Andy Hardy' (M-G) and 'Kildare's Wedding' (M-G) (2d wk). Still going big for excellent $11,500. Last (1st) week, socko $19,000.

St. Francis (F-WC) (1,475; 35-40-50)—'Charley's Aunt' (20th) and 'Dressed to Kill' (20th) (moveover). New pitch for the Benny opus gives it four straight weeks on the street, with $6,000 in prospect, above average. Last (moveover) week, 'Bad Men Missouri' (WB) and 'Ringside Maisie' (M-G), fair $4,700.

Warfield (F-WC) (2,650; 35-40-50)—'Wild Geese' (20th) and 'Very Young Lady' (20th). Headed for swell $12,500. Last (3d) 6-day week, 'Charley's Aunt' (20th) and 'Dressed to Kill' (20th) finished with a robust $10,000.

'Kildare'-Barton And 'Jordan' Each $19,000 In Lukewarm Wash.

Washington, Aug. 26.

This is one of those weeks when there's really no news. Nobody's dying and nobody's burning up the turnstiles. Worst mark is a mere lighter-than-average take and the highest is just solid but not sensational. 'Mr. Jordan,' at Earle, and 'Kildare's Wedding Day,' at Capitol, are in close to a dead heat for top honors. It's a better figure in the smaller Earle, of course.

Estimates for This Week

Capitol (Loew) (3,434; 28-39-44-66)—'Kildare's Wedding Day' (M-G), plus stage shows with James Barton, others. Better than expected $19,000. Last week, 'Wild Geese' (20th) plus Ella Logan on stage, jumped to good $16,500.

Columbia (Loew) (1,234; 28-44)—'Whistling in Dark' (M-G) (2d run). Disappointing with average $4,000, apparently having shot its bolt earlier at Capitol. Last week, 'Blossoms Dust' (M-G) (2d run), built to excellent $6,000.

Earle (WB) (2,216; 26-39-44-66)—'Mr. Jordan' (Col), plus vaude. Toasted by critics, headed for solid $19,000. Last week, 'Manpower' (WB), plus stage shows, profitable $18,500.

Keith's (RKO) (1,830; 39-55)—'Hold Ghost' (U) (2d wk). Slumped more than expected in holdover stanza, just fair $8,000. Last week, same film, very good $13,000.

Metropolitan (WB) (1,600; 28-44)—'Jungle Cavalcade' (RKO). Average $5,000. Last week, 'Bad Men Missouri' (WB), very good $8,200.

Palace (Loew) (2,242; 28-55)—'Shepherd Hills' (Par). Light $11,500. Last week, 'Charley's Aunt' (20th) (2d wk), fine $10,000.

'TOM, DICK' $9,000 IS EASY K. C. WINNER

Kansas City, Aug. 26.

For the first week since its reopening Orpheum has a really magnetic attraction in 'Tom, Dick and Harry,' with cool weather helping to roll up a fat gross. Midland is having a good week with 'Mr. Jordan' topping a twin bill. Abbott-Costello ghoster at the Uptown and Esquire came through with a good first week and holds over. Rains last week were light but enough to cool off town.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 2,043; 10-26-44)—'Hold Ghost' (U). This week is a holdover and play is fair at $4,800. Last week, same film did $7,000, at the two houses, not what these two comics did with previous releases.

Midland (Loew's) (4,101; 10-28-44)—'Mr. Jordan' (Col) and 'Dare Not Love' (Col). Take is above average at $6,700. Last week, 'Life Andy Hardy' (M-G) and 'Queen's Perfect Crime' (Col), one of better weeks of summer, $12,000, big money.

Newman (Paramount) (1,900; 10-28-44)—'Manpower' (WB) going along at fairish pace, $7,000. Last week, 'Kiss Boys' (Par) (2d wk.) and 'Ruggles Red Gap' (Par) (reissue), light $4,500.

Orpheum (RKO) (1,500; 10-28-44)—'Tom, Dick' (RKO) and 'Highway West' (WB). Ginger Rogers is a heavy draw, and gross will be around $9,000, virtual capacity for house. Certain to go for second week. Last week, 'Bad Men Missouri' (WB) and 'Fog' (WB), satisfactory $6,000.

Tower (Joffee) (2,110; 10-30)—'Private Nurse' (20th) and stage bill with Rajah Raboid heading. Combo to average $6,000. Last week, 'Scattergood Strings' (RKO) and vaude same category, $6,000.

Abbott-Costello Unit Hub Leader, Whammo $30,000; 'Hardy' Crack H.O.

Boston, Aug. 26.

Abbott and Costello, playing the RKO Boston as stars of the new season's first vaudo show, are reaping the shekel harvest this week while their 'Hold That Ghost' holds for a third frame at the Keith Memorial across the street. 'Dive Bomber,' at the Metropolitan, and 'Life Begins for Andy Hardy' at Loew's Orpheum and State, are also holding over.

Estimates for This Week

Boston (RKO) (3,200; 28-33-44-55-65)—'Lady Scarface' (RKO) with Abbott and Costello heading stage show, whamming a terrific $30,000. Last week, 'Jungle Cavalcade' (RKO) and 'Cracked Nuts' (U), nine days, garnered so-so $7,500.

Fenway (M&P) (1,373; 28-39-44-55)—'Bad Men Missouri' (WB) and 'Forced Landing' (Par), n.s.h. $4,000. Last week, 'Charley's Aunt' (20th) and 'Dressed to Kill' (20th) (both continued from Met), $5,000.

Keith Memorial (RKO) (2,900; 28-39-44-55)—'Hold That Ghost' (U) and 'Accent on Love' (20th) (3d wk), looks like okay $12,000. Last week, same combo (2d wk), drew $16,100, very good.

Metropolitan (M&P) (4,367; 28-39-44-55) — 'Dive Bomber' (WB) and 'Passage Hongkong' (WB), (2d wk), will take around $15,000, satisfactory. Last week sama duo chalked up a dandy $20,000.

Orpheum (Loew) (2,900; 26-39-44-55)—'Life Andy Hardy' (M-G) and 'Queen Perfect Crime' (Col), holdover, aiming at staunch $17,000. First week, $20,500.

Paramount (M&P) (1,797; 26-39-44-55)—'Bad Men Missouri' (WB) and 'Forced Landing' (Par), coasting at $6,000 gait. Last week, 'Charley's Aunt' (20th) and 'Dressed to Kill' (20th), (both continued run from Met), $6,500.

State (Loew) (3,600; 28-39-44-55)—'Life Andy Hardy' (M-G) and 'Queen Perfect Crime' (Col), (2d wk), maybe $10,000, okay. Initial week same bill rang up $17,000, big.

Translux (Translux) (900; 15-25-44)—'Give Me a Sailor' (Par) (revival) and 'Officer and Lady' (Col) (1st run), on the way to encouraging $2,500. Last week, 'Angels Broken Wings' (Rep) and 'Blackmail' (M-G) (reissue), $1,900.

'Kildare'-Breese-Day Smash $25,000, Pitt.; 'Hardy' Slick $18,500

Pittsburgh, Aug. 26.

There's heavy sugar on tap downtown this week. The golden flood which has been running into commercial lines and heavy goods for the last six months is beginning to make itself felt at the theatres and managers are beginning to talk optimistically about fall prospects. Outstanding this week is the Stanley with socko vaudeville featuring Brenda and Cobina, Dennis Day and Lou Breesa Orchestra. Not much help needed from 'Kildare's Wedding Day' on screen.

'Life Begins for Andy Hardy' at Penn is running way above the pace of other recent Hardy entries.

Estimates for This Week

Penn (Loew's-UA) (3,300; 25-35-50) — 'Life Andy Hardy' (M-G), Powerful $18,500. Set for second week. Last week, 'Manpower' (WB) excellent $14,500.

Ritz (WB) (800; 25-35-50)—'Blossoms Dust' (M-G) (4th wk). Demonstrating exceptional staying power after excellent weeks at Penn and Warner. Nice $2,500. Last week, third downtown, excellent $3,500.

Senator (Harris) (1,750; 25-35-50)—'Hold Ghost' (U) (3d wk). Original intention was to hold this over two weeks. Last minute switch on strength of second week returns held it for a third. Satisfactory $3,850. Last week, (2d), powerful $8,500.

Stanley (WB) (3,800; 25-40-60)—'Kildare's Wedding Day' (M-G) and Brenda and Cobina, Dennis Day, and Lou Breese orch on stage. Exactly what the doctor ordered for the big deluxer with Brenda and Cobina and Dennis Ray chief magnate as result of their radio buildup. Booming for smash $25,000 or better. Last week, 'Whistling Dark' (M-G) and Alvino Rey orch, and King Sisters, fine $21,500.

Warner (WB) (2,000; 25-35-50)—'Manpower' (WB). On moveover from Penn, swinging home for a pleasant $5,600. Last week, 'Broadway Limited' (UA) and 'Point Widow' (Par), eked out a mild $4,500.

Sam Marx Skedded

Hollywood, Aug. 26.

Sam Marx drew the production assignment on the western yarn, 'Desert Station,' skedded for September production at Metro.

Story was originally published in Collier's magazine as 'Stage Station,' written by Ernest Haycox.

Philly Now Suffers From War Vets; Calloway-'Parson' 21½G, 'Bomber' 19G

Philadelphia, Aug. 26.

The town is crawling with members of the Veterans of Foreign Wars here for the 42nd annual encampment and some of them are finding their way to the show shops. But the effect at the boxoffices is not up to expectations what with the cuffo counter-attractions the conclave is offering.

Last night (Monday) it was the famous 'Cootic' jamboree. Tonight it's the big military parade. Tomorrow it's a fife and drun binge at the Municipal Stadium and the rest of the week has a river carnival, Mummers Mardi Gras and other shindigs to distract the delegates as well as the townsfolk. It is estimated that more than 100,000 persons have come to town to attend or watch the festivities.

'Dive Bomber' with its military theme is attracting the vets as well as Cab Calloway's hi-de-hoers, plus 'Parson of Panamint' at the Earle. The Aldine, UA showcaser, reopens Friday (29) with 'Our Wife.'

Estimates for This Week

Arcadia (Sablosky) (600; 35-46-57)—'Kiss Boys' (Par) (2d run). Good $3,200. Last week, 'Lady Cheyenne' (U) sour $1,600 on five days trip.

Boyd (WB) (2,560; 35-46-57-68-75)—'Life Andy Hardy' (M-G) (2d wk). Nothing to cheer about with $9,000 for second round. Initialer last week, fair $14,000.

Earle (WB) (2,768; 35-45-57-68-75)—'Paron Panamint' (Par) with Cab Calloway orch on stage. Looks like a happy $21,500. Last week, 'Fog' (WB) and Phil Harris snared same neat $21,500.

Fox (WB) (2,423; 35-46-57-68)—'Dive Bomber' (WB). Plenty of ballyhoo and tieups plus a play from the assembled old soldiers is making this one zoom to a zingy $19,000. Last week, 'Charley's Aunt' (20th) limped to a poor $8,500 for its second try.

Karlton (WB) (1,066; 35-46-57-68)—'Charley's Aunt' (20th) (2d run). Satisfactory $4,250 after moveover. Last week, 'Underground' (WB) grabbed an okay $5,000 for a second run.

Keith's (WB) (2,220; 35-46-57-68)—'Life Caroline' (RKO) (2d run). No better than its preem, poor $4,000. Last week, 'Manpower' (WB) slightly better $4,500 for second run.

Stanley (WB) (2,916; 35-46-57-68)—'Hold Ghost' (U) (2d wk). Disappointing holdover sesh with poor $9,500. Bow-in good for a bangup $17,500.

Stanton (WB) (1,457; 35-46-57)—'Kildare Wedding Day' (M-G). Latest chapter of medico series good for neat $5,000. Last week, 'Bad Men Missouri' (WB) netted a duplicate $5,000 for second ride.

Lincoln Marks Time For State Fair Preem

Lincoln, Neb., Aug. 26.

Biz suffering this week, eve of annual state fair, which is really big stuff in these parts. Competition, too, is offered by fairgrounds race meeting. Exhibs are withholding top product for Fair week, which starts Sunday (31) and ends Friday (5). Race meet runs till Saturday (6).

'Andy Hardy' went into a second week at the Lincoln, first h.o here since early spring, to top limping entries.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Arkansas Judge' (Rep) and 'Outlaws Rio Grande' (PRC), split with 'Meet Missus' (Rep) and 'Kansas Cyclone' (Rep). Not so good $800. Last week, 'Barnyard Follies' (Rep) and 'Dynamite Canyon' (Mono) split with 'Six Gun Gold' (RKO) and 'Bowery Boy' (Rep). Strong $950.

Lincoln (J. H. Cooper-Par) (1,503; 10-20-25)—'Life Andy Hardy' (M-G) (2d wk). Not worth full 7-day h.o., but kept because of booking arrangements. No more than $2,500, just in the black. Last week, 'Hardy' packed 'em for zingy $4,400.

Nebraska (J. H. Cooper-Par) (1,236; 10-15-20)—'Kisses Breakfast' (WB) and 'Sleepers West' (20th). Seems to be a first-of-the-month house. Fairish $1,600. Last week, 'Ride Vaquero' (20th) and 'Bride Crutches' (20th). Disappointing $1,400.

Stuart (J. H. Cooper-Par) (1,884; 10-25-40)—'Kildare Wedding' (M-G). Can't hope for more than $2,000, pretty bad. Last week, 'Manpower' (WB). Came out better than expected with nifty $3,000.

Varsity (Noble-Federer) (1,100; 10-20-25)—'Blondie Society' (Col). Given top spot in local reviews, still wont better mediocre $2,000. Last week, 'Underground' (WB). Fell off toward end of run to low average $2,200.

Key City Grosses

Estimated Total Gross
This Week....................$1,660,100
(Based on 26 cities, 170 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year....................$1,493,200
(Based on 25 cities, 169 theatres)

'Bomber' Great $8,000 In Happy Portland; 'Caroline' Nice $7,000

Portland, Ore., Aug. 26.

Parker Theatres' new policy is to specialize Broadway as first-run house with no holding. If pic proves potent, it's moved to the United Artists for a second week. Idea starts with m.o. of 'Life Begins for Andy Hardy,' which had a strong first week at Broadway. Business is holding up well generally considering it's so near Labor Day.

'Dive Bomber' at the Broadway and 'Life with Caroline' at the Orpheum are sharing honors as the only new pix in town. 'Charley's Aunt' is still wowing 'em on its third stanza.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'Dive Bomber' (WB) and 'Broadway Limited' (UA) looks like great $8,000. Last week, 'Life Begins Andy Hardy' (M-G) and 'Shining Victory' (WB) took terrific $10,000, and 'Hardy' moved to UA.

Mayfair (Parker-Evergreen) (1,500; 35-40-50)—'Barnacle Bill' (M-G) and 'Ringside Maisie' (M-G), third week is going over for okay $3,500. Second week, $4,100, better than average for this house.

Orpheum (Hamrick - Evergreen) (1,800; 35-40-50) — 'Caroline' (RKO) and 'Dance Hall' (20th) getting good $7,000. Last week, 'Manpower' (WB) and 'Passage Hong Kong' (WB) closed a second week for nice $4,200.

Paramount (3,000; 35-40-50) — 'Charley's Aunt' (20th) and 'Bride Wore Crutches' (20th) still holding up in its third week for strong $6,800. Second week, more than pleasing, high $7,600.

United Artists (Parker) (1,000; 35-40-50)—'Life Andy Hardy' (M-G) with 'Highway West' (WB), m.o. of Hardy from Broadway for second week at satisfying $6,500. Last week, 'Bad Men Missouri' (WB) and 'Angels Broken Wings' (WB) just fair $4,000.

'MISSOURI' BIG $19,000 IN BETTER BROOKLYN

Brooklyn, Aug. 26.

Fabian Fox is booming with 'Bad Men of Missouri' and 'Ellery Queen Perfect Crime.' Holdover at Fabian Paramount and RKO Albee will emerge with satisfactory grosses.

Estimates for This Week

Albee (RKO) (3,274; 25-35-50) — 'Tom, Dick' (RKO) and 'Lady Scarface' (M-G) (2d wk). Neat $16,000. Last week, pair get first rate $17,000.

Fox (Fabian) (4,023; 25-35-50) — 'Bad Men Missouri' (WB) and 'Queen Perfect Crime' (Col). Strong $19,000. Last week, 'Parson Panamint' (Par) and 'Puddin' Head' (Rep), mild 11,000.

Met (Loew's) (3,618; 25-35-50)—'Barnacle Bill' (M-G) and 'Get-Away' (WB). Satisfactory $15,000. Last week, 'San Antonio Rose' (U) and 'Blossoms Dust' (M-G), fair $13,000.

Paramount (Fabian) (4,126; 25-35-50)—'Bride C.O.D.' (WB) and 'Bullets O'Hara' (WB) (3d wk). Profitable $14,000. Last week, good $12,000.

Balto Biz Bopped By Holdovers, Weakies; 'Hardy' 9G on 2d Wk.

Baltimore, Aug. 26.

Biz here somewhat off. H.o. attractions in majority of downtowners are no help. Of newcomers, 'Blondie in Society,' leaning heavily on accompany stage layout of 'Truth or Consequences' at combo Hipp is attracting fairish trade. Other new entry, 'Wild Geese Calling' at the New is maintaining a rather mild pace.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-28-44)—'Life Andy Hardy' (M-G (2d wk). Holding rather nicely at $9,000 after chalking up a robust $12,400 opening round.

Hippodrome (Rappaport) (2,240; 15-28-39-44-55-66)—'Blondie Society' (Col). Owing it all to stage layout of 'Truth or Consequences' to lead town with fairish $13,000. Last week, 'Caroline' (RKO), plus vaude headed by James Barton and Simone Simon, fared better at $14,300.

Keith's (Schanberger) (2,406; 15-28-39-44)—'Hold Ghost' (U) (3d wk.). Maintaining very nice pace at steady $6,000 after chalking up a strong total of $18,600 for previous brace.

New (Mechanic) (1,581; 15-28-35-44)—'Wild Geese' (20th) New entry getting some daytime reaction from femme following and inching out an indicated $5,000. Last week, third of 'Charley's Aunt' (20th) completed total run with bullish $15,500.

Stanley (WB) (3,280; 15-25-39-44-55)—'Manpower' (WB) (2d wk.). Very steady in h.o. and pointing to good $7,000 after a solid $13,100 on initial sesh.

'Bomber' $29,000 in 2 L.A. Spots; 'Parson'-Hines-Waters $19,000, 'Ghost' Holds Up in Third Week

Broadway Grosses

Estimated Total Gross
This Week....................$389,900
(Based on 13 theatres)
Total Gross Same Week
Last Year....................$307,511
(Based on 11 theatres)

Denver First Runs Best in Two Years; 'Bomber' Big $11,000

Denver, Aug. 26.

All-round good business, with Fox reporting best week for their five first-runs in two years. 'Dive Bomber' is clicking along far ahead of field at the Denver.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Hold Ghost' (U), after week at Denver. Fine $5,500. Last week, 'Charley's Aunt' (20th), nice $5,000, after a week at the Denver.

Broadway (Fox) (1,040; 25-40)—'Charley's Aunt' (20th), after week at each Denver and Aladdin, and day-and-date with the Rialto. Nice $4,000. Last week, 'Barnacle Bill' (M-G) and 'Ringside Maisie' (M-G), after a week at the Orpheum, fair $2,500.

Denham (Cockrill) (1,750; 25-35-40)—'Parson Panamint' (Par). Poor $5,000. Last week, 'Kiss Boys' (Par) (3d wk) and 'World Premiere' (Par), poor $5,000.

Denver (Fox) (2,525; 25-35-40)—'Dive Bomber' (WB). Swell $11,000, Last week, 'Hold Ghost' (U) and 'Tillie the Toiler' (Col), nice $10,500.

Orpheum (RKO) (2,600; 25-35-40)—'Life Andy Hardy' (M-G) and 'Meet Again' (RKO) (2d wk). Fair for second session at $7,000. Last week, 'Life Andy Hardy' (M-G) and 'Meet Again' (RKO), fine $13,000.

Paramount (Fox) (2,200; 25-40)—'Puddin' Head' (Rep) and 'Highway West' (WB). Fine $8,000. Last week, 'Underground' (WB) and 'Sons o' Guns' (WB), good $5,500.

Rialto (Fox) (878; 25-40)—'Charley's Aunt' (20th), after week at each Denver and Aladdin and day-and-date with Broadway, and 'Deadly Game' (Mono). Oke $2,500. Last week, 'Scarface' (UA) and 'Sky Devils' (M-G) (reissues), fine $2,600.

Los Angeles, Aug. 26.

'Dive Bomber' single-billed is rolling up a terrific $29,000 for the combined Hollywood and Downtown, best at these spots in months. 'Life With Andy Hardy' continues strong on moveover with business in other spots maintaining an even keel.

Cooler weather helped considerably over the weekend. Public is not beach-minded under cloudy skies.

Estimates for This Week

Carthay Circle (F-WC) (1,615; 83-$1.10-$1.65) — 'Fantasia' (Disney) (30th wk). Making a remarkable showing here with another $4,000 in the bag after similar figure last week. Finish not yet in sight.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Our Wife' (Col) and 'Richest Man in Town' (Col) opened weak and not likely to get more than $9,000. Last week 'Life Andy Hardy' (M-G) and 'Private Nurse' (20th) rang the gong with strong $13,000.

Downtown (WB) (1,800; 30-44-55)—'Dive Bomber' (WB) rolling up big $15,000 on solo booking. Last week, 'Ice-Capades' (Rep) and 'Highway West' (WB), finished up with poor $5,900.

Four Star (UA-F-WC) (900; 30-44-55)—'Blossoms Dust' (M-G) (6th wk), fading to $2,500. Last week held slightly higher at $2,700.

Hollywood (WB) (2,756; 30-44-55)—'Dive Bomber' (WB) heading for smash $14,000, best in weeks. Last week, 'Ice-Capades' (Rep) and 'Highway West' (WB) turned sour with barely $4,900 in the till.

Orpheum (B'way) (2,200; 30-44-55)—'Reluctent Dragon' (RKO) and 'Hit Road' (U), with stage show, will not better $7,200, light. Last week, 'Father Steps' (Mono) and 'Get-Away' (M-G), with Tito Guizar, came in with nice $8,500, largely due to Guizar's drawing power here.

Pantages (Pan) (2,812; 30-44-55)—'Hold Ghost' (U) (3d wk) and 'Meet Again' (RKO). Still profitable, with $6,000 coming up. Last week 'Ghost' with 'Hello Sucker' (U) on the lower half of the bill, healthy $7,900.

Paramount (Par) (3,595; 30-44-55-75)—'Parson Panamint' (Par) and 'This Way Please' (RKO), with Ethel Waters and Earl Hines on stage, sweet $19,000, songstress being in third week as top stage attraction. Last week, 'Kiss Boys' (Par) (2d wk), with Ethel Waters and Katherine Dunham dancers on stage, robust $15,000.

RKO (RKO) (2,872; 30-44-55)—'Hold Ghost' (U) (3d wk) and 'Saint's Vacation' (RKO), bringing in good $7,500 for Abbott and Costello starrer. Last week, 'Hold Ghost' (U) (2d wk) and 'Hello Sucker' (U), clicked with hefty $10,600 on repeat.

State (Loew-F-WC) (2,204; 30-44-55-75)—'Our Wife' (Col) and 'Richest Man in Town' (Col), mild $11,000. Last week, 'Life Andy Hardy' (M-G) and 'Private Nurse' (20th) hit the jackpot to the tune of $16.30.

United Artists (UA-F-WC) (2,100; 30-44-55-)—'Life Andy Hardy' (M-G) and 'Private Nurse' (20th). Going strong for $5,000 on moveover. Last week, 'Wild Geese' (20th) and 'Dressed to Kill' (20th) $3,300, n.s.h.

Wilshire (F-WC) (2,296; 30-44-55)—'Life Andy Hardy' (M-G) and 'Private Nurse' (20th) robust $6,500 on moveover. Last week, 'Wild Geese' (20th) and 'Dressed to Kill' (20th) okay $5,000.

'DUST' STURDY $7,500 IN SAGGING MONT'L

Montreal, Aug. 26.

Standout currently is 'Blossoms in Dust' at Loews which looks good for a brace of h.o.'s. Headed for $7,500 or better. 'Tom, Dick, Harry' beat the bunch at Palace last week and the holdover this week should gross a nice $5,000. Balance are so-so, with French language houses up and down.

Estimates for This Week

Palace (CT) (2,700; 30-45-62)—'Tom, Dick, Harry' (RKO) (2d wk.). Nice $5,000 in sight, following a good $7,000 last week.

Capitol (CT) (2,700; 30-45-62)—'Life Caroline' (RKO) and 'Hurry, Charlie' (RKO). Fair $5,000 ahead. Last week, 'Man Power' (WB) and 'First Beau' (WB) (2d wk.), gratifying $5,500.

Loew's (CT) (2,800; 35-45-67)—'Blossoms Dust' (M-G). Best in town, shaping for good $7,500. Last week, 'Prime Minister' (WB), started well but faded to a disappointing $5,800.

Princess (CT) (2,300; 30-40-53)—'Parson Panamint' (Par) and 'Hello Sucker' (Par). Pointing to poorish $2,800. Last week, 'Ringside

(Continued on page 18)

NATIONAL BOXOFFICE SURVEY

Bette Davis in 'Little Foxes,' Film of the Week—Rooney in Many Holdovers—Long Runs Re-vamping Exhibition

The trend in film exhibition for longer runs, holdovers and move-overs in initial showings gained impetus during the past week with the unprecedented heft shown by 'Life Begins For Andy Hardy' (M-G), which is pointed to the biggest gross of any of the Rooney-Stone series, and the fact that several of the new season's releases are in for second, third and additional stanzas.

Of the newer pictures on which VARIETY correspondents are reporting from key spots, 'Dive Bomber' (WB), 'Lady Scarface' (RKO), 'Wild Geese Calling' (20th) are well received by audiences. 'Bomber' is living up to it title. It has crashed holdovers in Omaha, Boston, Minneapolis and Frisco, and has started with a bang in Los Angeles, Seattle, Memphis and Denver. 'Lady Scarface' has had a terrific sendoff in Boston where it is teamed with personal appearances of Abbott and Costello. Columbia's 'Here Comes Mr. Jordon,' a recent holdover at Radio City Music Hall, is topping averages in Frisco, Providence, Louisville and other cities, and 'Wild Geese Calling (20th) is doing well in Providence, Baltimore, Frisco and Louisville—a spread geographically which has no soft spots.

But the picture of the week is Bette Davis in 'Little Foxes' (Goldwyn-RKO), which is soaring to $110,000 and better at the Music Hall, New York, with broken records in sight as it continues into a second week punctuated by Labor Day (1) upped admissions.

Other 'consent' films, still in exploitation showings before general release, are 'Sergeant York' (WB), which registered handsomely in Dayton and Saratoga at raised prices, and which continues strong on Broadway, and 'Jekyll and Hyde' (M-G), drawing well at the Astor, New York despite bad press notices.

'Charley's Aunt' (20th) is a holdover in Frisco, Detroit and Portland, the Benny starrer having touched something of a record in Chicago, hitting $45,000 on its second week.

ENVISAGE NEW TRADE CUSTOM

Theatrical prognostications are easier made than fulfilled, but the tendency towards longer runs for the better films is gaining such strength that its further development will likely bring about radical exhibition and, eventually, production changes. It will mean in the first runs a complete revamping of present day product requirements, probably a reduction from 52 weekly changes to 40, or less, Staggered through the whole mechanism of exhibition, sharp modification of policy in subsequent runs will necessarily follow.

Long run films heretofore were confined chiefly to 'specials,' but the transition, currently so impressive to showmen, includes numerous starring pictures. On adjacent pages Ginger Rogers in 'Tom, Dick and Harry' (RKO), a film not equal to her previous season's release in 'Kitty Foyle,' is reported in fourth week, first run, in Detroit, and second week in Newark, Jersey City, Montreal and Brooklyn. The inclusion of these keys in the roster of holdovers is of comparative recent date.

Via teletype, 'Ice-Capades' (Rep) touches a top of 12G in Indianapolis. Newest 'Hardy' pulled $20,000 first week in Detroit, despite transportation tieup. 'Stars Look Down' (M-G) heldover in Chicago. 'Hold That Ghost' (U) held for three weeks in two houses in Los Angeles. 'Jungle Cavalcade' (RKO) running wild in Frisco to an excellent $16,400, a feature that has been sluffed by some operators.

With 22 films from majors trade shown and ready for showing after Sept. 1, start of the new sesason by court ukase, playing time is at a premium. A lot of B's are going to be squeezed into b's.

Mail-Order 16 Mm. Theatres Planned By Vet Showman William Alexander

San Francisco, Aug. 26.

A string of knockdown, mail-order 16 mm. theatres is visualized by William Alexander, vet showman now visiting here, who claims to have plans all drawn and awaiting promotion of necessary coin to get things started.

Encouraged by the fact that two 16 mm. features he is currently distributing ('Here Is Ireland' and 'Kukan') have played dates in around 25 houses normally equipped only for 35 mm. product, Alexander has doped out a program for shipping a complete narrow-gauge theatre to any part of the country for $1,000 down. All a would-be exhibitor would have to do is send the measurements of an empty store, and a pre-fabricated front, projection equipment, seats and turnstyle would be forwarded. Total cost, he figures, would be around $3,000, balance to be paid off on time. Exhib, of course, would be expected to buy product from the same source which supplied his theatre.

Citing low cost of 16 mm. operation, Alexander figures overhead could be further nicked by including two or three semi-commercial shorts on each bill, charging sponsors of the item 1c per customer. This, he believes, would permit a 10c admish scale.

Aside from regular operation, possibilities for amateur showings, club groups, sales meetings, etc., are unlimited. The New Yorker admits his miniature film circuit is still pretty much in the dream stage, 'Kukan' keeping him busy now, but he even has districts in which he wants the houses mapped. One per city would be the limit.

'Variety's' P. 1 Story Hypoes Pat Dwyer's Halifax, N. S., Biz

Halifax, N. S., Aug. 26.

VARIETY is far more than the spice of life to Pat Dwyer, manager of the Family, Halifax. It is boxoffice compellent. The Family broke the record for week's business, which is something in the face of the business-cutting Dominion war tax and the fact that the theatre has been functioning about 35 years. It all concerned a story on page one of VARIETY's July 9 issue relating to the Family.

All this exhib had to do to establish the new record was to paste several copies of VARIETY's July 9 front page on the boxoffice front and send a copy of VARIETY to each of the local dailies. The latter reprinted the clipping, which told of Dwyer doing a Pied Piper in an effort to catch three white mice, liberated in the Family by pranking sailors.

VARIETY had the story before it hit the local prints or anywhere else. In reprinting it, the Halifax papers gave it front page attention.

Hundreds of people were turned away every night during the week, and even during each afternoon, the seating capacity was tested. Dwyer has been receiving a deluge of suggestions, the bulk of them gags, on how to capture the sailors' pets. The Family customers like to imitate the squeaks of the mice while he is within chirping distance.

Bumper Month Pix Sked Rolls at Rep. Sept. 2

Hollywood, Aug. 26.

Republic shoves off next Tuesday, (Sept. 2) with the biggest one-month production drive in its history, consisting of four features, three westerns and a serial.

First to go is 'Jesse James at Bay,' followed next day by 'Gauchos El Dorado' and 'Newspapermen Are Human.' Other starters are 'The Devil Pays Off,' Sept. 10; 'Lady For a Night,' 'Sierra Sue' and 'Dick Tracy vs. Crime,' the serial, Sept. 15. 'Pardon My Stripes,' another crime yarn, rolls Sept. 25.

Con Krebs' Goodwilling

Con Krebs, RKO studio publicity contact, east on annual goodwill swing.

He arrived via Canada where he visited newspaper eds.

Mgr. Converts Lobby For 'Sun Valley' Bally

Omaha, Aug. 26.

Probably the top piece of exploitation this town has had in many years is now on for 'Sun Valley Serenade' at the Orpheum theatre. Manager Bill Miskell has converted the grand inner lobby, itself as large as a small theatre, into a gorgeously lighted and animated display of Sun Valley sports. It's a show in itself.

RKO Gives B.A. Taste Of American Bally Way In 'Citizen Kane' Splash

Buenos Aires, Aug. 26.

What's routine exploitation in the States is often a novelty or practically unknown in South America. Which is why RKO's handling of 'Citizen Kane' is being given careful o.o. here.

Because Hearst affair and subsequent advance interest in the U. S. was unheard of locally, Ben Y. Cammack, RKO head for Argentina, and Senora Teresa C. P. de French, publicity chief, had to work out a special method of advance bally. First stunt was to ask in all local film critics for a screening almost two weeks before preem date; in itself unusual here. After viewing, Senora French got a collection of on-the-spot quotes which were worked up into a splash letter and sent to members of every social, artistic, or intellectual club or society in town.

Presidents of a score of organizations called and asked for a preview so they could tell members. These were arranged. To the trailer which ran at the Ideal two weeks before opening, another was added with quotes from leading personalities. Eight days before opening, every important daily including Nacion and Prensa, which carefully pruned out all plugs from film copy, published an advance review, unheard of before. El Hogar, local Ladies Home Journal, for the first time in its 30 years published a two-page advance review.

Three local radio stations, Mundo, Belgrano and Splendid, tossed in cuffo broadcasts. Plenty of emphasis on Orson Welles, an unknown here, since the chief handicap was lack of marquee names which are the test used by Latin audiences. Pic did only so-so on the opener, despite all the effort, but effect was noticeable thereafter and first week brought in 23,000 pesos, just about the take of 'Kitty Foyle,' which had Ginger Rogers and book in Spanish to draw.

What couldn't be gotten for free was paid for mostly by RKO. Local contracts call for 50-50 split on publicity costs between first-run exhibs (who have chains) and distrib. Difficulty in getting together, and belief that U. S. bally generally doesn't work here, usually stops such efforts.

U Oughta Hop on This One; Wotta Trailer

Toledo, Aug. 26.

Woman in a nearby community has sent Howard Feigley, manager of the Rivoli, a complaint. She said she and her family went to see Abbott and Costello in 'Hold That Ghost' and failed to hear many lines of dialog because of the lusty laughter of the youngsters in the audience. She thought Feigley ought to send them tickets (there were seven in the party) for a subsequent performance. He did.

P.S.—Feigley is willing to show the letter to anybody interested.

More WB Press Revamp

Continuing the changes in its h.o. and field press staff, Warner Bros. has named Ted Tod, for many years with Hearst papers, to post of field publicity man in Des Moines and Omaha. He takes over in about two weeks.

Another switch is transfer of Bob William from h.o. to studio press staff. He had been handling fan mag and daily newspaper contacts. He left for Hollywood over the weekend.

Local Boy and Girl Make Good; Dixon, Ill., on Map

Hollywood, Aug. 26.

World premiere of Warners 'International Squadron' is set for Dixon, Ill., Sept. 15. Home town of Donald Reagan, star in the picture; also that of Louella Parsons.

Occasion will be designated 'Ronald Reagen-Louella Parsons Day,' with both the player and columnist present.

SHOWMANSHIP PLEA BY UA

Radical departure from routine trade press advertising is being initiated by United Artists in a series of announcements addressed to exhibitors keynoted for cooperative efforts by the distributing organization and showmen. Campaign is preliminary to the liberal use of newspaper copy in connection with release of the new season's features. Expenditures for the newspapers will be handled jointly by UA and theatres.

Preparation of the trade press copy was supervised by Monroe Greenthal, in charge of publicity and advertising, and includes eight individual spreads, containing illustrations and copy. Purpose of each advertisement is to encourage more active salesmanship by the exhibitors to the end that individual releases may be exploited to the limits of boxoffice possibilities.

Typical of the copy is the following excerpt from an advertisement that is captioned, 'How Long Will You Stay in Business?'. It reads:

'Good pictures don't come off the assembly line of production like robot automobiles. Pictures don't respond at the boxoffice to the assembly line type of selling. Profitable pictures are no less the result of imaginative producing than they are of imaginative selling. There is no cure-all that works in every situation—except the determination of every theatre operator to do his darndest to put that picture over as though it were the biggest picture that he ever expected to play and to concentrate effort on it until the last show of the closing day.'

Placement of the displays will extend over a period of three months.

MEX FILM WORKERS GET DAY IN SUN

Mexico City, Aug. 26.

Mexican pic workers are to turn stage actors for the biggest public and private show they have ever staged, National Cinematographic Week, Sept. 10-17. Fiesta, aimed to tell the public, and as much of the world as can be reached by radio, of the 'importance' of the Mexican pic business, is backed by the federal film supervision and censoring department and the National Antheneum of Arts and Sciences. Week is to be concurrent with parts of the National Independence Celebration, which culminates Sept. 16.

Program is to have several features. President Manuel Avila Camacho and the Ministers of the Interior, Finance and National Economy plus the Regent of the Federal District, which includes Mexico City, are to make an official inspection of the two largest pic studios here, CLASA and Azteca. 'National Hour,' the government's weekly radio broadcast over a national web of 26 stations, is to be devoted exclusively as a plug for pix Sept. 14. Broadcast, it is understood, is to have some American and Latin American hookups.

Conn Pic Preems in Pitt, Fighter's Home Town

'Pittsburgh Kid,' Republic's starring vehicle for Billy Conn, heavyweight fighter who stayed so well with Joe Louis, is slated for Pittsburgh's Fulton theatre, Aug. 30.

Bill Saal, special home office representative, already is in Pittsburgh to set up advance advertising and exploitation on the preem, with the fact that it's Billy Conn's hometown figuring as the main feature of the buildup. Pitt press will be invited to a luncheon honoring the fighter opening day.

Odeon Adding to Its Chain, Ditto Fox-W.C.; Allied Convenes in Det.

Vancouver, B. C., Aug. 26.

Park theatre, newly built 750-seater Odeon house, was opened recently. Present was Edward Harris of Toronto Odeon office. Manager is Frank Solstice, and supervisor, Howard Boothe, Odeon director of suburban and provincial houses.

Odeon now has 12 houses in Vancouver, three in New Westminster, and others at Trail, Duncan and Victoria.

Management of the Beacon theatre, Vancouver, has formed a partnership with Odeon theatre interests and it's operated under joint direction. Roy A. McLeod is manager. Theatre is owned by the Godson estate.

Plaza and Rio theatres at Victoria were also added to the Odeon chain and will be operated on a partnership basis with Ralph Calledine, Victoria theatre man, who will act as supervisor of Odeon's interests on Vancouver Island.

Fox-W. C. Adds 3 in L. A.

Los Angeles, Aug. 26.

Three film houses in West Los Angeles were added to the Fox-West Coast chain through a deal with George Burke and M. E. Baylis. Burke continues as operating partner.

Theatres are the Nuart, 600-seater, the Tivoli, with 700, and a new house, now under construction, seating 900. Stan Meyer will have general control of the new additions.

Mich. Allied Meets Oct. 6-8

Detroit, Aug. 26.

Allied Theatres of Michigan has set its convention in Detroit from Oct. 6-8. It marks the first time in five years Allied has held its convention here.

James Sharkey, former branch manager here for RKO, is now managing the Parkside, large nabe here operated by the Moss circuit.

Edwin P. Dalton, who operates his theatre circuit out of Flushing, Mich., has sold two of his houses. James Langston, formerly of Clare, has taken over the Roxy at St. Charles, while Joe Hrinik has taken on the Palace at Mayville, latter house undergoing remodeling following which it emerges as the State.

Mrs. Joseph Gibson, Sr., has sold Gibson, Greenville, Mich., to the Carey Amus. Co., affiliate of Butterfield Theatres, Inc. H. R. Martin, who manages the Silver, also will handle the Gibson.

Reopen Majestic, Rochester

Rochester, N. Y., Aug. 26.

Move taken here to reopen the Majestic, nabe shuttered more than a year since the death of Morris Zimmerman. Mrs. Mella R. Fenyvessy, wife of Carol Fenyvessy, owner of the Rexy and Hudson, has bought the $20,000 mortgage and instituted foreclosure proceedings against Wizer Corp., present owners. House needs extensive repairs and new equipment.

Andrew Shay, former manager of Schine's State here, bought the Hammondsport theatre, Hammondsport, N. Y., and closed it for repairs and new seats.

Regent getting summer brushup and installation of new ventilators and soundproof partitions in balcony.

William Decker comes from Johnstown, Pa., as manager of the Madison, succeeding Bud Silverman, promoted to city manager of 12 Schine theatres. Sam Shafer replaces Andrew Shav as manager of the State, and Leonard Dorfman becomes acting manager of the Dixie.

Quimby's Par, Ft. Wayne

Fort Wayne, Aug. 26.

Harrison Theatre & Realty Co. here, operators of the Quimby theatres, signed 25-year lease Friday (22) on the Paramount, 2,000-seater downtown, effective Sept. 1.

More Facelifting

Buffalo, Aug. 26.

The Park, Akron, and the Rialto, Albion, added to western N. Y. houses being refurbished. Tom Stapleton continues operation of Park.

New Center St. theatre will be constructed shortly in Medina by local interests.

Park, Hammondsport, will reopen Sept. 1 under new management of Andrew Czeh.

Edward McBride of Loew's New England division and his bride of a week visiting his parents here.

Albany Changes

Albany, Aug. 26.

Changes have been made in the personnel of two Albany exchanges. At RKO, Leon Herman resigned to go back with United Artists as salesman in this section, and J. E. Murray took his place. Herman left UA about two years ago for RKO, succeeding Bill Benson. UA had several representatives in this area since, the last being Dick Harrity. He was shifted to Brooklyn recently when Sol Edwards, his predecessor and one-time general sales manager of Grand National, joined 20th-Fox in Chicago. UA does not maintain an exchange here, prints being shipped from New York.

At M-G, Ed Urschel upped from supervisor of checkers to traveling auditor, and Clair Avery from poster clerk to third booker. Ray Moore is now poster clerk. Urschel served with Metro and other companies here in various capacities for a long time.

Swelgert Vice Dr. Leon Levy

Philadelphia, Aug. 26.

Earle Swelgert becomes the new Chief Barker of the Variety Club, Tent 13, replacing Dr. Leon Levy, called to active service by U. S. Navy.

Lester Krieger, Stanley-Warner exec, seriously ill in Jefferson hospital.

Lewiston, Pa., will vote on the question of Sunday films at the November elections.

Peerless exchange closed. Hereafter Astor product will be sold through Clark Film Distributors. Murray Schwartz, Peerless manager, will continue in charge of Astor sales at Clark. Henrietta Weinberg, office manager, goes to Columbia exchange office.

Stanley-Warner Model will close down soon for extensive repairs.

David Milgram, head of the Affiliated circuit, honored by the Central North Philly American Legion Post for his part in the Northern Liberties Hospital campaign.

Oscar Neufeld receiving bows for the success of the Variety Club's contest to pick 'Miss Philadelphia.' The contest wound up at the Walton Roof Thursday night (21) with the selection of Carrie DeLudo.

Delbridge to K. C.

Kansas City, Aug. 26.

Change in assistants has brought in Tom Delbridge as aid to John McManus in managing Loew's Midland here. Delbridge comes from Dayton. Joseph Halleron, assistant at Midland past several months, back to Dayton.

Aberman with Toddy

Consolidated National Film exchanges, Ted Toddy, prez, has named Arthur Aberman his executive assistant and supervisor of the N. Y. branch.

Schine Replaces One

Norwalk, O., Aug. 26.

When the new Schine theatre was dedicated at Norwalk, O., recently the company announced it would close its Forum here, which was opened in 1935.

Regina Personnel Switches

Regina, Sask., Aug. 26.

Davidson theatre bought by J. A. Vopni from F. F. Easter. Building remodeled and new sound equipment added.

Newsreel Switches Mgrs.

Newark, Aug. 26.

The Newsreel theatre, 400-seat house of the Embassy Newsreel chain, has been undergoing personnel as well as physical changes. Reginald Caufield is the theatre's new manager, replacing Homer Cudmore, who resigned.

The theatre's redecorating is costing $5,000.

Det. Gives Home-Towner Joan Leslie Big Play

Detroit, Aug. 26.

It was a great day for the Irish and Detroit, which has been looking for years for a star in the Hollywood milky way, when Joan Leslie, nee Brodell, returned here last weekend for four-day stay. Starlet, followed by a related cortege of O'Hearns, O'Regans, Brodells, etc., until she looked more like a comet, got a steady front page play here in the press along the home-town girl angle which was played to the limit by special press agents from Warners as well as the local theatres.

Now 16, youngster was one of three sisters who formed a musical trio which hit the airways and stages here in an amateur way before hiking to the Coast. The ticups here were plentiful including a greeting from Mayor Jeffries, who took time out from trying to settle the city transportation strike to greet the local 'star'; visits to radio stations which helped start her career; visits to St. Benedict's high-school, where the former classmates held a reception; a personal appearance at the Vogue theatre showing 'Wagons Roll at Night,' in which she was teamed with Humphrey Bogart, and by having her as hostess at a special screening of 'Sergeant York,' in which she makes her biggest step ahead and which is due in town shortly.

BBC's Popularization of Talent Raises British Vaude Chances; Provinces Hot for Entertainment

London, Aug. 8.

It almost seems British vaude has come to life; so many names and good things are headed now in that direction.

Most recent acquisition for road dates is Jack Hylton's taking over of 'Piccadixie.' Featuring Adelaide Hall and Oliver Wakefield, show was a BBC hit. These two performers will be surrounded by a production, retain the BBC tag and tour the provinces. Another BBC item, 'Happidrome,' is reportedly doing smash business when it plays in the flesh. It's hard to say whether radio is bringing back vaudeville.

Another development currently is batoners going for variety bookings; leaders surrounding themselves with a few acts and the unit show traveling as a special offering. Latest in this groove is Maurice Winnick; leader used to play at swank Dorchester hotel. His vaude unit is tagged 'Dorchester Follies.' Ambrose is another to play roaddates under this setup.

Radio has, of course, played a great part in bringing maestros to the attention of the masses up north, where their best road business is. But apart from the buildup and a look-see at a swank West End hostelry band, opinion is these natives will go for anything. They don't even want to dance; the local quartet's still good enough for a hop. Majority of patrons seem to have stumbled on that oldtime urge of sitting back to be entertained—then homeing to say they'd been to a show.

RIO WOOS U.S. PIC MAN TO NEEDLE PRODUCTION

Hollywood, Aug. 26.

Increased film production in Rio de Janeiro is indicated by a hookup between the Brazilian government and Joe G. Gilpin, former production manager for Warners and Columbia.

Gilpin has been invited to South America to make a survey of filming facilities in that sector. He goes into a huddle with the Brazilian ambassador in Washington this week.

RKO Sets 2d 1941 Parley For Havana Sept. 1-3

RKO has set the second of its 1941 Latin-American sales convention, with a Caribbean sales confab scheduled to be held Sept. 1-3 in Havana. This will take in managers from Mexico, Panama, Venezuela, Puerto Rico, Trinidad as well as Cuba.

R. K. Hawkinson, Latin-American division manager, will preside at the conclave, while Michael Hoffay, head of RKO foreign ad-publicity, leaves N. Y. today (Wednesday) to arrange publicity and prelim details on the convention.

DeMille Cavalcade

Continued from page 1

Change Your Husband' and 'Cleopatra.'

Anderson is combining a group of yesteryear film stars with the current entertainment personalities in the parade from 1906-1941 and has Bryant Washburn, mc'ing the show, with cast including Gitta Alper, European songstress; Clara Kimball Young in a sketch, Betty Blythe doing 'Queen of Sheba' number, the Original Keystone Kops (Chester Conklin, Hank Mann and Snub Pollard). Nick Lucas, Tom Patricola, Clyde Cook, Al Herman, Betty Compson and Jack Holland, Grace Poggi and Igor, The Mangeans, the Silver Screen Juveniles and Four Rosebuds. Cynda Glenn, U. S. born star of the Paris 'Folies Bergeres,' will be an extra added feature. Place will have three orchestras organized locally under direction of Franz Steininger.

Anderson put in around $20,000 of his own coin to fix up the Bowl and figures on a weekly nut of around $15,000 for operation. His brother, Hugh, is associated with him; also Sam Weisenthal, as biz manager.

Mex Composer Honored

Mexico City, Aug. 26.

Prof. Samuel Mondragon, Mexican composer and band leader, is the first Mexican musician to receive the coveted Merit Medal, a decoration awarded for conspicuous service.

President Manuel Avila Camacho ordered the awarding.

2 COL. BRIT. PIX STAR GREENE, FORMBY

London, Aug. 8.

Columbia Pictures has started two picts here, first an original by Pat Kirwin, tentatively titled 'Unpublished Story,' being produced by Two-Cities Production Co. and directed by Harold French. Richard Greene has been granted special leave from the Army to star, with Valerie Hobson as his leading femme. Denham studios are being used. Expected to take eight weeks, and budgeted to cost $250,000.

The second is first George Formby picture to be made under Col. banner, being made at Joe Rock studios. Title not yet decided upon, but likely to be either 'I'll Double You' or 'See Me Twice' (latter title suggested by VARIETY mugg, which is only thing against it). Marcel Varnel to direct, and will cost around $200,000.

20th's 'The Young Mr. Pitt,' starring Robert Donat, underway at Shepherd's Bush. Carol Reed directs.

Ealing Productions switched tag on its current feature; 'The Big Blockade' now becomes 'Seige.' Quentin Reynolds has a part in it.

Will Hay signed to make two more features for Michael Balcon. Comedy material is being lined up.

George Carney added to cast of G. H. W. Productions, 'Hard Steel.' Feature stars Wilfrid Lawson. Norman Walker directing.

Par's 'Hatter's Castle' is using two studios, Denham and Highbury, with latter space all utilized on re-creation of the castle itself. Frank Forde doing the special photography, working alone at Highbury.

Bernie Freeman Maps U. S. Trip From Antips

Sydney, Aug. 26.

N. Bernard Freeman, Metro's No. 1 man in Australia and New Zealand, is planning to sail for the U. S. in the next few weeks, his first trip to America in several years. He will visit the Hollywood studios and go to N. Y. to huddle with Arthur Loew, head of the company's foreign department.

Freeman would have shoved off earlier excepting for the red tape encountered in securing an American visa. He is an Australian by birth; hence the delay in mapping out the visa.

RUPTURE ON ROYALTIES

Mexico Cancels Pact With Spain Due to Diplomatic Breach

Mexico City, Aug. 26.

The Mexican Government has solved the problem arising from the demand of the National Dramatic Authors Association that, since Spain has been backward in settling for royalties on Mexican works presented in that country, the reciprocal pact that was signed March 31, 1924, for this coverage by the two countries must be cancelled.

The Mexican Government announced that inasmuch as diplomatic relations are suspended between Mexico and Spain, the royalty agreement must be considered as being suspended, too.

Mexico-Spain diplomatic relations were suspended when the Cardenas government refused to recognize the Franco administration.

Abbott-Costello

Continued from page 1

and they've come just at a time when the turnstiles were most in need of greasing, it's pointed out.

The exhibitors here realize that a certain amount of risk is involved in the creation of new stars and the use of fresh faces, but, they argue, a meritorious picture, sans established names, has a much greater chance to click than a mediocre film boasting tried-and-true luminaries. They'd

Lou Costello Square

Paterson, N. J., Aug. 26.

Paterson has finally got around to naming a street after Lou Costello, rotund comedian-partner of Bud Abbott and native son extraordinary. Last Thursday (21) Street Superintendent Eli Jelsma had a two-way sign erected in front of Costello's 33d street home bearing the legend Costello Square.

That Costello Square happens to be completely remote from the nearest square didn't faze Jelsma much. He explained the misnomer, 'We thought the people in that area would come to know it as the Costello Square of 33d street.'

have the new stars used in the best stories available and in 'A' productions, thus reducing the gamble.

If only a comparatively small percentage deliver like Abbott and Costello, it's pointed out, the producers and exhibitors will be ahead. This comedy team's offerings have been among the top grossers here and throughout the territory.

One player who the local crowd thinks is ripe for stardom is Rita Hayworth whose work in 'Blood and Sand' still has them talking hereabouts.

British Exhibs Seek Hearing on Ruling to Nix Sabbath Tax Cut

London, Aug. 8.

Although recommendation from Control Committee of London County Council definitely nixed any reduction in charity tax for Sabbath cinemas, metropolis exhibitors are appealing to the LCC to await a deputation from the trade before filing the recommendation.

Exhibs had been confident of earning a cut of at least 2½%. Verdict of the committee came as a shock and surprise.

Figures released in connection with the hearing disclose average Sunday take for one of the group of 68 London houses was $424 in '39; $376 in '40, and the same figure for current year. Total Sunday take for London jumped from $428,000 for quarter ending December, 1940, to $652,000 for quarter ending March, 1941.

Frozen Coin Curb in Aussie May Be Relaxed to Permit Return of Legiters, Government Indicates

Sydney, Aug. 26.

Dollar exchange in Australia may be relaxed somewhat in order to permit legit theatre operators to import American artists and new attractions for the legitimate stage. This intimation that the federal government would permit foreign legit stage players to take part of their salary out of the country is reported to have come directly from Minister of Customs Harrison.

The legit stage has battled over a long term to keep afloat with revivals. E. J. Tait, of Williamson-Taif, said he lived in hopes of seeing a legit theatre boom again via new American attractions if the government relaxed the dollar bogey which has kept these artists in the U. S.

Tait has again denied being approached by Warners through the J. McKenzie-New Zealand interests, large stockholders in Williamson-Tait, to lease legit theatres in Sydney and Melbourne.

Repair London Hipp

London, Aug. 8.

London Hippodrome, blitzed sometime ago, will be put right shortly. Negotiations are going on between the Ministry of Works and Moss Empires, owners of the property.

PIX IN DARK ON BRITISH DRAFT STATUS

London, Aug. 8.

Film personnel question has reached such a stage that neither renters, exhibs nor studios are aware of just where they stand in the Government's intentions. Promises given to, or tacitly received, by all three groups were mysteriously sidetracked when the actual service call-up of staffs was put into effect.

Renters got an unexpected sock when important employees, whom they understood were reserved from all draft call, were summarily ordered away into Government work. A tentative objection drew a reported reply asking to whom such employees were of more use—cinema trade or munitions for Britain? It's the type of question to which there's no effective reply.

Complaint is not that these employees are being taken—trade has never insisted such workers cannot be replaced by trainees—but from where replacements are to be made. There's no longer a means of supply; female labor is now at a special premium.

Special committee appointed to deal with cinema trade personnel question has again postponed its decisive meeting.

M-G's New Chile Spot

Metro plans breaking ground in about 30 days on a new $250,000 motion picture theatre in Valparaiso, Chile. House will seat 2,000. Two new Metro houses in the neighborhood of Rio de Janeiro, each of which will cost about the same, are scheduled to open shortly after Sept. 15.

Sam N. Burger, Metro's foreign department home office representative, is scheduled to take off today (Wednesday) for Brazil. He will supervise the opening of the two houses in Rio.

See Japs as Danger to Aussie Exhibs In Snagging U. S. Film Shipments

Sydney, Aug. 8.

The yellow peril in the Pacific, seen by film execs as likely to mean something now that Japan has commenced southward move, and with possible subsequent repercussions in the United States, is the new headache confronting the Australian picture industry. Whether this headache is somewhat premature remains to be seen.

Aussie exhibs, irrespective of squabbles with the U. S. distribs on rentals and rejections, are today, as never before, dependent upon Hollywood to boat a continuous flow of product to maintain over 1,550 theatres, and to keep in employment some 25,000 people. These theatres represent an investment of about $140,000,000.

On an average Hollywood boats to this territory around 400 feature-length pix yearly. Any major drop in this figure would greatly hinder local theatre operation. English producers, heavily war-burdened, last season could only forward 76 pix, insufficient, of course, to fulfill exhibs' requirements as a whole.

Film execs point out that were the U. S. to become actively embroiled in Pacific warfare, product problems, plus boating difficulties, would increase tremendously, this despite an attempt presently to route more boats from the Japanese run to Aussie waters from the Pacific Coast.

Stock Vaults

Exhibs, with an eye to the Pacific situation, would like to see U. S. distribs stock their local vaults to a greater extent than hitherto, just in case of an emergency.

Local circles are perturbed concerning a report, purporting to come from New York, that product to Australia is to be clipped in the near future. This alleged report is taken to mean that certain N. Y. film moguls have wearied of the continuous warfare waged by the Exhibs' Assn. against the U. S. distribs on attempts through political moves to gain added rejection rights, lower rentals, higher taxation and extension of coin freeze from 62½% to 75%.

Intimation here is that the distribs would be quite willing to stock vaults and stand by exhibs in a crisis, providing, of course, the exhibs threw overboard those 'political torpedos.'

Propaganda Pix In England Cited For Datedness

London, Aug. 8.

Current yen for using political and propaganda elements of this war as format for pictures is in for some discussion here on both grounds of b.o. and datedness of the event selected. Argument flared anew with crop of films taking 'V' sign as something on which to hang a pictureization. Those against the trend are pointing out that events march so quickly now in Europe, 'V for Victory' may have no more significance in a couple of months than its position in the alphabet. Having in mind length of time in which a capable feature can be turned out here, the contra group has enough on its side.

Producers, on the other hand, take the attitude a piece of good news is always good news. Altogether there are now three pictures in work with the 'V' sign as motif.

'V for Victory' was a stunt started by propaganda branch of BBC, and aimed to cheer-on subversive elements in Nazi-controlled countries.

B.A. CENSORS ANTI-NAZI REELS TO AVOID RIOTS

Reason for censorship of American newsreels in Buenos Aires is not because of any pro-Nazi feeling, according to information received in N. Y. this week, but because the B. A. police wish to avoid riots in theatres.

Censors have been meticulously careful in trimming newsreel material which is anti-Nazi. The reason for this is that it has become apparent to them, it is reported to homeoffices, that Nazi agents are hired to go into theatres and create a disturbance whenever so-called anti-Nazi sentiment is expressed by the newsreel narrator.

Ex-WB Aide in N.Y. After Foreign Legion Service

J. H. Westreich, formerly in charge of ad-publicity work for Warner Bros.' European office, was among passengers who arrived in New York Sunday (25) by steamer from Spain after having served in the French Foreign Legion.

Westreich worked under Robert Schless, when the present Warner foreign sales chief was European managing director with headquarters in Paris. He plans to live in New York. His wife accompanied him. Not known whether or not Westreich will rejoin Warner Bros.

BACK AGAIN.. LEADS AGAIN!

SAMUEL GOLDWYN

returns to productio with the finest an greatest production o his memorable career

Liberty Magazine says—
"After a year and a half of deliberate inactivity, Producer Sam Goldwyn explodes with a violence that should shake several glittering Oscars from the Academy Awards' shelves . . . 'The Little Foxes' is well-nigh perfect."

Variety says—
"Rates among the best vehicles to come out of Hollywood in recent years—a film as great in prestige as it will be at the box-office . . . Director William Wyler has handled every detail with an acutely dramatic touch."

Motion Picture Herald says—
"Samuel Goldwyn's first picture in 18 months is . . . a performance picture, a prestige picture, a woman's picture, an artistic triumph and...a box office picture."

Box Office says—
"A far above the ordinary attraction, beautifully performed and directed."

Film Daily says—
"Should pile up impressive grosses everywhere."

Motion Picture Daily says—
"Ranks with Goldwyn's best."

Hollywood Reporter says—
"Moviegoers will be quick to hail it as a magnificently enacted offering. A superb work."

Kate Cameron, N.Y. Daily News, says—
"One of the most important pictures made in Hollywood this year . . . Places its director, William Wyler, among the five top ranking directors of the screen."

Howard Barnes, N.Y. Herald-Tribune, says—
"It shakes one's heart in no un certain manner . . . an outstan ing motion picture."

H. B., N.Y. Sun, says—
"It is a drama to set your hair o fire."

Bosley Crowther, N.Y. Times, says—
"A very exciting picture."

Archer Winsten, N.Y. Post, says—
"Will certainly stand out as on of the memorable tragedies of th year."

G. E. Blackford, N.Y. Journal-American, says—
"Candidates for the best pictur of the year had better make wa for this one."

William Boehnel, N.Y. World-Telegram, says—
"Undoubtedly one of the grea dramas of the year . . . No bette acted or gripping film has ap peared in months."

Lee Mortimer, N.Y. Daily Mirror says—
"Triply pleasing because of it distinguished direction, produc tion and acting."

John Chapman, N.Y. Daily News says—
"Magnificent picture . . . Bette than the stage version."

John T. McManus, PM, says—
"The most provocative movie o the season."

Leo Mishkin, N.Y. Morning Telegraph, says—
"A magnificent and immeasur ably powerful picture."

"WILL NOT BE SURPRISED IF THIS IS PROCLAIMED GOLDWYN'S BEST"

—**Damon Runyon, in N. Y. Daily Mirror and King Features Syndicate.**

Hedda Hopper, Des Moines Register & Tribune, says—
"An amazing human document... This picture is so much better than the play . . . After seeing it you will walk about in a daze."

James Francis Crow, Hollywood Citizen News, and Look Magazine, says—
"Powerful, passionate and fascinating. Goldwyn's newest production is typical of his work. He simply insisted on the best."

Edwin Schallert, L.A. Times, says—
"Will probably be entitled to Academy Awards right and left."

Jimmy Starr, L.A. Herald & Express, says—
"Once again giving an emotional performance that puts her in line for Academy honors, Bette Davis, surrounded by a brilliant cast, scores in 'The Little Foxes'."

Virginia Wright, L.A. News, says—
"The most perfectly produced, the most skillfully played drama to come out of Hollywood in a great many months."

Louella Parsons, L.A. Examiner, says—
"Mr. Goldwyn deserves our thanks for bringing so many new faces to the screen, and all of them interesting and with talent . . . To William Wyler goes great praise for a finely directed film."

Mayme Ober Peak, Boston Globe and NANA Service, says—
"Goldwyn has done it again . . . Here is an Academy Award winner for 1941 . . . Samuel Goldwyn brings a great stage play to the screen and produces an even greater motion picture."

Directed by **WILLIAM WYLER**
From the Stage Success by **Lillian Hellman**
Distributed by RKO RADIO Pictures, Inc.

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY *presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in* VARIETY *and the running time of prints are included.)*

Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY*'s review and running time.*

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WEEK OF RELEASE—7/11/41

Two in a Taxi (Col)	D	62	A. Louise-R. Hayden
Navy Blue and Gold (M-G) (reissue)	D	95	R. Young-J. Stewart
Father Steps Out (Mono)	D		F. Albertson-L. Grey
Forced Landing (Par) 7/9	M	63	R. Arlen-E. Gabor
They Meet Again (RKO)	D		J. Hersholt-D. Lovett
Gangs of Sonora (Rep) 7/16	W	56	3 Mesquiteers
Mountain Moonlight (Rep)	CD		Weaver Bros. Elviry
Accent on Love (20th)	D	61	G. Montgomery-O. Massen
Hello, Sucker (U) 7/2	C	60	H. Herbert-T. Brown
Bride Came C.O.D. (WB) 7/2	CD	94	B. Davis-J. Cagney

WEEK OF RELEASE—7/18/41

Blondie in Society (Col) 7/2	C	77	P. Singleton-A. Lake
Son of Davy Crockett (Col) 7/9	W	59	B. Elliott-I. Meredith
Stars Look Down (M-G) 1/3/40	D	104	M. Redgrave-M. Lockwood
Arizona Bound (Mono)	W		B. Jones-T. McCoy
Shepherd of the Hills (Par) 6/18	D	98	J. Wayne-B. Field
Hurricane Smith (Rep)	D		R. Middleton-J. Wyatt
Sunset in Wyoming (Rep) 8/13	W	65	G. Autry-S. Burnette
Dance Hall (20th) 7/23	D	73	C. Romero-C. Landis
Raiders of the Desert (U)	W	60	R. Arlen-A. Devine
Rawhide Rangers (U) 8/20	W	55	J. M. Brown
Bullets for O'Hara (WB) 6/30	D	50	J. Perry-R. Pryor

WEEK OF RELEASE—7/25/41

The Officer and the Lady (Col) 7/16	D	59	R. Hudson-R. Pryor
Blossoms in the Dust (M-G) 6/25	D	98	G. Garson-W. Pidgeon
The Deadly Game (Mono)	D		J. Lang-C. Farrell
Hurry, Charlie, Hurry (RKO) 7/9	C	65	L. Errol-K. Howell
Citadel of Crime (Rep)	M		R. Armstrong-L. Hayes
Bad Men of Missouri (WB) 8/16	D	75	J. Wyman-D. Morgan

WEEK OF RELEASE—8/1/41

Thunder Over the Prairie (Col) 7/30	W	59	C. Starrett-E. O'Hearn
Ringside Maisie (M-G) 7/30	C	95	A. Sothern-G. Murphy
Bowery Blitzkrieg (Mono)	D		W. Hull-L. Gorcey
Fugitive Valley (Mono) 8/20	W	60	R. Corrigan-M. Terhune
Kiss the Boys Goodbye (Par) 6/25	CD	83	M. Martin-D. Ameche
My Life With Caroline (RKO) 7/16	C	78	R. Colman-A. Lee
Rags to Riches (Rep) 8/13	M	57	A. Baxter-M. Carlisle
Charley's Aunt (20th) 7/23	C	80	Jack Benny
Cracked Nuts (U)	C		M. Auer-U. Merkel
Three Sons o' Guns (WB)	CD		W. Morris-T. Brown

WEEK OF RELEASE—8/8/41

Tillie the Toiler (Col) 8/13	C	67	K. Harris-W. Tracy
Whistling in the Dark (M-G) 8/6	D	76	C. Veidt-A. Rutherford
Dynamite Canyon (Mono)	W		T. Keene-E. Finley
Wide Open Town (Par) 7/30	W	77	W. Boyd-R. Hayden
Six Gun Gold (RKO) 8/27	W	57	T. Holt-L. White
Dressed to Kill (20th) 7/23	M	75	L. Nolan-M. B. Hughes
Hold That Ghost (U) 7/30	C	85	Abbott-Costello
New Wine (UA) 7/30	MU	82	I. Massey-B. Barnes
Manpower (WB) 7/9	D	103	E. Robinson-M. Dietrich

WEEK OF RELEASE—8/15/41

Ellery Queen and Perfect Crime (Col)	M	68	R. Bellamy-M. Lindsay
King of Dodge City (Col) 8/13	W	63	B. Elliot-T. Ritter
Life Begins for Andy Hardy (M-G) 8/13	C	100	M. Rooney-A. Rutherford
World Premiere (Par) 8/27	C	70	J. Barrymore-F. Farmer
Ice-Capades (Rep) 8/20	C	88	J. Ellison-D. Lewis
Wild Geese Calling (20th) 7/30	D	78	H. Fonda-J. Bennett
This Woman Is Mine (U) 8/27	D	91	F. Tone-C. Bruce

WEEK OF RELEASE—8/22/41

Here Comes Mr. Jordan (Col) 7/30	C	93	R. Montgomery-R. Johnson
Dr. Kildare's Wedding Day (M-G) 8/28	D	82	L. Ayres-L. Day
The Parson of Panamint (Par) 6/25	W	84	C. Ruggles-E. Drew
Scattergood Meets B'way (RKO) 8/27	CD	70	G. Kibbee-E. Dunn
Under Fiesta Stars (Rep)	W		Gene Autry
Bad Men of Deadwood (Rep)	W		Roy Rogers
Private Nurse (20th) 7/30	M	60	J. Darwell-B. Joyce
A Dangerous Game (U) 3/5	M	69	A. Devine-R. Arlen
Highway West (WB) 8/6	D	62	B. Marshall-A. Kennedy

WEEK OF RELEASE—8/29/41

Our Wife (Col) 8/20	C	92	M. Douglas-R. Hussey
When Ladies Meet (M-G) 8/27	C		J. Crawford-R. Taylor
Saddle Mountain Roundup (Mono)	W		Range Busters
Aloma of the South Seas (Par) 8/27	RD	76	D. Lamour-J. Hall
Flying Blind (Par) 8/20	M	69	R. Arlen-J. Parker
Little Foxes (RKO) 8/13	D	115	B. Davis-H. Marshall
Doctors Don't Tell (Rep)	D		J. Beal-F. Rice
Pittsburgh Kid (Rep)	W		B. Conn-J. Parker
Sun Valley Serenade (20th) 7/23	CD	86	S. Henie-G. Miller
Lydia (UA) 8/20	RD	103	M. Oberon-A. Marshal
Major Barbara (UA) 5/7	D	115	W. Hiller-R. Morley
Dive Bomber (WB) 8/13	D	130	E. Flynn-F. MacMurray

WEEK OF RELEASE—9/5/41

Mystery Ship (Col) 8/6	D	65	P. Kelly-L. Lane
Citizen Kane (RKO) 4/18	D	120	O. Welles-J. Cotton
Bad Man of Deadwood (Rep)	W		R. Rogers-G. Hayes
Charley Chan in Rio (20th) 8/27	D	60	S. Toler-M. B. Hughes
Badlands of Dakota (U)	W		R. Dix-F. Farmer
Man from Montana (U)	W		J. M. Brown
Smiling Ghost (WB) 8/13	D	71	W. Morris-B. Marshall

WEEK OF RELEASE—9/12/41

Harmon of Michigan (Col)	D		T. Harmon-A. Louise
Gentleman from Dixie (Mono)	D		J. LaRue-M. Marsh
Parachute Batallion (RKO) 7/16	D	75	R. Preston-N. Kelly
Outlaws of the Cherokee Trail (Rep)	W		3 Mesquiteers
Apache Kid (Rep)	W		D. Barry-L. Merrick
Belle Starr (20th) 8/27	D	87	R. Scott-G. Tierney
Unfinished Business (U) 8/27	RD	94	I. Dunne-R. Montgomery
Navy Blues (WB) 8/13	D	108	A. Sheridan-J. Oakie

WEEK OF RELEASE—9/19/41

Ladies in Retirement (Col)	D		I. Lupino-L. Hayward
Gun Man From Bodie (Mono)	W		B. Jones-T. McCoy
Marry the Boss' Daughter (20th)	C		B. Joyce-B. Edwards
Sing Another Chorus (U)	CD		J. Frazee-J. Downs
Nine Lives Are Not Enough (WB)	M		R. Regan-J. Perry

WEEK OF RELEASE—9/26/41

You'll Never Get Rich (Col)	CD		F. Astaire-R. Hayworth
The Drifting Kid (Mono)	W		T. Keene
Lady Scarface (RKO) 7/23	D		D. O'Keefe-J. Anderson
Yank in the RAF (20th)	D		B. Grable-T. Power
It Started With Adam (U)	D		D. Durbin-C. Laughton
Sergeant York (WB) 7/2	D	134	G. Cooper-J. Leslie

TRADESHOWN AND READY FOR RELEASE

(Grouped by Companies)

Down in San Diego (M-G) 7/30	CD	69	R. McDonald-B. Granville
Jekyll and Hyde (M-G) 7/23	D	127	S. Tracy-I. Bergman
Lady Be Good (M-G) 7/16	MU	110	E. Powell-R. Young
Buy Me That Town (Par) 7/30	D	68	L. Nolan-C. Moore
Aldrich for President (Par) 7/30	C	73	J. Lyden-J. Preisser
Hold Back the Dawn (Par) 7/30	D	114	C. Boyer-O. de Havilland
New York Town (Par) 7/30	RD	75	M. Martin-F. MacMurray
Nothing But Truth (Par) 7/30	C	89	B. Hope-P. Goddard
Father Takes Wife (RKO) 7/16	D	80	A. Menjou-G. Swanson
All Money Can Buy (RKO) 7/16	D	100	E. Arnold-W. Huston
International Squadron (WB) 8/13	M	85	R. Reagan-O. Bradna

Whiteman In Nev.

Continued from page 1

ideas for this town is Capt. Newton H. Crumley, Jr., U. S. Army. Air Corps, now stationed at Moffet Field, Calif., and owner (with his father) of the Commercial. As in many Nevada hotels and clubs, the hotel's casino (from roulette to craps) is its most interesting feature. But it can't be overlooked that Elko County is the second richest cattle-producing area in the U. S. and that there are also great sheep ranches and extensive mining interests.

The Elko County Fair from Sept. 11-14 here will bring in thousands of ranchers from all over this state and from adjoining Idaho and Utah to over-run the Commercial Casino & Lounge and have a rip-roaring, old-fashioned, western time.

The Commercial's policy of big name shows and bands began in mid-1940, with a full-week show since then at intervals of about six weeks. There were smaller shows with the regular Lounge Orchestra during part of 1939 and early 1940.

Then the Commercial jumped to the $1,500 weekly class for shows, then up to $2,500 until now this Whiteman show, which runs about $7,500 for the nine-day run. Minors are not allowed in bars and casinos in Nevada by law, so the Commercial always stipulates in its contracts with bands and shows that one free show must be played (matinee) at the local theatre for the kids.

Elko is a stop on the main transcontinental railroads and Highway 40 goes through the middle of town, so the tourists pack the Commercial and elbow booted cowpunchers, grizzled miners and just local townspeople in the casino and at the bars.

There are about a half dozen other casinos in town but only one tried putting on a show and it turned out to be fourth-rate. The Commercial has for its regular nightly dancing Eddie McLane and his trio from San Francisco.

Commercial house first tried using name talent a year ago, with biz building for each succeeding show. Place is booked by Sam Rosey, San Francisco agent.

6-Day Nitery Wk.

Continued from page 1

tres, nite clubs and radio stations of Chicago have been operating on a six-day week as far as musicians are concerned, in accordance with a Chicago Federation of Musicians ruling.

Otherwise, all theatres, niteries and radio stations must give its musicians one day off in seven. Some of the houses instead arranged to give the musicians one week off in seven weeks, rather than break up their shows one day a week with new musicians, new and unrehearsed to the show.

As far as niteries are concerned, most of them have given the regular musicians Monday night or Tuesday night off and replaced with a fill-in orchestra. This is so at the Palmer House where Lou Diamond's orchestra regularly fills in on Monday. Other places, such as College Inn of the Hotel Sherman, close down entirely rather than try to buck business with a pick-up group. The musicians' union ruling was put into effect, originally, to spread employment among its members and it is worked out that way in some measure.

With the performers now going on a six-day week, it is figured that additional performers will now be employed by the niteries, with fill-in acts hired to sub for the regular turns.

Among the better known niteries which will go on a six-day week are Colosimo's and New Yorker.

Imitations OK

Continued from page 3

who gave due credit to the persons imitated, and the latter were well pleased with the compliment involved. There is here no claim that the imitation is other than fair. It is not charged that it aims to ridicule or provide anything but admiration for the skill of the plaintiff. The public is not in any measure deceived.'

Miss Murray had sought a temporary injunction against the dance being performed by Georges Fontana and Mitzi Haynes, as she asserted she had performed it at the Horseshoe from March 15 to July 23. The former silent film star also seeks a permanent injunction and $150,000 damages, with this issue to be tried in the fall.

TRADE SHOWINGS

(From Aug. 27-Sept. 6)

(Alphabetically arranged according to Exchange City, and chronologically sequenced according to calendar date and hour of screenings. A ready reference for exhibitors, embracing ALL the five major distributors under one table. This will be brought up to date each week, listing the schedule of releases for the ensuing 10 days from VARIETY*'s date of publication. Legend: T. for Theatre; P. R. for Projection Room.)*

ALBANY

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Warner T., P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), Warner, P.R.
TUES., SEPT. 2 (2 p.m.), 'Among the Living' (Par), 20th-Fox, P.R.
TUES., SEPT. 2 (3:30 p.m.), 'Birth of the Blues' (Par), 20th-Fox, P.R.
WED., SEPT. 3 (2 p.m.), 'Glamour Boy' (Par), 20th-Fox, P.R.
WED., SEPT. 3 (3:30 p.m.), 'Night of Jan. 16' (Par), 20th-Fox, P.R.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), 20th-Fox, P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), 20th-Fox, P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), 20th-Fox, P.R.
THURS., SEPT. 4 (2 p.m.), 'Skylark' (Par), 20th-Fox, P.R.

ATLANTA

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), RKO, P.R.
TUES., SEPT. 2 (10:30 a.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Are Not Enough' (WB), RKO, P.R.
TUES., SEPT. 2 (12:30 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (10:30 a.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (12:30 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), RKO P.R.
THURS., SEPT. 4 (10:30 a.m.), 'Skylark' (Par), Paramount Ex.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), RKO P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), RKO P.R.

BOSTON

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (11 a.m.), 'Among the Living' (Par), Paramount Ex.
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THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), RKO P.R.
THURS., SEPT. 4 (2:30 p.m.), 'Skylark' (Par), Paramount Ex.

BUFFALO

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), 20th-Fox P.R.
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THURS., SEPT. 4 (2 p.m.), 'Skylark' (Par), Niagara T.

CHARLOTTE

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (10:30 a.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (2:30 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (10:30 a.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (2:30 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), Paramount P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), Paramount P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), Paramount P.R.
THURS., SEPT. 4 (2:30 p.m.), 'Skylark' (Par), Paramount Ex.
TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Warner P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Are Not Enough' (WB), Warner P.R.

CHICAGO

TUES., SEPT. 2 (1:30 p.m.), 'Among the Living' (Par), Cinema T.
TUES., SEPT. 2 (2:45 p.m.), 'Birth of the Blues' (Par), Cinema T.
WED., SEPT. 3 (1:30 p.m.), 'Glamour Boy' (Par), Cinema T.
WED., SEPT. 3 (2:45 p.m.), 'Night of Jan. 16' (Par), Cinema T.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), Universal P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), Universal P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), Universal P.R.
THURS., SEPT. 4 (1:30 p.m.), 'Skylark' (Par), Cinema T.

CINCINNATI

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), RKO P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Are Not Enough' (WB), RKO P.R.
TUES., SEPT. 2 (2 p.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (3:30 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (2 p.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (3:30 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), RKO Thea. Dept. P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), RKO Th. Dept. P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding Wind' (RKO), RKO Th. Dept. P.R.
THURS., SEPT. 4 (2 p.m.), 'Skylark' (Par), Paramount Ex.

CLEVELAND

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Warner P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Are Not Enough' (WB), Warner P.R.
TUES., SEPT. 2 (1:30 p.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (3 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (1:30 p.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (3 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (1:30 p.m.), 'Skylark' (Par), Paramount Ex.

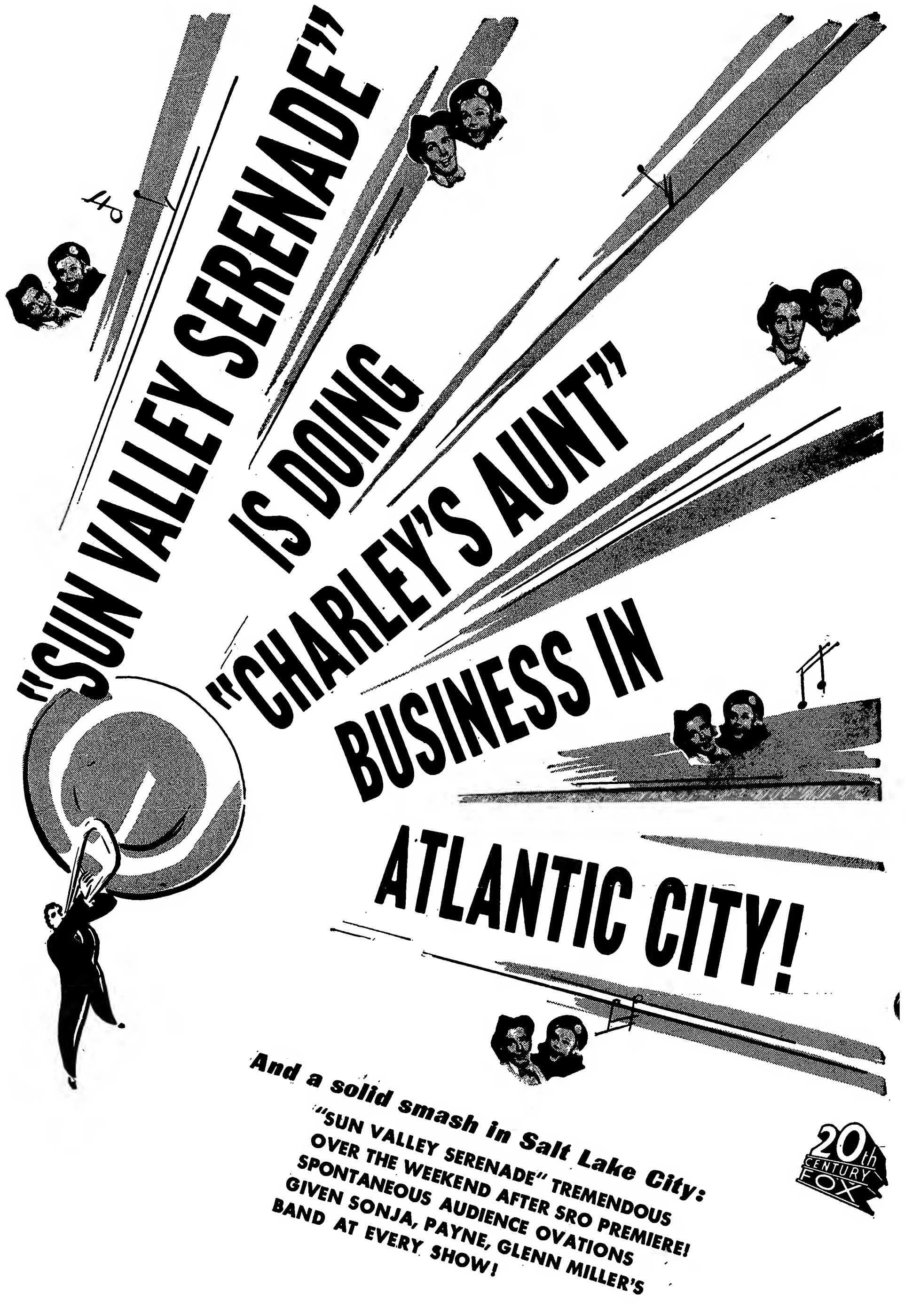
DALLAS

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (10:30 a.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Are Not Enough' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (2 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (10:30 a.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (2 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10:30 a.m.), 'Skylark' (Par), Paramount Ex.
THURS., SEPT. 4 (1 p.m.), 'Outlaw Trail' (RKO), Paramount P.R.
THURS., SEPT. 4 (2:10 p.m.), 'Dude Cowboy' (RKO), Paramount P.R.
THURS., SEPT. 4 (3:20 p.m.), 'Riding the Wind' (RKO), Paramount P.R.

DENVER

TUES., SEPT. 2 (10 a.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (2 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
TUES., SEPT. 2 (6 p.m.), 'Law of the Tropics' (WB), Paramount P.R.
TUES., SEPT. 2 (9:15 p.m.), '9 Lives Not Enough' (WB), Paramount P.R.
WED., SEPT. 3 (10 a.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (2 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), Paramount P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), Paramount P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), Paramount P.R.
THURS., SEPT. 4 (2 p.m.), 'Skylark' (Par), Paramount Ex.

(Continued on page 18)


"SUN VALLEY SERENADE"
IS DOING
"CHARLEY'S AUNT"
BUSINESS IN
ATLANTIC CITY!
And a solid smash in Salt Lake City:
"SUN VALLEY SERENADE" TREMENDOUS OVER THE WEEKEND AFTER SRO PREMIERE! SPONTANEOUS AUDIENCE OVATIONS GIVEN SONJA, PAYNE, GLENN MILLER'S BAND AT EVERY SHOW!
20th CENTURY FOX

Trade Showings

Continued from page 10

DES MOINES

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (11:15 a.m.), 'Nine Lives Not Enough' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (12:30 p.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (2 p.m.), 'Birth of the Blues' (Par) (Par), Paramount Ex.
WED., SEPT. 3 (12:30 p.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (2 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), Paramount P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), Paramount P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), Paramount P.R.
THURS., SEPT. 4 (2:30 p.m.), 'Skylark' (Par), Paramount Ex.

DETROIT

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Film Bldg. P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), Film Bldg. P.R.
TUES., SEPT. 2 (1:30 p.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (3 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (1:30 p.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (3 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), Max Blumenthal P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), M. Blumenthal P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding Wind' (RKO), M. Blumenthal P.R.
THURS., SEPT. 4 (1:30 p.m.), 'Skylark' (Par), Paramount Ex.

INDIANAPOLIS

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Paramount P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), Paramount P.R.
TUES., SEPT. 2 (1:30 p.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (3 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (1:30 p.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (3 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), Paramount P.R.
THURS., SEPT. 4 (11:10 am.), 'Dude Cowboy' (RKO), Paramount P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), Paramount P.R.
THURS., SEPT. 4 (1:30 p.m.), 'Skylark' (Par), Paramount Ex.

KANSAS CITY

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (11:15 a.m.), 'Nine Lives Not Enough' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (1:30 p.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (3 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (1:30 p.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (3 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), Paramount P.R.
THURS., SEPT. 4 (11:10 am.), 'Dude Cowboy' (RKO), Paramount P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), Paramount P.R.
THURS., SEPT. 4 (2:30 p.m.), 'Skylark' (Par), Paramount Ex.

LOS ANGELES

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (11:15 a.m.), 'Nine Lives Not Enough' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (1:30 p.m.), 'Among the Living' (Par), Ambassador T.
TUES., SEPT. 2 (3 p.m.), 'Birth of the Blues' (Par), Ambassador T.
WED., SEPT. 3 (1:30 p.m.), 'Glamour Boy' (Par), Ambassador T.
WED., SEPT. 3 (3 p.m.), 'Night of Jan. 16' (Par), Ambassador T.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), RKO P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), RKO P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), RKO P.R.
THURS., SEPT. 4 (1:30 p.m.), 'Skylark' (Par), Ambassador T.

MEMPHIS

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (10:30 a.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (11:15 a.m.), 'Nine Lives Not Enough' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (2 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (10:30 a.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (2 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (10:30 a.m.), 'Skylark' (Par), Paramount Ex.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), 20th-Fox P.R.

MILWAUKEE

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Fox Thea. P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), Fox Thea. P.R.
TUES., SEPT. 2 (1:30 p.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (2:45 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (1:30 p.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (2:45 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (1:30 p.m.), 'Skylark' (Par), Paramount Ex.

MINNEAPOLIS

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Warner Bldg.
TUES., SEPT. 2 (11:15 a.m.), 'Nine Lives Not Enough' (WB), Warner Bldg.
TUES., SEPT. 2 (1 p.m.), 'Among the Living' (Par), Warner Bldg.
TUES., SEPT. 2 (2:15 p.m.), 'Birth of the Blues' (Par), Warner Bldg.
WED., SEPT. 3 (1 p.m.), 'Glamour Boy' (Par), Warner Bldg.
WED., SEPT. 3 (2:15 p.m.), 'Night of Jan. 16' (Par), Warner Bldg.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (11:10 a.m.) 'Dude Cowboy' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (1 p.m.), 'Skylark' (Par), Warner Bldg.

NEW HAVEN

TUES., SEPT. 2 (10 a.m.), 'Among the Living' (Par), Whitney T.
TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Warner P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Are Not Enough' (WB), Warner P.R.
TUES., SEPT. 2 (1:30 a.m.), 'Birth of the Blues' (Par), Whitney T.
WED., SEPT. 3 (10 a.m.), 'Glamour Boy' (Par), Whitney T.
WED., SEPT. 3 (11:30 a.m.), 'Night of Jan. 16' (Par), Whitney T.
THURS., SEPT. 4 (10 a.m.), 'Skylark' (Par), Whitney T.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), 20th-Fox P.R.

NEW ORLEANS

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (10:30 a.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (11:15 a.m.), 'Nine Lives Not Enough' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (12 noon), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (10:30 a.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (12 noon), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (10:30 a.m.), 'Skylark' (Par), Paramount Ex.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), 20th-Fox P.R.

NEW YORK CITY

TUES., SEPT. 2 (10 a.m.), 'Among the Living' (Par), Normandie T.
TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Home Office P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), Home Office P.R.
TUES., SEPT. 2 (11:30 a.m.), 'Birth of the Blues' (Par), Normandie T.
WED., SEPT. 3 (10 a.m.), 'Glamour Boy' (Par), Normandie T.
THURS., SEPT. 4 (10 a.m.), 'Skylark' (Par), Normandie T.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), RKO P.R.
THURS., SEPT. 4 (11 a.m.), 'Dude Cowboy' (RKO), RKO P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), RKO P.R.
THURS., SEPT. 4 (2:30 p.m.), 'Outlaw Trail' (RKO, RKO P.R.
THURS., SEPT. 4 (3:40 p.m.), 'Dude Cowboy' (RKO), RKO P.R.
THURS., SEPT. 4 (4:50 p.m.), 'Riding the Wind' (RKO), RKO P.R.

OKLAHOMA CITY

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (10:30 a.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (2 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (10:30 a.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (2 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10:30 a.m.), 'Skylark' (Par), Paramount Ex.
THURS., SEPT. 4 (12:30 p.m.), 'Outlaw Trail' (RKO), Paramount P.R.
THURS., SEPT. 4 (1:40 p.m.), 'Dude Cowboy' (RKO), Paramount P.R.
THURS., SEPT. 4 (2:50 p.m.), 'Riding the Wind' (RKO), Paramount P.R.

OMAHA

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (1:15 p.m.), 'Among the Living' (Par), 20th-Fox P.R.
TUES., SEPT. 2 (3 p.m.), 'Birth of the Blues' (Par), 20th-Fox P.R.
WED., SEPT. 3 (1:15 p.m.), 'Glamour Boy' (Par), 20th-Fox P.R.
WED., SEPT. 3 (3 p.m.), 'Night of Jan. 16' (Par), 20th-Fox P.R.
THURS., SEPT. 4 (1:15 p.m.), 'Skylark' (Par), 20th-Fox P.R.
FRI., SEPT. 5 (10 a.m.), 'Outlaw Trail' (RKO), 20th-Fox P.R.
FRI., SEPT. 5 (11:10 a.m.), 'Dude Cowboy' (RKO), 20th-Fox P.R.
FRI., SEPT. 5 (12:20 p.m.), 'Riding the Wind' (RKO), 20th-Fox P. R.

PHILADELPHIA

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Vine St. P.R.
TUES., SEPT. 2 (10:30 a.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Are Not Enough' (WB), Vine St. P.R.
TUES., SEPT. 2 (12 noon), 'Birth of the Blues' (Par), Paramount Ex.
TUES., SEPT. 2 (2 p.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (3:30 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (10:30 a.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (12 noon), 'Night of Jan. 16' (Par), Paramount Ex.
WED., SEPT. 3 (2 p.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (3:30 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), RKO P.R.
THURS., SEPT. 4 (10:30 a.m.), 'Skylark' (Par), Paramount Ex.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), RKO P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), RKO P.R.
THURS., SEPT. 4 (2:30 p.m.), 'Skylark' (Par), Paramount Ex.

PITTSBURGH

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Warner P.R.
TUES., SEPT. 2 (10:30 a.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Are Not Enough' (WB), Warner P.R.
TUES., SEPT. 2 (12:15 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
TUES., SEPT. 2 (2 p.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (3:45 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (10:30 a.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (12:15 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
WED., SEPT. 3 (2 p.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (3:45 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), RKO P.R.
THURS., SEPT. 4 (10:30 a.m.), 'Skylark' (Par), Paramount Ex.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), RKO P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), RKO P.R.
THURS., SEPT. 4 (2 p.m.), 'Skylark' (Par), Paramount Ex.

PORTLAND

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Jewel Box P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), Jewel Box P.R.
TUES., SEPT. 2 (1:30 p.m.), 'Among the Living' (Par), Star Preview Rm.
TUES., SEPT. 2 (3 p.m.), 'Birth of the Blues' (Par), Star Preview Rm.
WED., SEPT. 3 (1:30 p.m.), 'Glamour Boy' (Par), Star Preview Rm.
WED., SEPT. 3 (3 p.m.), 'Night of Jan. 16' (Par), Star Preview Rm.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), Star Film Ex.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), Star Film Ex.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), Star Film Ex.
THURS., SEPT. 4 (2 p.m.), 'Skylark' (Par), Star Preview Rm.

ST. LOUIS

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), S'Renco P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Are Not Enough' (WB), S'Renco P.R.
TUES., SEPT. 2 (1 p.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (2:30 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (1 p.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (2:30 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), RKO P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), RKO P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), RKO P.R.
THURS., SEPT. 4 (1 p.m.), 'Skylark' (Par), Paramount Ex.

SALT LAKE CITY

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), 20th-Fox P.R.
TUES., SEPT. 2 (1 p.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (2:30 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (1 p.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (2:30 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), Paramount P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), Paramount P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), Paramount P.R.
THURS., SEPT. 4 (1 p.m.), 'Skylark' (Par), Paramount Ex.

SAN FRANCISCO

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Republic Pict. P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), Rep. Pictures P.R.
TUES., SEPT. 2 (1:30 p.m.), 'Among the Living' (Par), Paramount Ex.
TUES., SEPT. 2 (3 p.m.), 'Birth of the Blues' (Par), Paramount Ex.
WED., SEPT. 3 (1:30 p.m.), 'Glamour Boy' (Par), Paramount Ex.
WED., SEPT. 3 (3 p.m.), 'Night of Jan. 16' (Par), Paramount Ex.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), RKO P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), RKO P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), RKO P.R.
THURS., SEPT. 4 (1:30 p.m.), 'Skylark' (Par), Paramount Ex.

SEATTLE

TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Jewel Box P.R.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), Jewel Box P.R.
TUES., SEPT. 2 (1 p.m.), 'Among the Living' (Par), Jewel Box P.R.
TUES., SEPT. 2 (2:30 p.m.), 'Birth of the Blues' (Par), Jewel Box P.R.
WED., SEPT. 3 (1 p.m.), 'Glamour Boy' (Par), Jewel Box P.R.
WED., SEPT. 3 (2:30 p.m.), 'Night of Jan. 16' (Par), Jewel Box P.R.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), Jewel Box P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), Jewel Box P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), Jewel Box P.R.
THURS., SEPT. 4 (1:30 p.m.), 'Skylark' (Par), Jewel Box (P.R.

SIOUX FALLS

TUES., SEPT. 2 (1 p.m.), 'Among the Living' (Par), Amer. Th. Supply P.R.
TUES., SEPT. 2 (2:15 p.m.), 'Birth of Blues' (Par), Amer. Th. Supply P.R.
WED., SEPT. 3 (1 p.m.), 'Glamour Boy' (Par), Amer. Thea. Supply P.R.
WED., SEPT. 3 (2:15 p.m.), 'Night of Jan. 16' (Par), Amer. Th. Supply P.R.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), Amer. Th. Supply P.R.

(Continued on page 20)

'GEESE' HIGH $10,500 IN PROV., 'JORDAN' 8½G

Providence, Aug. 26.

'Hold That Ghost,' in its third week at RKO Albee, and 'Life Begins for Andy Hardy,' in its second week at Loew's State, are still going strong. 'Here Comes Mr. Jordan' at Strand and 'Wild Geese Calling' at Majestic, are also strong.

Estimates for This Week

Albee (RKO) (2,200; 28-39-50)—'Hold Ghost' (U) and 'Repent Leisure' (RKO) (3d wk). Still going strong and making bid for nifty $7,500. Last week cleared swell $10,000.

Carlton (Fay-Loew) (1,400; 28-39-50)—'Manpower' (WB) and 'Sons o' Guns' (WB) (2d run). Pulling nicely and should hit good $2,500. Last week, 'Mata Hari' (M-G) and 'Navy Blue, Gold' (M-G), good $2,000.

Fay's (Indie) (2,000; 10-25-35)—'One Night of Love' (Par) (reissue) and 'Bullets for O'Hara' (WB). Also picking up here for nice $2,800. Last week, 'Bringing Up Baby' (RKO) (reissue) and 'Jungle Cavalcade' (RKO), fairish $2,000.

Majestic (Fay) (2,200; 28-39-50)—'Wild Geese Calling' (20th) and 'Dance Hall' (20th). Strong appeal and packing them in for bangup $10,500. Last week, 'Manpower' (WB) and 'Sons o' Guns' (WB), nifty $9,000.

State (Loew) (3,200; 28-39-50)—'Life Begins Hardy' (M-G) and 'Perfect Crime' (Col) (2d wk). Heading for grand $9,000 after opening session skyrocketed for knockout $17,000.

Strand (Indie) (2,000; 28-39-50)—'Mr. Jordan' (Col) and 'Rags Riches' (Rep). Stepping along to nifty $8,500. Last week, 'Parson Panamint' (Par) and 'Blondie Society' (Col), fair $5,000.

'Bomber' Blitz $9,000 In Mildish Memphis

Memphis, Aug. 26.

'Dive Bomber' hit the local trade smack between the optics. Warner Bros. air blitz is doing the biggest biz the circuit's local house has had this year. Terrific campaign, plus rave notices and natural current interest, make it the flicker of the month.

Fair-to-middling is 'Here Comes Mr. Jordan' at the Malco and 'My Life With Caroline' at Loew's Palace. Loew's State is getting a surprising holdover play on 'Life Begins for Andy Hardy.'

Estimates for This Week

Warner (WB) (2,000; 10-33-44)—'Dive Bomber' (WB). Unusual marquee name combine of Errol Flynn and Fred MacMurray may boom this to walloping $9,000. Last week, 'Manpower' (WB) (2d wk), $3,000, good.

Palace (Loew) (2,200; 10-33-44)—'Caroline' (RKO). Better for matinees than nights; fairish $4,500. Last week, 'Whistling Dark' (M-G), $3,100, about as expected.

State (Loew) (2,600; 10-33-44)—'Life Andy Hardy' (M-G) (2d wk). Still going heavy to swell $4,000. Last week, socko $8,000.

Malco (Lightman) (2,800; 10-33-44)—'Mr. Jordan' (Col). Good reviews and word-of-mouth, ought to get about $5,000, not bad. Last week, 'Time for Rhythm' (Col), $4,200, okay.

Strand (Lightman) (1,000; 10-22-33)—'Shepherd of Hills' (Par) (2d run), and 'Lady Louisiana' (Rep), split week. Looks down to sickly $1,200. Last week, 'Mountain Moonlight' (Rep), three days; 'Broadway Limited' (UA), two days; 'Hitler, Beast' (Indie), two days: $1,750, very good.

MONTREAL

(Continued from page 11)

Maisie' (M-G) and 'Penalty' (M-G), fair $3,000.

Orpheum (Ind) (1,100; 30-40-60)—'Broadway Ltd.' (UA) and 'Hit Road' (U), good enough $2,500 in sight. Last week, 'Prisoner Zenda' (UA) and 'Tom Sawyer' (UA), fair $2,700.

Cinema de Paris (France-Film) (600; 30-60)—'Gens de Voyage' (2d wk.). Scraping bottom at $800 currently and last week.

St. Denis (France-Film) (2,300; 30-40)—'Les deux Gamines' and 'Juanita.' House steadily climbing and sighting a good $3,500. Last week, 'Criminelle' and 'Parlez-moi D'Amour' good $3,600.

SKOURAS' COAST H.Q.

National Theatres Head to Use Offices to Buy Consent Pix

Los Angeles, Aug. 26.

Spyros Skouras is setting up offices as president of National Theatres in the Fox West Coast building, to be used seasonally in buying deals under the U. S. consent decree.

Entry of the company prexy means a large shifting of the legal and other departments in the F-WC office layout.

LAUGH WITH LEO!

3rd Week and oh boy!

Because "DR. JEKYLL & MR. HYDE" in its Astor, N. Y. pre-release is packing them in—in its 3rd Week. A sure-fire audience sensation to start your 1941-42 season. (Spencer Tracy, Ingrid Bergman, Lana Turner.)

Two of the Ten Top Money-Making Stars. (M. P. *Herald poll*)

Because Mickey Rooney, Judy Garland are together again and "LIFE BEGINS FOR ANDY HARDY" has set a new all-time high for this gold-mine series. Hold-overs from Coast-to-Coast. (Lewis Stone, Mickey Rooney, Judy Garland and the folks.)

All in one big show, Joan Bob, Greer, Herbert

Because just when you thought Leo had delivered his Biggest Summer Show along comes "WHEN LADIES MEET" to end the season in a blaze of glory. (Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall—all in one great entertainment.)

Because you'll soon be seeing at M-G-M trade-showings four New-Season pictures (*see below*) that are literally being *raved* about after Coast Previews.

Clark Gable and Lana Turner meet in "Honky Tonk." WOW!

Because one of them is "HONKY TONK," starring Clark Gable and Lana Turner, cheered at the California Theatre, Huntington Park, Preview. Studioland says it's another "Boom Town"!

Composite picture of audience described at right →

Because at the same theatre "THE FEMININE TOUCH" (*formerly "Female of the Species"*) starring Rosalind Russell, Don Ameche, Kay Francis, rolled the Preview audience in the aisles and sent the folks out cheering!

Same here →

Because at the Preview of "MARRIED BACHELOR" (Robert Young, Ruth Hussey, Felix Bressart), also at the California Theatre, they roared so loud you couldn't get all the comedy lines!

Jeanette comes Smilin' Through with another HIT!

Because "SMILIN' THROUGH" is "dreams come true" in its musical Technicolor production. Jeanette MacDonald's newest eye-filling, heart-tugging role will be remembered forever! That's what the Academy Theatre, Inglewood, Preview audience said. (Brian Aherne, Gene Raymond in a great cast.)

THIS WOMAN IS MINE

(Continued from page 8)

producer-director Frank Lloyd, will prove a misadventure for the theatre boxoffices. Stiff in both script and direction, at best it's a filler for the duals in the nabes.

Picture unfolds with endless series of uninteresting sequences that fail to generate any dramatic punch; both story and direction quickly sailing it into the doldrums, and keeping it loafing until the final five minutes—but the little breeze at that point is insufficient to revive audience interest.

Story details the adventures of a fur trading expedition from New York to Oregon—financed by John Jacob Astor. Schooner, captained by disciplinarian Walter Brennan, has aboard (1) Scottish traders Nigel Bruce and Leo G. Carroll; (2) Franchot Tone, reticent bookkeeper-representative for Astor; (3) French-Canadian riverman, John Carroll, and (4) stowaway Carol Bruce, beer-garden singer enamored of Carroll and aboard because she believes the ship is bound for France. All the principals are tossed together for inane and boresome incidents during the trip around the Horn—and switch of Miss Bruce's affections to the stable Tone during the voyage fails to generate any interest. When the ship finally drops anchor at the Columbia river, story has flattened out to such an extent that an Indian foray and battle on shipboard stir little interest. Naturally Tone and the girl escape when the ship blows up, Brennan having fired the powder kegs.

Cast members fail to overcome the burdens of static direction and script. Even Walter Brenan fails to save himself from the situation. Carol Bruce, in first screen appearance, starts off with promise in singing two songs before the voyage, but then clambers aboard the ship of misadventure. Maritime shots of the square-rigger under sail at several points have pictorial values, but they don't help to salvage the basic elements that carry on at low tide.

Walt.

SIX GUN GOLD

(WITH SONGS)

RKO release of Bert Gilroy production. Stars Tim Holt; features Ray Whitley, Jan Clayton, Lee 'Lasses' White. Directed by David Howard. Screenplay, Norton S. Parker; camera, Harry Wild; editor, Frederic Knudtson; songs, Kay Whitley and Fred Rose; music director, Paul Sawtell. Reviewed at Colonial, Lincoln, Neb., Aug. 20, '41, dual. Running time, 57 MINS.

Don Cardigan....................Tim Holt
Smokey....................Ray Whitley
Penny Blanchard....................Jan Clayton
Whopper....................Lee 'Lasses' White
Marshal....................LeRoy Mason
Ben Blanchard....................Eddy C. Walker
Robinson....................Davison Clerk
Vander....................Harry Harvey
Miller....................Slim Whitaker
Brad Cardigan....................Lane Chandler
Chuck....................Jim Corey
Jenny Blanchard....................Fern Emmett

Bert Gilroy sent Tim Holt galloping against outlawry and disorder in this, the fifth of RKO's series to establish young Holt as the western favorite his father, Jack, once was. Edward Killy, who piloted the first foursome in the chain, gave way for this one to David Howard who skillfully guided a refreshing script to what will prove for showmen a profitable end. Total result is a neat package of western-action entertainment, made up of age-old elements but cemented together with a mortar of new twists.

Holt and his two pals, Ray Whitley and Lee 'Lasses' White, ride into Placer City to visit Holt's brother, Lane Chandler, who's been appointed U. S. marshal. Instead, they find a stranger, LeRoy Mason, posing as Chandler. Without letting the fake marshal know he's wise, Holt and his sidekicks pretend to be scared out of town.

Holt and his buddies are then involved in a gold shipment, which they manage to push through to its destination despite the gang headed by Mason. Holt's brother, imprisoned, is released and climax is a slambang gun brawl.

Holt performs as well in 'Six Gun Gold' as in any of the starrers he's done under the present setup, and makes a plausible western hero. Whitley sings two numbers, both well received, which he wrote with Fred Rose. Comedy burden is toted by White and is of the broad slapstick type. Jan Clayton, as the femme lead, has little to do, which is the main weakness in Norton S. Parker's script.

Art.

KANSAS CYCLONE

Republic release of George Sherman production. Stars Don 'Red' Barry features Lynn Merrick, William Haade. Directed by George Sherman. Screenplay, Oliver Drake, Doris Schroeder, from original story by Louis Sarecky; camera, William Nobles; editor, Charles Craft. At New York, N. Y., week of Aug. 19, '41, dualed. Running time: 57 MINS.

Jim Randall....................Don 'Red' Barry
Martha....................Lynn Merrick
Sheriff Ed King....................William Haade
Cal Chambers....................Milt Kibbee
Jud Parker....................Harry Worth
Helen King....................Dorothy Sebastian
Jim Turner....................Jack Kirk
Ben Brown....................Forrest Taylor
T-Bone....................Charles Moore

Don 'Red' Barry, third player on this company's lot to be boosted to stellar cowboy roles, is becoming a first-rate star of oats operas. 'Kansas Cyclone' furthers his popularity because it's deftly scripted and given above par, western meller direction. Will fit nicely into spots where they go for cowboy dramas.

Aside from the accepted formula of the hero, this time a U. S. marshal operating secretly, pitted against the cow country's bandit crew, this film introduces considerably more sex lure than usual for a film of this type. Certainly, nobody else in the cast or among the supporting extras even approaches the heroine, Lynn Merrick, in looks—and it's seldom that a western opus is favored with such a comely miss.

Story concerns efforts of federal authorities to round up bandits who have been robbing Wells-Fargo ore trains. Deputy marshal Jim Randall (Don Barry), operating in the guise of a geologist, manages to trap the bandits single-handed and then enlists the usual posse to rout the escaping robbers in a gun fight. It's all been done countless time in westerns.

Barry holds interests despite his comparatively short stature, and is showing acting improvement. Miss Merrick is becoming a first-rate ingenue. William Haade contributes a trim characterization as Sheriff Ed King.

Milt Kibbee is interesting as the Wells-Fargo agent. Support is headed by Dorothy Sebastian, Harry Worth and Forrest Taylor. Scripting is given pat handling by Oliver Drake and Doris Schroeder. George Sherman's direction is neatly paced while William Nobles supplies one of his better camera jobs.

Wear.

The Forgotten Village

(Documentary)

Mayer-Burstyn release of John Steinbeck-Herbert Kline production; directed by Kline. Script by John Steinbeck; narration written by Steinbeck, spoken by Burgess Meredith; camera, Alexandar Hackenschmid; editor, Kline; music, Hanns Eisler. Reviewed in projection room, N. Y., Aug. 26, 1941. Running time, 65 MINS.

Documentary - producer Herbert Kline (now under contract to Metro) and author John Steinbeck more than a year ago determined to combine their talents in a film on Mexican peasant life. They delved into the locale and for 10 months Kline and his crew lived among the people who came before their lenses. 'The Forgotten Village' is the result. Ranking high among documentaries, with a much tighter and more smootbly-flowing story than customary, it should be an easy coin-grabber for limited engagements in the arties. It will also provide good dual support in certain regular situations. Current ban by the New York Censor Board — despite the apparent absence of anything that could be called lewd—should also have the usual salutary effect at the b.o.

Film's major shortcoming is its lack of objective; the anticipated lesson is not pointed, and in this case that's bad. Both Kline and Steinbeck have gained reputations as men with an eye for social significance and the patronage that the film gains is going to be seeking it. True, K. and S. have pictured the Mexican villagers in all of their miserable squalor, they have depicted the never ending battle of old against new ideas and they have shown how primitive a man the peasant of Mexico's 'Forgotten Village' is. But the net result is not entirely sympathetic. 'Why don't they do something to help themselves?' is the natural question asked. Kline and Steinbeck make clear that the Mexican government is taking some small strides toward digging its hinterlanders out of physical filth and mental slough but the effects apparently haven't yet touched the village pictured.

Story concocted by Steinbeck is amazingly suspenseful and almost as fast moving as piece of Hollywood fiction, something unique for a documentary. It probably will be reflected at the ticket window. To attain that objective, however, Steinbeck has greatly shortened the scope of Kline's canvas. The broad stroke that marked 'Crisis' and 'Lights Out in Europe,' both made by Kline abroad, are missing. The anticipated more or less generalized picture of a Mexican village and the life of its people isn't there. In its place are too few aspects of that life to be entirely satisfactory. To avoid making a travelog, Kline and Steinbeck have jumped to the other extreme. There's not even a view of the village, a village street (except in such closeup as to be almost meaningless) or the outside of the huts in which the families live.

On the other hand there's the attention-holding story of the Mexican peasant family, first in birth, then in death. Esperanza, the mother, is about to have another child. She doesn't call a doctor — and she wouldn't even if there were one—but there's Trini, the wise woman, who mixes witch-like potions. After predicting, for a fee, that it will be a boy, Trini comes in a few weeks later to act as midwife. The scene immediately preceding birth—and the one to which the censors are objecting—is by far the most gripping in the picture. Trini wraps Esperanza in a shawl and, by the process of having two other women pull the ends, virtually forces the baby into the world. The actual birth is not shown.

Continuing on the same major theme — medicine — the children of the village one after another get sick. Trini says it's the 'bad airs' and works her potions to no avail. Actually it is the bad waters, producing typhoid. Juan Diego, son of the family pictured, and a lot brighter than his kinfolk and other villagers, calls in Mexico's rural medical service. The people, however, will have none of 'horse-blood' (vaccine) doctors and force them out of town. Juan kidnaps his sick little sister to have her injected and save her life. But his father kicks him out for his trouble and he is taken to Mexico City by the doctor for a real education.

Photography by Alexander Hackensmid, who worked with Kline in Europe, is superb, surpassing almost anything that has come out of Hollywood. Likewise excellent is Kline's choice of his characters from among the villagers and the infinite patience it must have consumed to coach to a point so letter-perfect in their roles as to make it appear that they aren't acting at all. Steinbeck's running commentary is appropriately done, unobstrusive and fully explanatory. Unfortunately, Burgess Meredith's voicing of it is bad. Fact is it's not the usual Meredith voice at all, but much harsher, and the fault may lie in the recording.

Certainly something to see for anyone with the slightest interest in Latin-America, it is not surprising that the film bas the complete support of the Mexican government despite the fact that it is the unpretty side of the country's tracks that is painted. The picture's simplicity and sincerity far transcend that.

Herb.

PENN OF PEN'S'VANIA

(BRITISH-MADE)

London, July 17.

Anglo-American Film Corp. release of British National (Richard Vernon) production. Stars Clifford Evans, Deborrah Kerr. Directed by Lance Comfort. Original story and screenplay by Anatole de Grunwald, with acknowledgments to C. E. Vulliamy's 'William Penn'; camera, Ernest Palmer. At Phoenix theatre, London. Running time: 87 MINS.

William Penn....................Clifford Evans
Gulielma....................Deborrah Kerr
Charles II....................Dennis Arundell
King's Chaplain....................Aubrey Mallalieu
Lord Arlington....................D. J. Williams
Lord Cecil....................O. B. Clarence
Admiral Penn....................Charles Carson
Pepys....................Henry Oscar
Elton....................Max Adrian
Bindle....................John Stuart
Cook....................Maire O'Neill
Bushell....................Edward Rigby
Lord Mayor of London....................Joss Ambler
Ford....................J. H. Roberts
Ship's Captain....................Edmund Willard
Holme....................Percy Marmont

British National historical feature is, in the main, disappointing. Pictorializing of William Penn, a hefty subject, has the look it was tackled with an unfortunate sense of awareness. Ingredients talk big, but impress little. Kudos may come on grounds of courage, with sentiment lending a helpful hand. Whatever U. S. biz it gets will come from the power of the Penn name.

Script of A. de Grunwald looks a tough one on which to travel. It's been tinted with romanticism and weighed down with dialog where simplicity and eventfulness were the keynotes. Director Lance Comfort has done well under the load. Cast works hard; a dressy, class production job from Richard Vernon goes a long way. But world affairs and ballyhoo alone will be responsible for any of its success.

The fire and zeal that must have been part of Penn are lacking. Clifford Evans tries hard to get inside the title role and rates praise. Deborah Kerr means little as his wife.

Narrative unfolds the conversion of Penn from son of a wealthy admiral to a proselyte of simple brotherhood. The Quaker persecution serves as buildup to the freedom of Pennsylvania. Latter sequences come off best in the picture. There are some good bits of acting throughout a large cast: Joss Amber registers as judge in overlong court scene, and Dennis Arundell's study of King Charles is done neatly. Gus McNaughton, Edward Rigby and John Stuart also get across.

Ernest Palmer has turned in some first-class photography; Holmes Paul does okay by the art department. Looks like plenty money went into this one.

JEANNIE

(BRITISH-MADE)

London, Aug. 7.

General Film Distributors' release of Tansa-Marcel Hellman production. Stars Michael Redgrave, Barbara Mullen. Directed by Harold French. Screenplay, Anatole de Grunwald and Roland Pertwee, from stage play by Aimee Stuart; additional dialog, Stuart; camera, Bernard and Arthur Knowles. At Leicester Square theatre, London. Running time, 101 MINS.

Jeannie McLean....................Barbara Mullen
James McLean....................Wilfrid Lawson
Angus Whitelaw....................Gus Macnaughton
Mrs. Whitelaw....................Phyllis Stanley
Stanley Smith....................Michael Redgrave
French Customs Man....................Percy Walsh
Count Erich....................Albert Lieven
Margaret....................Kay Hammond
Mr. Janson....................Edward Chapman
Mrs. Jansen....................Hilda Bailey
Mrs. Murdoch....................Marjorie Fielding
Restaurant Carman....................Phillip Godfrey
Laundry Girl....................Googie Withers

In 'Jeannie,' Marcel Hellman has coupled choice entertainment with what has all the looks of a b.o. theme. The female trade will love this simple, straightforward yarn of a charming near-Cinderella; it screens quaintly and delightfully.

A Scottish lass comes into a few hundred dollars. Life for her has consisted of listening to 'The Blue Danube' played on a neighbor's phonograph, so Jeannie of the Highlands makes tracks for Vienna to spend the coin on a splash vacation. The brightlights duly mulcted, she returns for a job as housemaid in London. In between there's a heart episode with a gigolo Austrian count who mistakes the girl's show of coin for a tidy fortune, asks her to be his wife but bows out when learning the reality. There's also a staunch fellow whom the dark lass met on the boat-trip from England; he sells washing-machines and has the businessman's yen for blondes. At first amused by Jeannie's naivete, he strays, recovers, and never tires in the age-old pursuit, so everything works out fine.

To Barbara Mullen go kudos for a svelte performance sans tricks as Jeannie. Girl brings something fresh to local screen talent, and clinches the hit she made in the legit original. Michael Redgrave and Albert Lieven are equally sound as the hero and the heel, respectively. It's Lieven's first film chore here, repeating role he had in the stage version.

There's dependable playing all the way through. Kay Hammond registers as the blonde menace who steals Redgrave for a night back in Vienna; Wilfrid Lawson is great as the dour, Scottish father, whose demise brings about the unexpected legacy.

Direction of Harold French hits a pace that rarely lags; there are one or two dull spots but due to story rather than technique. Smarter scissoring will aid, especially as picture tends to lengthiness.

Screenplay from A. de Grunwald, Roland Pertwee and Aimee Stuart is spiced with smart situations and twists. Production is top class and showy to the point of lavish on the Viennese settings. Music in the restaurant, opera and ballet sequences, art department and camera all blend smoothly.

UNA VEZ EN LA VIDA

('Once in a Lifetime')
(ARGENTINE-MADE)
(With Songs)

Buenos Aires, Aug. 18.

Argentine Sono Film production and release. Stars Libertad Lamarque; features Luis Aldas, Orestes Caviglia, Rachel Berendt, Raimundo Pastore, Ana Arneodo, Rosa Rosen, Semillita, Dominga Frolo. Story, Leo Perutz and Jacobo Muchnik. Directed by Carlos Borcosque. At Monumental, Buenos Aires. Running time, 75 MINS.

Libertad Lamarque is one of Latin America's top film stars and 'Una Vez en la Vida' ('Once in a Lifetime'), Argentina Sono Film's latest, is Lamarque from start to finish. Director Carlos Borcosque doesn't let the camera get far from her for a minute, and though the story is plenty meller, even for here, and the dialog weak, La Libertad manages to come through with what the customers like. This one should do even better in the nabes and in the provinces than in the capital since much of Lamarque's humor is exclusively for the earthier audiences.

Story is one of those things, and while credits go to Leo Perutz and Jacobo Muchnik, there's no great originality apparent. Libertad, the day before her wedding, falls in love with Luis Aldas, a very eligible unknown. Complications develop when she discovers he's in danger and needs cash in a hurry. She leaves her country home, travels to B.A. and in a risky game of baccarat (illegal here) she wins enough to save his life. They both start off together but the hero, in a noble gesture, obliges her to go back to her people when he discovers what she's been up to. The film starts out as a sentimental comedy, soon turns meller, and gets hokier and hokier as it goes along.

There's an overdose of intrigue that drew barbs from local critics and a lack of real emotional substance. Nevertheless, it holds together pretty well, although not up to the writers' last big grosser, 'Historia de Una Noche' ('History of a Night'), one of the biggest money-making nationals in some time. Senorita Lamarque does three songs, one unnecessarily cut before it finishes. Aldas is mainly an oh-and-ah draw for the femmes and French actress Rachel Berendt and Orestes Caviglia deserve mention in the supporting cast. Comedy scenes of Semillita and Rosen in the first couple of reels are also big laugh-getters. General presentation and photography good but musical background is hardly original.

Ray.

NW Exhibs

Continued from page 5

Judge Hanft undoubtedly will take two to six weeks to study the arguments and all the documents and to write his findings.

Another report in the Twin Cities was that a number of independent exhibitors, not members of any group, would petition Judge Hanft to give an early decision.

The relief expected by Northwest Allied leaders from the objectionable percentage demands for the consent decree's first groups-of-five is not likely to be forthcoming, if distributors eventually are compelled to sell under the Minnesota state law requiring the companies to include their entire season's product in their deals, according to local exchange heads. The companies will still get their scheduled quota of revenue from Minnesota regardless of how they have to sell, these heads declare.

As far as Metro is concerned, it is being pointed out that, if the Minnesota state law eventually prevails, the company will have to sell its entire season's product 'without knowing what the season's output will be at the time the deals are made.' The likelihood is that the company will tell Minnesota accounts they must take 'the unknown season's product,' if they wish to buy, at 40%, according to M-G heads. Then, as the season progresses, readjustments downward from that percentage will be made for pictures that do not prove their boxoffice worth. This is as provided for in the present sales' policy.

After contacting accounts in the territory outside of Minnesota with their first group and selling under what they call their present 'revolutionary plan,' Metro salesmen are highly enthusiastic. They claim that practically every account solicited has bought and that the trade has accorded the plan a most favorable reception.

The salesmen feel that, for the first time, they are not selling 'hit or miss,' but have a definite, scientific formula for every account, a unit being worked out for each situation.

Further claims that the independent exhibitors in North and South Dakota and western Wisconsin find the small group buying to their liking are made by Warner Bros., Paramount and 20th-Fox, along with RKO. All of these companies insist that sales have far exceeded expectations. They assert that there is much less buying resistance than in former years.

TITLE CHANGES

Hollywood, Aug. 26.

'The Secret of Boston Blackie' at Columbia became 'Confessions of Boston Blackie.'

'The Old Doll's House' is now 'At the Stroke of 12' at Warners.

Producers Releasing Corp. switched from 'King of the Tropics' to 'Jungle Man.'

'The Lady Is Willing' new label on 'Miss Madden Is Willing' at Columbia.

Paramount shifted from 'Air Raid' to 'Midnight Angel.'

'Call Out the Marines' new handle for 'The Marines Are Ready' at RKO.

'Sergeant Yoo-Hoo' was wiped by Paramount in favor of 'True to the Army.'

RKO switched from 'Before the Fact' to 'Suspicion.'

Release tag on 'Gobs in Ble' at Republic becomes 'Sailor Be Good.'

'The Americanos' at Universal now titled 'The Kid From Kansas.'

'Bad Man from Bodie' became 'The Gun Man from Bodie' at Monogram.

'Toy Soldier,' the George Pal Puppetoon at Paramount, is now 'Rhythm in the Ranks.'

Trade Showings

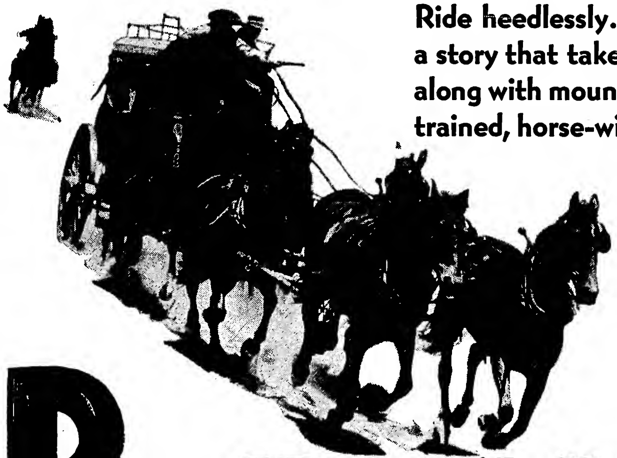
Continued from page 16

THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), Am. Th. Supply P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding Wind' (RKO), Am. Th. Supply P.R.
THURS., SEPT. 4 (1 p.m.), 'Skylark' (Par), Amer. Thea. Supply P.R.

WASHINGTON

TUES., SEPT. 2 (9:30 a.m.), 'Among the Living' (Par), Sylvan T.
TUES., SEPT. 2 (10 a.m.), 'Law of the Tropics' (WB), Earle Thea. Bldg.
TUES., SEPT. 2 (11:15 a.m.), 'Birth of the Blues' (Par), Sylvan T.
TUES., SEPT. 2 (11:15 a.m.), '9 Lives Not Enough' (WB), Earle Thea. Bldg.
WED., SEPT. 3 (9:30 a.m.), 'Glamour Boy' (Par), Sylvan T.
WED., SEPT. 3 (11:15 a.m.), 'Night of Jan. 16' (Par), Sylvan T.
THURS., SEPT. 4 (10 a.m.), 'Skylark' (Par), Sylvan T.
THURS., SEPT. 4 (10 a.m.), 'Outlaw Trail' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (11:10 a.m.), 'Dude Cowboy' (RKO), 20th-Fox P.R.
THURS., SEPT. 4 (12:20 p.m.), 'Riding the Wind' (RKO), 20th-Fox P.R.

LIVE GREAT DAYS!

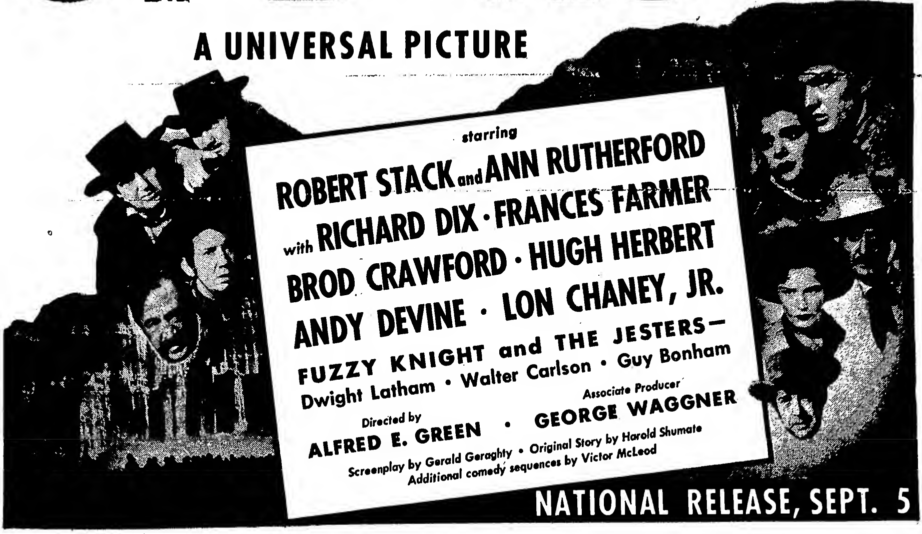


Ride heedlessly...love audaciously...in a story that takes you up...to thunder along with mounted madcaps...trigger-trained, horse-wise, prairie-toughened.

CUSTOM-BUILT EXCITEMENT for BOXOFFICE BALLYHOO!

BADLANDS OF DAKOTA

A UNIVERSAL PICTURE



starring

ROBERT STACK and ANN RUTHERFORD

with RICHARD DIX · FRANCES FARMER

BROD CRAWFORD · HUGH HERBERT

ANDY DEVINE · LON CHANEY, JR.

FUZZY KNIGHT and THE JESTERS—

Dwight Latham · Walter Carlson · Guy Bonham

Directed by ALFRED E. GREEN · Associate Producer GEORGE WAGGNER

Screenplay by Gerald Geraghty · Original Story by Harold Shumate

Additional comedy sequences by Victor McLeod

NATIONAL RELEASE, SEPT. 5

Completion of Dixie's Many Defense Projects Releases Material, Men For Much New Theatre Construction

Spartanburg, S. C., Aug. 26.

Completion of many defense projects is releasing materials and men for theatre construction, bottlenecked for many months.

Wilby-Kincey's new $70,000 Palmetto opened here with R. B. Talbert, city manager, reporting best biz in years. New house gives W-K four local units. James Cartledge, State manager, transferred to house as manager. Suvern Allen moved from Strand to replace him at State. Palmetto will be a straight pix house, minus stage. State vaudfilmer, with name bands booked for Carolina, top W-K local. Palmetto seats over 800, air-conditioned.

R. E. Martin will soon open his second Fitzgerald (Ga.) unit, the Pine. J. H. Luther, manager, Grand, will also manage Pine. Alvin Whittle upped to house manager for new layout.

Albert Soittle, president, Pastime Amus. Co., Charleston, S. C., named director of Organized Business, Inc., formed to bring new business and industries to S. C.

North Carolina Theatres, Inc., signatured deal with $147,500 on the line for new Greensboro location, calculated to expand system in that city. Chain operates Carolina, National and Imperial in Greensboro. Montgomery S. Hill of Greensboro district manager. H. F. Kincey is chain chief.

New Ritz, Spartanburg, costing $19,000 for initial layout, blueprinted. Work starts soon. Replaces Liberty, dark. Bijou Amusement, Nashville, Tenn., will own, operate.

Arcadia, Savannah, Ga., toned up via extensive remodeling. New Park opened at Hot Springs, N. C.

Fourth new Camp Croft (Spartanburg) army theatre set for late fall opening. Camp Wheeler, Macon, Ga., has added new house.

Tent theatres out for Dixie camps. Some of new layout running into real dough with latest equipment and frequent program changes.

Harold E. Buchanan managing new Carolina, Hendersonville, N. C., operated by N. C. Theatres, Inc., Wilby-Kincey subsidiary.

Sunday shows still being sought in several Dixie military area camps. Pro-Sabbath amusement leaders contend winter months will require greater amusement for soldiers. Columbus, Ga., has Sunday show move on. Spartanburg, blanked from S. C. Sunday theatre bill, awaits next legislature session for another try. Success indicated then.

Estimate U 3d Quarter Net Profit at $900,000

J. Cheever Cowdin, chairman of Universal, who planed to the Coast, Thursday (21) for a production o.o., is expected back in time for the regular monthly meeting of the board of directors Sept. 4.

It now appears likely that Universal's third quarter report, ending last July 28, will be ready for the directorate on that date. This quarter is expected to show net profit of more than $900,000, reports from foreign accounts holding up stronger than originally anticipated.

High Budget Duo

Hollywood, Aug. 26.

Spencer Tracy and Katharine Hepburn checked in yesterday (Mon.) at Metro as co-stars in the heavy-coin picture, 'Woman of the Year.'

George Stevens is directing the film, dealing with newspaper life.

K-A-O'S $1.75 DIVVY

Keith-Albee-Orpheum directors last week declared a $1.75 dividend on the company's convertible preferred stock to cover the quarter ending next Sept. 30. Divvy is being paid out of the company's operating surplus.

Dividend will be paid Oct. 1 to stock on record Sept. 15.

Prodigal Star

Hollywood, Aug. 26.

Homeward trip for Alberto Vila, Argentine star, was called off by Paramount, which ordered him to stick around for a star role in 'The Gentleman From Buenos Aires,' now in preparation.

Vila's picture commitments back home will have to wait until next winter.

ERPI MAY GIVE UP ITS COAST STUDIO

Hollywood, Aug. 26.

Indie producers may face dangerous lack of production space unless purchaser or lessee takes over General Service Studios when ERPI lease terminates March 31, 1942. ERPI took over plant originally to protect the heavy indebtedness due them from the previous owners of the studio. Rental returns sufficiently reduced ERPI's remaining investment to figure allowing attractive purchase price for potential buyer. Portable sound recording equipment for Western Electric recording will be continued by ERPI or close the operating unit.

Edward Small and Alexander Korda currently are utilizing most of the stage space and facilities. Will continue until ERPI abandons operation.

Built 20 years ago, studio is one of the oldest rental plants in Hollywood.

It's Tough on Westerns When Cal.'s Green Fields Turn to Fire Hazards

Hollywood, Aug. 26.

Heavy rains in the wet season, followed by bugh growths of underbrush in the dry season, have caused extra expenditures in the shooting of westerns in the southern California hills. As an example, the Tim Holt sagebrusher, 'Land of the Open Range,' shooting for RKO, is rigidly ruled by William Hall, fire warden, with a forestry crew and equipment of extinguishers, explosives, burlap bags and shovels.

Fire watchers follow pistol-shoot-[illegible] blank cartridges don't set fire to the scenery. Worst of all, the cowboys must roll their pills under supervision and dunk their butts into sand buckets.

WB-Capra Must Respond In 'John Doe' Theft Suit

Warner Bros. and Frank Capra must answer interrogatories in 15 days submitted by Robert Shurr and Pat A. Leonard, authors, who are suing the film companies and the director-producer charging plagiarism. Interrogatories were submitted to the N.Y. federal court yesterday (Tuesday).

Authors claim 'Meet John Doe' is a plagiarism of their play, 'The Stuffed Shirt,' and seek an injunction, accounting of profits and damages. Other defendants associated with Warner Bros., or Capra, are Richard Connell, Robert Presnell, Robert Riskin and Jacob Wilk.

Keeps It Burning

Hollywood, Aug. 26.

Harry Edington drew the production assignment on 'Keeper of the Flame,' an I. A. R. Wylie story slated as a Cary Grant starrer at RKO.

This makes two productions for Edington. The other is 'Lona Henry,' tentatively scheduled as a starrer for Ginger Rogers.

12,055 CONTRACTS

'Rebecca' Topped UA Dates—'Thief' Next With 11,843

Record number of contracts obtained by United Artists recently, even for some of the lesser pix which it has distributed, has caused expressions of surprise among sales departments in the industry. Average, as revealed by Arthur W. Kelly, operating head, is considerably higher than other companies.

Top number of pacts was obtained for 'Rebecca,' the Selznick production played or being scheduled to play 12,055 dates as of Aug. 2. Other films listed by Kelly included 'Thief of Bagdad,' 11,843 contracts; 'South of Pago Pago,' 11,193; 'Kit Carson,' 11,551; 'Son of Monte Cristo,' 10,842; 'Four Feathers,' 11,129; 'Pot O' Gold,' 10,209; 'Capt. Caution.' 10,214; 'Housekeeper's Daughter,' 10,639; 'Chump at Oxford,' 10,897; 'Westerner,' 10,466; 'Real Glory,' 10,128; 'Foreign Correspondent,' 10,775; 'House Across the Bay,' 10,308; 'Winter Carnival,' 9,912, and 'That Uncertain Feeling,' 9,799.

Considered a good average number of contracts in the industry is 9,500-10,000. It was pointed out by a source familiar with UA that even 'Blockade,' Wanger picture of several years ago that ran into all sorts of religious and other difficulties because of the subject matter, and as a result suffered many cancellations and substitutions, had 9,475 dates. Another Wanger picture which was admittedly lightweight at the b.o., 'Sligbtly Honorable,' had 9,682.

Col. and U. Bait Accounts With Definite Dates

Columbia last week followed the lead of Universal, likewise not subject to the consent decree, in providing exhibitor bait by announcing definite dates for specific pictures from now until Christmas. Col listed 21 pictures and the top members of the cast of each.

With the companies subject to the decree unable to give release dates far in advance (Paramount and Metro haven't even given theirs yet for the first blocks set for release 'some time' in September), U and Col are offering exhibs who buy their product assurance that they will have films as needed. In addition they can make plans for the various holidays and periods of the year, knowing what pictures they can count on for each occasion.

Col's h.o. exec staff is currently on the Coast drawing plans for the second half of the year. Abe Montague, general sales manager, announced that the schedule for the period from Jan. 1 on will be made public early in October.

[illegible] MUST BE OK'D IN OHIO AT $3 PER REEL

Columbus, Aug. 26.

Roy Reichelderfer, supervisor of the Division of Censorship, Ohio Department of Education, announces that coin-operated motion picture machine product must carry an 'approved' leader. He has ordered a supply of reverse 16 mm. leaders for this purpose, which will be placed in use in about two weeks. To date the only company operating in Ohio is Soundies, Inc. Concern has had all 29 reels okayed by censor, paying regular $3 per reel fee.

Division has a new boss, Joseph Ray, now director of education, taking over last week. Director, although merely the nominal head, frequently exercises his power. This was apparent in the case of E. N. Dietrich, former director, who directed the defensive fight to retain newsreel censorship.

Buddy and Lupe Divvy

Hollywood, Aug. 26.

Charles Buddy Rogers gets the costarring role with Lupe Velez in the next 'Mexican Spitfire' feature at Columbia, where he is currently assigned to 'Sing for Your Supper.' Studio has another top role for Rogers in the offing.

U. of Minn. Economist Shows NW Biz Up But Exhibs Still Cry 'Taint So

Minneapolis, Aug. 26.

Show business here and throughout the territory finally is sharing in the general business upswing, according to circuit heads and individual exhibitors.

Prof. R. L. Kozelka, University of Minnesota economist, reports that Northwest business activity in July hit a record high. His conclusions are based on statistics covering the fields of finance, production and distribution—statistics which go back as far as 1919.

Seasonally adjusted, Prof. Kozelka's statistics give a preliminary index of 143.5 for July. This is 43.5% above the average for the five years, 1935-39. The previous peak was 141-7 for October, 1928.

The spectacular rise in grain shipments during July' is cited by Prof. Kozelka as a primary cause of the unusual rise in the activity index from June to July.

Clamoring for lower film rentals, independent exhibitor leaders in the territory have been stressing the fact that the Northwest is not getting anywhere near a fair share of defense spending because of comparative lack of war industries. They also have complained that the draft, enlistments and National Guard transfers have taken away many of their best customers. In this connection, they've pointed out the absence of sizable army posts and training camps in the territory.

Just Lolling Around?

Hollywood, Aug. 26.

Brian Donlevy wound up his Paramount commitments for the year in 'The Remarkable Andrew' and is free to take on outside jobs until January.

Currently he is on vacation in the California hills, reading one radio script and three film roles. He owes one each to Edward Small and Columbia and has a tentative offer at Universal.

ODLUM'S PICKUP OF RKO TOPS IN JUNE

Washington, Aug. 26.

Boompsa-daisy activities for film stocks for the month of June—with complete quiet during July—were recorded by the Securities & Exchange Commission in its August stock transactions summary.

Biggest deal involved purchase of 45,200 shares of Radio-Keith-Orpheum $1 par common by Floyd Odlum's Atlas Corp. of Jersey City. Outfit bought from 100 to 19,700 shares a day during the month of June to bring total holdings up to 807,927 shares. In addition, Atlas was tagged as owner of 327,812 warrants for common, and bought up 4,364 shares of 6% convertible preferred stock in same company. Latter purchase brought its nest egg of 6% convertible to 43,845 shares. American Co., another Odlum subsid, recorded ownership of 268,230 shares of $1 par common at the end of June.

Selling flurry occurred with the Manufacturers Trust Co., of New York, when it dumped 15,000 shares of 3¼% convertible debentures of the 1947 series of Paramount Pictures, Inc., on the market. Retained 3,377,800 of same, however, plus 5,710 shares of 6% convertible 1st preferred.

Up-and-down buying and selling of Loew's securities continued with J. Robert Rubin, its v.p., dropping 2,600 shares of common no par value stock in Loew's, Inc., and Loew's, Inc. purchasing 56 shares of $25 par common stock in its protegee company—Loew's Boston Theatres. Rubin was left with 21,315 shares of stock after the transaction, while Loew's showed an accumulation of 116,386 in the Boston subsid's $25 par common.

[illegible] Monogram Pictures, Inc., was shown by Samuel Broidy, Hollywood officer and director. Broidy picked up 3,000 shares of $1 par common—for a total of 7,900 shares—and disclosed purchases made in May of 3,300 shares of the same stock, plus holding of 11,129 options for common. In additin, Monogram Pictures, Inc. was shown as owner of 500 shares of the $1 par papers.

Contrasted with its purchases of RKO, Atlas Corp. shuffled off 682 shares of Keith-Albee-Orpheum 7% cumulative convertible preferred to retain 2,618 of same. American Co., was shown as owner of 3,500 shares of the papers at the end of June.

PROLIFIC EDDIE SMALL

Expected to Supply 33% of UA's '41-42 Program

Edward Small during 1941-42 is expected to account for at least one-third of United Artists product. Indie producer has seven pictures lined up, with one completed and one about 90% finished. 'International Lady,' already in cans, will be released by UA in late September, while 'Corsican Brothers' will be ready a month later.

After that, in the order they go before the cameras, the pix are 'Twin Beds,' 'Heliotrope Harry,' 'Annie Rooney,' 'Wings Over China' and one now being worked on but still untitled.

U's Stock Activity Again Hints Simplification Of Corporate Structure

Strength in Universal first preferred shares and common stock as well as certificates for the common in the stock market last week again revived talk that company plans calling in its outstanding first preferred. Also linked with these reports in Wall Street was another that the common would be retired. However, Universal denies that there is any new development on either stock, but that U for the last two years or more has sought corporate simplification so that only one stock would remain outstanding.

Present indications are that Universal will work towards simplification so that only Universal Corp. common certificates remain as the sole stock in public hands. At present there are 525,681 shares of this issue outstanding. Fact that put-and-call brokers in Wall Street have been active lately in writing papers on the certificates was the tip to Wall Street that an advance in these was coming. Climb of the certificates of three points in the last month or so is based on strong earnings of Universal plus expectation that this stock may ultimately be in a position to share more in company [illegible]

Recent quotations for U first preferred around $160 do not indicate any immediate intention of Universal to call in remaining shares because the first preferred is callable at $110 plus dividend arrears, now amounting to about $68. This would make the shares worth $178, and possibly a higher price in the market.

Universal has not brought any additional shares into the company treasury via sinking fund operations since last January. However, the corporation has followed the letter of its certificates of incorporation requiring a certain amount to be set side for such operations when earnings reach a certain point. Financial policy of the company has been to take new steps towards simplification only when steady income is certain or reserves indicate such moves being warranted. Uncertainty of foreign revenue for the time being has made the company hold in abeyance any plan for rushing through redemption of the first preferred.

Stevenson Subs Milestone

Hollywood, Aug. 26.

RKO picked Robert Stevenson as director of 'Joan of Paris,' slated as the Hollywood debut for Michele Morgan, French film star, starting in mid-September with David Hempstead as producer.

Originally slated to direct, Lewis Milestone pulled out after differences of opinion with Hempstead.

Schads Suing WB, W.&V., 20th For Conspiracy

Philadelphia, Aug. 26.

A suit for $750,000 triple damages was filed in U. S. District Court Friday (23) by Schad Theatres, Reading, against 20th-Fox, the Wilmer & Vincent and the Warner Bros. interests, charging the defendants had entered into a conspiracy to harm the plaintiffs' theatre because they had refused to cut Warners' rental for the house. It is the largest amount of damages asked in any film anti-trust in Philly courts up to now. The plaintiffs, Harry J. Schad and Sallie R. Schad, operate the Astor, Reading. Wilmer & Vincent Corp. control the Embassy and Ritz in that city. The Stanley-Warner Co. operates the Warner there.

This is the case as outlined by the brief filed by State Senator Harry Shapiro, Schad's attorney:

1. Stanley-Warner leased the Astor (built at a cost of $900,000) in 1929 and operated it until May, 1941. During that time the house was operating as a first-run house showing only class A pictures. Among these were one-half of all 20th-Fox product.

2. In November, 1940, six months prior to the termination of the lease. Warner requested the Schads, who had acquired title to the house in 1935, to renew the lease but at a lower rental. When the owners declined, Warners warned them that if they persisted in this stand, WB would not only refuse to sell them product, but would also get Fox to stop selling them its product and to sell away to Wilmer & Vincent's house.

3. After the plaintiffs' refusal to renew the lease under Warners' terms, the defendants then entered into 'unlawful combination' in the following manner, the Schads contend:

(a) Warner sublet the State, operated by a Wilmer & Vincent subsidiary, and renamed it the Warner. (Schads claim the house is in poor physical condition and inferior to the Astor).

(b) Warner renewed its lease on the Arcadia and sublet it to Wilmer & Vincent. (This house, too, is dilapidated, according to the plaintiffs).

(c) Warners then—'by virtue of the monopolistic control and coercive power it exercises over exchanges in the Philadelphia area'—compelled Fox to terminate the Astor's franchise and sold its product to Wilmer & Vincent's Embassy and Ritz.

(d) Wilmer & Vincent consequently is overbuying product, which is either not being exhibited or dissipated.

As a result, the plaintiffs charge, the Astor has been unable to obtain product to replace that taken [illegible] prived of the right to bargain for film 'in a free, competitive and untrammelled market.'

Actual damages suffered, according to the plaintiffs, is $250,000 with the triple amount asked under the anti-trust laws. The plaintiffs also ask that a preliminary injunction be granted restraining Fox from selling away from the Astor.

In addition to the $750,000 the Schads are asking interest from the date of filing of the suit plus costs and a 'reasonable' attorney fees.

Named as defendants beside Fox and Wilmer & Vincent, are the Berks Amus. Co., a W&V subsidiary; Warner Bros. Pictures, Warner Bros. Circuit Management, Warner Bros. Theatres, Stanley Co. of America, and Vitagraph, Inc.

WHODUNIT TO HERB LEEDS

Hollywood, Aug. 26.

Herbert I. Leeds draws the director chore on the Michael Shayne detective yarn, 'Blue, White and Perfect,' at 20th-Fox, slated to roll Sept. 22.

Lloyd Nolan is set for the starring role.

Stole an Organ

Philadelphia, Aug. 26.

Six West Philly youths were rounded up by police last week charged with stealing a $6,000 pipe organ—piece by piece—from the shuttered Baltimore theatre, and selling the parts for junk.

The house closed July 20 for repairs.

INFANTILE EPIDEMIC HITS ST. JOHN, N. B.

St. John, N. B., Aug. 26.

Infantile paralysis is back as a threat to theatre patronage in the provinces. A concession that the situation is very alarming is the decision of the New Brunswick school authorities to postpone reopening of the public schools for two weeks, from Sept. 2 to 16, with probability of further postponement if conditions are not reassuring.

The epidemic is gaining volume and health officials are unable to cope with the spread, which is accompanied by numerous deaths. Thus far, there has been no edict against theatre attendance by children such as prevailed just four years ago, and which lasted over two months. However, there is a likelihood that a similar ban will be announced soon if the spread of the polio is not checked. In the meanwhile, there is a tendency on the part of parents to halt or reduce the patronage of screen shows by their offspring as a precautionary measure.

Lawyer, Koppelberger Examined in Sequel To LaCrosse-Par Suit

Milwaukee, Aug. 26.

Frank Koppelberger, v.p. and g.m. of LaCrosse Theatres, Inc., whose $1,470,000 antitrust suit against Paramount, 20th-Fox, United Artists, Minnesota Amus. Co. and Wellworth Theatres Corp. was thrown out of Federal court when he and William Burford, president, failed to appear as witnesses, was given an adverse examination here this past week before Court Commissioner Morris Stern. This is preliminary to a jury trial in LaCrosse, Wis., in October of the suit brought against the firm by Robert A. Hess, Milwaukee attorney, for approximately $13,000 allegedly due him for fees in the case.

Koppelberger claims Hess was negligent in prosecuting the case, while Hess, also adversely examined, claims the negligence was on the other side, and that both Koppelberger and Burford could have appeared in court if they had really wanted to.

COL. HARRY E. LONG'S CHAIN OF DRIVE-INS

Louisville, Aug. 26.

Town's first drive-in theatre is scheduled to open Friday (29), operated by Harry E. Long, who was manager of local Loew's State when it opened in September, 1928, and Herbert J. Ochs, for 17 years an executive in the eastern sales division of Warner Bros. Col. Long opened his first drive-in theatre in Toledo May 9 and biz was so gratifying that promoters immediately optioned sites for 14 additional sites.

Being aware of the tremendous improvement in Louisville business conditions, Long decided to give priority to the Louisville drive-in venture and open at once.

4 Raleigh Negroes Held In 12G Theatre Fraud

Raleigh, N. C., Aug. 26.

Four Negroes, employed by the Ambassador theatre at Raleigh as cashier, doorman, janitor and relief cashier at the Negro entrance and balcony, have been arrested on charges of embezzling at least $12,587.45 in ticket fees from the company in a period of over three years, detectives have revealed.

The employees, Inez Cumbo, 20, cashier; Herman White, 34; Charlie Brown, 30; and Telphair McCrimmon, 30, who also worked at the State theatre, have admitted taking and reselling tickets in a 'four-agreement deal' for from 15 months in the case of McCrimmon, to over three years in the case of Inez Cumbo, according to detectives W. G. Maddrey and A. G. Scarborough who investigated the case.

A Little Detail

Detroit, Aug. 26.

It may have been a little thing but—

Ray Moon, general manager of Mutual Theatres, and Jack Krass have to postpone the opening of their Main theatre in Royal Oak, nearby suburb. Invitations had been sent out three days before the house's scheduled opening when it was discovered that because of defense priorities it was impossible to get hinges for the doors.

Debut was postponed because you can't open a house until you can close it.

U. S. Nixes Detroit's Dream Of Legal (Patriotic) OK on Banko

Detroit, Aug. 26.

Uncle Sam, even under the guise of patriotism, isn't going to encourage bank nights revived under the cloak of national defense bond giveaways. At least, he isn't going to encourage theatres to skirt the fringes of the lottery laws in states where such hypoes to business are banned.

Theatres edged in that direction here after the State Fair came up with one device. To boost its attendance the Michigan fair here announced it was putting clockers on the turnstiles and each 50,000th person through the gate was going to be presented with a $25 Defense Bond. It seemed like a nifty idea to the theatre men, who felt they were on the friendly side of the Government already with their sale of

(Continued on page 27)

WHAT A SETTING! WHAT A PICTURE!

● Scintillating Sonja Henie and John Payne, skiing, skating, romancing to Glen Miller's new hit tunes, with Milton Berle, Lynn Barri and a magnificent cast in a great picture—unfolding all the glamour and entertainment that is Sun Valley, America's year 'round sports center.

For winter holiday or summer vacation... or for the finest hunting and fishing still to be found in these United States... Sun Valley is truly a "serenade" of outdoor fun and good living. Fall visitors will find accommodations at picturesque Challenger Inn to be moderately priced, meals delicious and inexpensive. See "Sun Valley Serenade" for sparkling entertainment... visit Sun Valley, Idaho, for a good time, any time.

W. P. ROGERS, Manager
Sun Valley, Idaho

Sun Valley · Idaho

WINTER SPORTS UNDER A SUMMER SUN

We've previewed countless comedies in innumerable theatres—but we've never heard any audience laugh louder or longer than a packed house did at Proctor's New Rochelle the other night! You'll know what we mean when you play it!

NEW SEASON! NEW BOXOFFICE HIGHS! WARNER BROS.

1st Army Training Pix

Continued from page 7

time probably is going to drive more than a few soldiers nuts.

Pictures shown the Washington press men included 'Sex Hygiene,' made by 20th-Fox; 'Pioneer Equipment' (knot-tieing), Samuel Goldwyn; 'Basic Principles of Skiing' (20th); 'The 60 MM. Mortar' (Republic); and 'Military Courtesy and Customs of the Service,' (20th).

Same Technique

Screenwriting technique in virtually all of them is the same—introduce a recruit in the film to whom the instructor gives the lesson, instead of having teacher speak directly to the audience. Aside from its monotony, the defect of that technique is that the introduction of the second party leaves the actual soldier who must learn from the film nothing but a bystander. It gives him the unconscious idea that this isn't meant for him at all and he'll just let Joe up there in the picture learn about life or a trench mortar or whatever else the film's about.

The sugarcoating has one major value, of course; it provides a reason for a variety of camera angles. On the other hand, in the simplest picture of the bunch, Goldwyn's on knot-tieing, which goes at the subject straight off, the observer remembers the knots, while in the gilded pix he remembers the gilt and forgets the essentials. The opportunity isn't as good for concentrating.

John Ford's Hygiene Pic

Best of the five, by far, is 'Sex Hygiene,' directed by John Ford. Designed to scare hell out of a recruit and at the same time give him certain instruction, it serves its purpose admirably. With a head start in that he has subject matter of more than passing interest, Ford uses a classroom full of soldiers to whom a doctor is lecturing as the locale for his film. He punctuates it with close-ups of the faces of various boys in the on-screen audience and makes the 'extraneous party' technique seem to serve a real purpose.

Skiing pic, made by Darryl Zanuck, who's somewhat of a fellow with the hickories himself, is a terrific bore—at least to the layman. That was apparently recognized by the Army, which eliminated the middle part of it at the press screening. Goes into minor details much too slowly, although to a neophyte skiier that probably would be more advantageous than not.

Worst

Worst of the pix from any standpoint, however, was 'Military Courtesy.' Major subject is the proper way to salute in various situations—which seems to be a heavy load of tripe at best—and it is dressed up in a screenplay that even tha draftee from darkest Arkansaw will recognize as right out of his own cornfield....Lad joins the Army and writes to his grandfather, who served in the Spanish-American conflict, what he learns each day.... then flashback from the letter to lad learning it....grandfather at home practicing it, too.

Films screened were representative ones from the 100 reels, approximately 100,000 feet, of training pix already completed for the Army in Hollywood. Approximately 40 more reels are now in production, in addition to about 250 reels now being produced by the Signal Corps at its labs at Fort Monmouth, N.J., and Wright Field, Dayton, O.

Zanuck's Unit

Hollywood product is made by the Research Council of the Academy of Motion Picture Arts and Sciences in conjunction with the Signal Corps. Zanuck, a lieutenant colonel in the Signal Corps Reserve, is chairman of the Research Council. On active duty last week, he was to greet the Washington press men.

Research Council enters the scene after initial requirements for a film are dawn up by the War Department. Working through the Screen Writers Guild, the Council assigns scriptwriters to dramatize the material required for instruction. After War Dept. approval of the screenplay, the Council assigns the picture to one of the Hollywood studios. Army technical advisers are continually present during shooting, of course. Topnotch directors, writers and players are donating their work on the pix and studios shoot them on basis of payment only for actual money-out-of-pocket, with no overhead charge.

One of the most interesting points of the demonstration was a sound track simulating noises on a battlefield, which recruits will be subjected to in order to harden them to the real thing. Army claims it has information that a 'certain foreign power'—guess who—is using devices 'to accentuate the noises of battle to induce a fear psychosis in opposing personnel.' The 'opposing personnel' gets so frightened at the terrific noise that it just lies down and doesn't fight, says the Army.

So Uncle Sam's nephews will be prepared by long subjections to the worst possible ear-beating. In addition, they will learn to distinguish what kind of gun or field piece or shell makes each noise. The knowledge tends to ward off some of the fright. Arrangements have even been made to record the sound of projectiles striking a tank as heard by the men inside.

Sound track is being made by Lieut. Jack Clink, of the Signal Corps., formerly a sound technician at Metro.

ZANUCK'S ARMY STATUS

Lieut.-Col. in Signal Corps Reserve Actively On Duty

Washington, Aug. 26.

Darryl F. Zanuck, clearing up conflicting reports about his status in the Army, declared here last week that he is devoting approximately one week in each five to active duty. He holds a commission as a lieutenant-colonel in the Signal Corps Reserve.

20th-Fox production head has been doing duty at the Army War College here, although he may be assigned to other locales later. He arrived in Washington last Thursday (21) for a tour of service and greeted newspapermen at a preview of Hollywood-made Army Training films, some of which he produced. He also had a major hand in selecting those to be shown the correspondents.

Inside Stuff—Pictures

Arnold Weeks, of Scituate, Mass., got motion pictures of President Roosevelt returning on the Presidential yacht from his meeting with Winston Churchill, and figured he had a newsreel scoop. As far as known his films were the only unposed ones of the President after the historic meeting, but his exclusive was short-lived when it was found that the 16-millimeter motion pictures in color could not be enlarged for usage in newsreels. Weeks had submitted them to Paramount News.

Aside from the fact that it is virtually impossible to 'blow up' 16-mm. color films for 35-mm. motion pictures, lab technicians discovered the prints to be too blurred by the choppy sea from which Weeks photographed his 'epic' films to make suitable theatre showings. They have been returned to Weeks, who values them personally.

Howard Hughes' picture, 'The Outlaw,' which is to be okayed by the Hays office as soon as certain cuts are made, is being trimmed even more by several states censorship boards. Understood that the Hughes office wanted to try out the film with several typically tough state censorship boards and see how they reacted as compared to the trims laid down by the Hays PCA, idea being that if it got by this might influence the Hays office later.

'The Outlaw' deletions suggested by the Haysian PCA were appealed by the producer to the MPPDA directors. This group backed up the PCA and suggested additional cuts.

Action on preferred dividends and possibly on the common shares likely will come before the Paramount directors' meeting scheduled for Wednesday (Sept. 3). No announcement regarding action on calling in preferred stock into the company's treasury is anticipated because Stanton Griffis, chairman of the executive committee, is absent from New York on a month's cruise.

If any divvy action is taken, indications are that this would include common shares as well as the two preferred issues because Par is earning far in excess of the 40c paid already this year.

Overlooked by the legal observers of the Will Hays office in Washington, up pops a 'sleeper' which may cost the film industry an extra $3,000,000 in taxes. The bill, passed through the lower House and now up to the Senate, calls for a 10% levy on all film stocks and studio equipment, meaning all types of motion picture film, still photo film, cameras, lenses, photo paper and other essentials. With stocks currently on hand and likely to be used in the future making of pictures, producers figure the payoff will run to at least $3,000,000 a year if the bill is not clipped in its present form in the Senate. Hays office hopes to get tha levy reduced, or dropped entirely.

Dunningcolor has completed three color release prints of 'Broken Treaties,' first in a series of historical shorts featuring Raymond Gram Swing as commentator, produced by Cartoon Films, Ltd., and released by Columbia. Prints of the subject, now in Columbia exchanges for current release in major theatres, were processed in the Dunningcolor Hollywood plant and delivered to exchanges two weeks ahead of distribution requirements. Initial theatrical use of Dunningcolor by Columbia-Cartoon Films now makes a second three-color photographic method available to the industry for production purposes.

Heavy production and a resultant shortage of sound stages on the 20th-Fox lot has pushed the start of the next Charlie Chan picture, 'Castle in the Desert,' back 10 weeks from its original starting date, Sept. 15. Most of the congestion is due to 'Son of Fury,' which will occupy five stages, and 'Hot Spot,' requiring two and part of a third.

Like thrifty squirrels storing up supplies for stormy days, Hollywood's film studios have been gathering huga lots of lumber, hardware, plyboard and other building materials in anticipation of a shortage in days to come. Producers are also using old stuff, particularly galvanized metals, which are much in demand for defense.

Republic's feature production, 'Mercy Island,' lists only six players for screen credits, owing to the fact that most of the shooting was done on one of the keys in Florida, with a minimum number of principals in the cast. Sextet consists of Gloria Dickson, Ray Middleton, Otto Kruger, Don Douglas, Forrester Harvey and Terry Kilburn.

Dorothy Lamour's status as a brunet star at Paramount resulted in a change of hair for Patricia Morison, born with raven tresses but now a blonde for her next co-starring role opposite Preston Foster in 'The Morning After.' Miss Morison's midnight locks have not only been re-colored but bobbed.

Meredith Willson, the Maxwell House Coffee maestro, who scored 'The Little Foxes' for Samuel Goldwyn (RKO), was omitted from the salient credits in the recent VARIETY review, having contributed a highly competent score. His score for 'The Great Dictator' for Chaplin (UA) brought him to Goldwyn's attention.

Charles Herbert (Herb) Miller, for the past four years assignment and contact man for Pathe News in Washington, has been appointed assistant to Robert Collyer, head of OEM Information Division's Newsreel Unit. Miller's government job will be pretty much the same as his former work except that now he will be watching defense news for all five newsreels.

Appeasement is evident in the strife between the Hearst newspapers and RKO, which began with the filming of 'Citizen Kane.' Columnists on the Los Angeles Hearst dailies have been using RKO stories for the first time in months. Meanwhile, 'Citizen Kane' is still in the doghouse.

Army Camp Cinemas Want Quicker Clearances; Product Now Too Old

Washington, Aug. 25.

Confabs here between officials of the Army Motion Picture Service and the major companies are expected to cut down some of the clearance being demanded by the distribs before films play camp theatres. Lateness of pictures in reaching certain Army posts because of what AMPS execs feel is 'exhorbitant' clearance has been a sore spot with many soldiers, as well as with their civilian friends and relatives, and with War Department execs.

Army, as its part of the bargain to bring down the amount of protection given exhibs in nearby towns, is offering to prohibit civilian attendance entirely at theatres on cantonments. Only persons who could attend would be enlisted men and officers and wives and children who are officially dependent on them as shown by Army records on subsistence allowances being paid.

This is a tightening of present practice which merely seeks to discourage civilian patronage. As it is now, a soldier can take his gal to the camp filmery by paying a sum equal to the highest admish prevalling at theatres in towns near the reservation. In the event there are no houses to judge by, he pays 5c more than the regular admish, which means it costs him a quarter for the femme instead of the 20c he pays (14c if he buys a book of 10 tickets).

33% For Film Rental

Despite strong attendance at the 30 theatres now operated by the AMPS, officials declare there have been no profits yet. Proceeds (aside from the approximately 33⅓% going for film rental and a like amount to the recreation fund of the camp where the particular theatre is located) are used to equip new houses. Army provides the AMPS only with four walls and the benches. The Motion Picture Service, which gets no appropriation from Congress, then must provide projection and other equipment. It is all of first quality and the jump in a year from 85 to 380 houses, with the end not yet in sight, has taken a big chunk of coin.

If and when spare coin does appear on the horizon—which isn't expected to be too long now—AMPS hopes to start replacing wooden benches with regular theatre chairs. It will take a tremendous amount of money with seating capacity now at 250,000. AMPS officials feel, however, that soldiers will prefer that to a possible admish reduction of 2c or 3c which otherwise could be made to eliminate the profit that the Service is not permitted to make.

USO THEATRE DRIVE ALL SET TO START SEPT. 1

Enrollments to date for the film industry's United Service Organization campaign, which starts Labor Day (1), indicate the most successful drive in the history of the film business, according to Joseph Bernhard, chairman. More than 8,400 theatres already have been enrolled, although the campaign's start is nearly a week away.

Highlights of the film industry USO drive are that every theatre on Broadway and all circuits in the N.Y. exchange area will participate without a single exception.

IATSE's Co-op

Chicago, Aug. 26.

IATSE in this district will co-operate 100% with the USO drive. Has guaranteed the theatrical committee of the USO here that the IATSE, both for stagehands and operators, will charge no overtime during the days of the USO drive collections in theatres in this district.

First $10,000 for USO

Hollywood, Aug. 26.

Check for $10,000, film industry's first return in its campaign for the United Service Organization, was turned over to Dr. A. H. Giannini, general chairman for Southern California, by the Hollywood chairman, Frank Flynn.

Final returns, Flynn predicted, will double the quota set.

Lady Blondell

Hollywood, Aug. 26.

Joan Blondell checks in at Republic Sept. 2 as femme lead in 'Lady For a Night,' with Ray Middleton playing the male romantic role. Director is Leigh Jason, Albert J. Cohen producing.

New York Theatres

RADIO CITY MUSIC HALL
HELD OVER
"THE LITTLE FOXES"
Spectacular Stage Productions

NOW PLAYING
GARY COOPER
—In—
'SERGEANT YORK'
A NEW WARNER BROS. HIT
HOLLYWOOD
B'way at 51st St.
AIR-CONDITIONED

PARAMOUNT
Dorothy LAMOUR
Jon HALL
'ALOMA of the SOUTH SEAS'
In Technicolor
IN PERSON
TOMMY DORSEY and Band
JACK GILFORD
CONDOS Bros.

COOL Capitol Broadway & 51st Street
Held Over for a Second Joyous Week!
Lewis STONE • Mickey ROONEY • Fay HOLDEN
"LIFE BEGINS FOR ANDY HARDY"
A Metro-Goldwyn-Mayer Picture

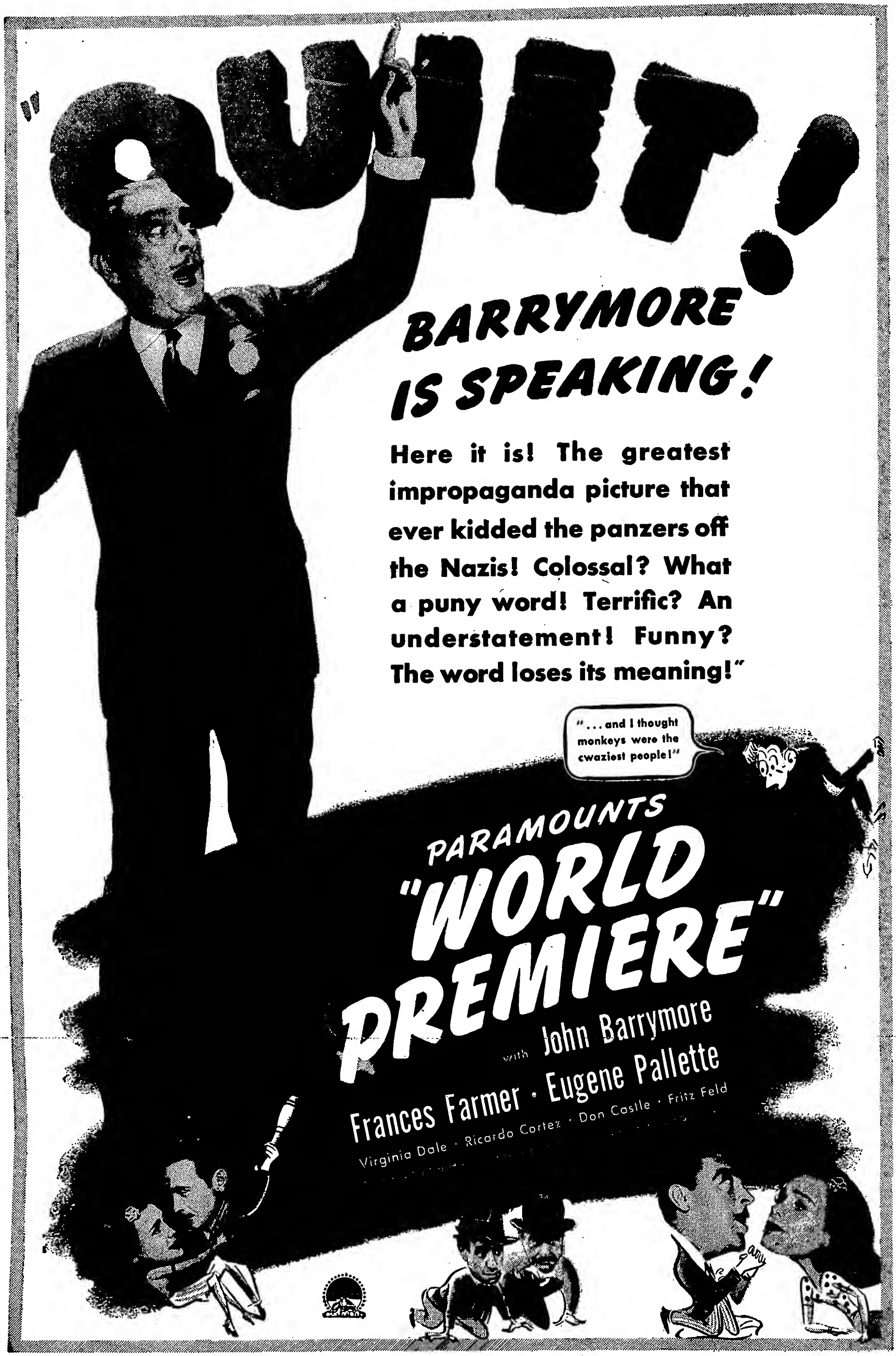
NOW PLAYING
SPENCER TRACY
INGRID BERGMAN, LANA TURNER
'DR. JEKYLL & MR. HYDE'
An M-G-M Release
AIR COOLED
B'way at 45th St. ASTOR Doors Open 9:15 A.M.

LOEW'S State TIMES SQ
Last Times Wed.
Bob HOPE
Dorothy LAMOUR
"CAUGHT IN DRAFT"
On Stage
Geo. JESSEL & Revue
Starts Thur., Aug. 28
In Person
ED SULLIVAN & Harvest Moon Winners
On Screen
"SHEPHERD of the HILLS"
In Technicolor

COOL RKO PALACE 47th St. & B'way 25c
Week Beginning Aug. 28th
Ginger ROGERS
"Tom, Dick and Harry"
—Plus—
"Private Nurse" Brenda Joyce

OPENS FRIDAY, AUG. 29TH
ERROL FLYNN • FRED MacMURRAY
In a New Warner Bros. Hit
"DIVE BOMBER"
—In Person—
Swing and Sway with SAMMY KAYE and His Orch.
Extra! BILLY DeWOLFE
STRAND B'way & 47 St.

"YOU SHOULDN'T MISS IT"—N. Y. Sun
FANTASIA
42nd WEEK!
AIR-CONDITIONED
Twice daily 2:40 & 8:40 BROADWAY 53 & B'way CI 6-5353
Children and Service Men Half Price at All Times


"QUIET!
BARRYMORE IS SPEAKING!
Here it is! The greatest impropaganda picture that ever kidded the panzers off the Nazis! Colossal? What a puny word! Terrific? An understatement! Funny? The word loses its meaning!"
"... and I thought monkeys were the cwaziest people!"
PARAMOUNT'S
"WORLD PREMIERE"
with John Barrymore
Frances Farmer · Eugene Pallette
Virginia Dale · Ricardo Cortez · Don Castle · Fritz Feld

NEWSREEL COS. IN FEUD OVER CLEARANCE

Newsreel boys are fighting again over the alleged mishandling of Australian war pictures, this time because Pathe and Movietone have been given a full week's clearance over the other two U. S. reels.

Recent fuss was kicked up by Pathe over the vivid Tobruk siege story which the Anzac Intelligence Service released simultaneously to all five American newsreels. Pathe protested so sharply that the Aussie government agency ruled that Cinesound and Movietone, both with local setups in Australia, must receive government's coverage of the Anzac forces one week ahead of any other reel. Cinesound has a deal with Pathe, which means that both Pathe and Movietone have a virtual exclusive on this material because the other three American reels will not use material a week old.

Action was taken despite the fact that David Bailey, of the Australian Information Bureau, New York, previously had set up an impartial policy which called for the simultaneous release of all Australian government footage simultaneously in N. Y.

The thing the other newsreels can't comprehend about the new clearance ruling is why any favoritism should be shown for one or two reels over the others when it is all Aussie government-made film, paid for by Anzac taxpayers' coin and designed as favorable propaganda for the courageous Anzac fighting forces. Newsreel editors claim the material is perhaps the best to come out of the current war; hence, they fail to see why this ruling favoring two above the other three reels was made.

Strange part about the Tobruk material from which the present ruling stems is that Paramount's coverage was the only one to give the Australian Intelligence Service credit, and this apparently irked Pathe. Par used Jan Yindrich, United Press correspondent who'd been on the scene, as commentator.

Stadium's Invasion Of I. W. Rodgers Chain Starts Theatre 'War'

St. Louis, Aug. 26.

An invasion of Caruthersville, Mo., where the I. W. Rodgers Circuit which operates a large chain of flicker houses in Southeastern Missouri and Southern Illinois has a virtual monopoly by the recently organized New Stadium Theatre Co., will be met by the Rodgers enterprise who will erect a larger and more costly flicker house. The New Stadium Theatre Co., the principal owners of which are E. R. Gillett, Memphis, Tennessee, Scott Carey, Deering, Mo., and G. Carey, Paris, Ky., have awarded a contract for the erection of a new 1,000-seater to cost approximately $40,000.

That info had no sooner become known when the Rodgers Circuit let a contract for a 1,200-seater to cost an estimated $50,000. The Rodgers Circuit is expected to shutter either its Bijou or Rodgers when the new house lights up.

WB's Ft. Myers, Fla., House

Fort Myers, Fla., Aug. 26.

All the fanfare attendant to a big premiere has been arranged for the gala opening of 'the Lee, 600-seat house to show Warner Bros. product, tomorrow night (Aug. 27). The house is owned and operated by Herb Copelan, who recently resigned as zone manager of Warner theatres in Atlantic City.

City and county officials will attend the opening which will be emceed by Ronald Halgrim, city editor of the Fort Myers News Press. Mayor pro tem H. C. Case will make the dedicatory speech over radio station WFTM. Jack Goldsmith, of WB, is handling details.

Frels' Second in Victoria

Victoria, Texas, Aug. 26.

Ruben Frels opened another unit known as the Victoria. He also operates the Uptown here.

U.S. Nixes Detroit

Continued from page 23

stamps and bonds at the boxoffice. Certainly the local authorities wouldn't get tough about lottery if Uncle Sam flashed the go sign on bond giveaways. Besides the State Fair was setting a precedent.

Exhibitors had some rosy dreams, including the idea that they could bust down prejudice against such devices by helping the Government and get in line on other disguised 'bank nights' which would let them whittle down the heavy competing attendance at the okayed church bingo here. They planned to duplicate the State Fair trick, a bond for each 10,000th customer or putting names behind numbers on attendance for a subsequent drawing.

However, it was all blitzed when the heads of the defense stamp and bond sales indicated they weren't going to sanction busting of extant laws.

4 TRADESHOWS IN ONE DAY TOO MUCH

Determining that four pix in one day are too much for any exhib, Metro has spread its next tradeshows in New York over two days, conforming with its practice in all the rest of the country but Philadelphia. 'Married Bachelor' and 'Smilin' Thru' will be shown in the morning and repeated in the afternoon of Sept. 11. 'Female of the Species' and 'Honky Tonk' will be dittoed on Sept. 12.

Philly exchange is screening one pic a day for four successive days, starting Sept. 9.

Harry Buckley to S.F. To Straighten Out UA's Takeover of UA Theatre

San Francisco, Aug. 26.

Hitch apparently developed over the weekend in the deal by which United Artists was to acquire a 50% interest in the United Artists theatre there. Hurried trip here by plane of Harry D. Buckley, UA v.p. who is to handle the company's theatre interests, is believed to be in an attempt to salvage the floundering negotiations.

Deal for the house called for Joe Blumenfeld and J. D. McNerny, UA exchange manager here, to be equal partners with UA in its operation. Blumenfeld and McNerny are partners in a number of other situations. House was to be acquired from Herman Cohen, who billed himself 'the last independent first-run operator in America,' at a reputed $150,000.

Hitch apparently developed from the fact that the deal was originally made on a loose, oral basis without going into too much detail. Difficulty arose when the lawyers started getting down to cases.

So far as can be learned, the house will not reopen Thursday (28), after a summer layoff, with 'Major Barbara' as planned, or will do so under the continued ownership of Cohen. It was reported today (Tuesday) that newspaper adds, billboards and the services of the house staff had been cancelled. Ads, which started in papers yesterday, incidentally, plugged two features. House has always been single-bill in past.

Cohen had UA product at the house and it appears he offered the property to Blumenfeld some time ago, but later turned it down because he could get no assurance he could keep the UA franchise. Then UA interest in the house developed, and Blumenfeld, McNerny and UA pooled their interests.

Blumenfeld recently acquired the Orpheum and Esquire, downtown, giving him three first-run situations on the main stem if the UA deal jelled. He would then become a threat to Fox-West Coast, which has four first-runs (one a moveover).

K. Lee Williams' Addition

Hooks, Texas, Aug. 26.

New house here underway to be operated by the K. Lee Williams'. Remodeling Quinn bldg. which will house the new theatre. New house will be known as the Lone Star.

Preferred Divvy For Cons. in '41 Up to $1

Consolidated Film Industries, Inc., heavy stockholder in Republic Pictures, declared a 25c dividend on its $2 preferred shares last week. This makes $1 that has been declared or paid on this stock in 1941. Divvy is payable, on account of accumulations, on Oct. 1 to stock on record Sept. 10.

Consolidated preferred will have $9.75 in arrears owing on these shares after payment of this dividend.

REVAMP WARNER-SAXE SETUP; MIRISCH TO WB

Milwaukee, Aug. 26.

While the recent split-up of the Warner-Saxe theatres, effective Sept, 2, resulted in Fox Wisconsin Amu. Corp. getting three de luxe nabes—Uptown, Garfield and Modjeska—another deal, concluded this past week, adds two other deluxers, the Oriental and Tower, to Warner Bros. newly setup string. These key houses, owned by the M. L. Annenberg interests, have been operated for Annenberg by Harold L. Mirisch for several years past

Mirisch is said to be slated for a place in the Warner organization starting Sept. 1, and on the same date Milton Harmon, until now with Warner-Saxe, becomes district manager for the Fox group.

Oriental, Chi, Clearance Beef Against B.&K.; Other Complaints

Chicago, Aug. 26.

Loop picture and clearance situation is ready to break wide open again with the Oriental filing suit before the consent decree board here asking for an investigation into the clearance which is being held over the Oriental by Balaban & Katz and other theatres. Harold Costello, chief of the Iroquois Management Corp., which is now handling the Oriental for the owners, forwarded a request for an arbitration on the Oriental's grievances and its indicated that a hearing will be held as soon as possible due to the general recognition by the show business leaders that the Oriental and loop situation is one of the important spots in the entire industry. It is a point that has been a sore spot for years.

Clearance places 18 theatres in Chicago ahead of the Oriental, some houses being located far out in the neighborhoods, and many built long after the Oriental. Oriental is now running in the 'C' week of pre-release, behind such houses as the McVickers, Uptown, Tivoli, Marbro, Harding and others which are newer and smaller and without the history or importance in Chi picture business.

Bud Harris' Beef

Detroit, Aug. 26.

First case to be filed with the Arbitration Board here since February and first brought by an up-State Michigan exhibitor, complaint was filed here against five companies on behalf of the Drayton theatre, at Drayton Plains. Case was brought by David Newman, theatrical attorney and exhibitor, on behalf of Bud Harris who opened the Drayton six weeks ago.

Case, actually, is only the second one to be brought since Julius and Milt London filed the first action in February, although setting up two separate cases for two Detroit houses, the Booth and Midtown. This double-headed case was settled amicably by the exhibitors and the producers before Irvin Yachness, assigned as clerk of the Michigan A group.

Latest action names all five companies under section eight and charges the customary unreasonable clearance. Harris alleges that in his new house he must follow a week behind the second-run in nearby Pontiac, which comes 60 days after the first-run. He wants his clearance reduced from 67 days to seven.

His point in the action is that while his house is only five miles from Pontiac, similar small towns within a 30-mile area are getting their pictures a week after the Pontiac first-run.

Unique feature of the case is that it is the first to name an affiliated circuit, Butterfield, which operates all the Pontiac theatres.

To you-from Us!

PEnnsylvania 6-7927

Motion Picture Theatres Drive

For American Soldiers, Sailors and National Defense

NATIONAL U.S.O. CAMPAIGN

Paramount Building, 1501 Broadway, New York City

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Lionel Toll
Arthur Ungar
Mo Wax
W. R. Wilkerson

A. P. Waxman, Harry Goldberg, *Campaign Directors*

August 25, 1941.

TO MY FELLOW EXHIBITORS

In the next few days you will be making final arrangements for U.S.O. Theatre Week. The Drive officially begins next Monday, Labor Day. However, those theatres which start their week on Thursday or Friday, etc. may start showing the U.S.O. trailer on their opening day this week.

While you are making these arrangements, let your mind slip back 24 years ago when YOU were in the service, or had relations and friends wearing the uniform of Uncle Sam. Just try to recall how you felt about having some wholesome recreation at the end of a hard day Just try to remember how much you wanted some good, clean fun, away from barracks, hiking and maneuvers.

I am sure you will want to help the boys of '41 as you wanted to be helped in 1917. To do this - you will run the U.S.O. trailer at every performance. You will spot it away from the break of your show, when most of your patrons are seated and can be reached by the collection basket. You will collect in the audience because you get the most money that way. You will keep the house lights up until the collection basket reaches the last row.

For the honor of our industry which has so generously cooperated in helping other causes, for your own satisfaction as an American - together with the thousands of other exhibitors throughout the country who are uniting during Labor Day Week - let's make sure we will collect all the people want to give.

Up to date, we have the largest exhibitor enrollment in the annals of the industry. Now - let's make it the greatest collection in movie history. Let's do a man-size job for our boys in uniform.

Sincerely yours,

JOSEPH BERNHARD,
Chairman.

U. S. O. THEATRE WEEK · BEGINNING SEPTEMBER 1st, 1941

LET'S DO A MAN-SIZE JOB FOR THE MEN IN UNIFORM!

USO

Youthbuilders Folds CBS Series When Net Refuses to Submit To Kid Tastes With 'Peppier' Show

Youthbuilders, Inc., a non-profit organization devoted to helping the young in the country recognize their opportunities and responsibilities under democracy, has folded the 'You Decide' series on CBS because the network wouldn't agree to pepping up the program with comedy and a kid m.c. Columbia execs felt that the show's highbrow pattern ought to be retained.

Youthbuilders had made a survey of public school youngsters and found that the series, which dramatized tough decisions that contemporary personalities have had to make, was away above their heads and that they preferred something that was peppy, funny and entertaining.

As the program stood, the organization decided, it was getting a selective audience at the expense of neglecting its direct contact work with the masses of school children.

Survey Discloses High Percentage Of Ad Influence

CBS research department has just completed a survey among the network's personnel on gasoline buying habits for the J. Stirling Getschell agency, which has the Socony-Vacuum account. The results showed what the department thought was a surprisingly large score for tradework recognition, and indicated that there was still a 20% margin of consumer whose buying inclinations could be strictly got to by advertising. This 20% represented those who didn't know what influenced them in their gas purchases.

It was found that the car owners who did their buying according to convenience, that is, the pump happened to be in or nearby their garages, constituted slightly under 40% of the total.

DUPONT HOLDS 'CAVALCADE'

DuPont is keeping 'Cavalcade of America' after all. Account and agency, B.B.D.&O., have dropped all talk about replacing this series with another program. The decision to stick to 'Cavalcade' came after considerable time had been spent on submitting 'Ah, Wilderness' to the account.

'Cavalcade' is on the NBC-Red Monday nights.

MILLIGAN NEW RADIO HEAD FOR S-M AGCY.

Chicago, Aug. 26.

Lawrence Milligan, who recently exited Blackett-Sample-Hummert agency, where he was account executive on Procter & Gamble, particularly Oxydol, on Sept. 15 joins the Sherman & Marquette agency here as one of the top execs.

Milligan will be in complete charge of radio department operations. He will supplant Henry Selinger, who has been with the agency for several years. Selinger, has, as yet, no future plans.

Russe Made Easy

Salt Lake City, Aug. 26.

To help announcers with the difficult Russian place names, KSL starts this week a class in languages for all station announcers who care to invest their time. KSL has retained Mrs. Grigg A. Perkins for a weekly class of one hour in Russian, with some French and German.

Mrs. Perkins was educated at the U. of Petrograd and is the wife of the former U. S. Consul in Norway.

Network Premieres

(Aug. 27-Sept. 6)

'Family Hour,' classic-pop music, with Gladys Swarthout, Deems Taylor, Ross Graham, Al Goodman orch. Sundays, 5-5:45 p.m., CBS, Prudential insurance, Benton & Bowles. Starts Aug. 31, origination New York.

'The Great Gildersleeve,' comedy - drama, with Harold Peary, Sundays, 6:30-7 p.m., NBC-Red, Kraft Parakpeary margarine, J. Walter Thompson. Starts Aug. 31, originates Hollywood.

'First Nighter,' drama, Tuesdays, 6:30-6:55 p.m., CBS, Campana (Italian balm), Aubrey, Moore & Wallace. Returns Sept. 2, origination Chicago.

Eddie Cantor, variety, with Dinah Shore, Bert Gordon, Wednesdays, 9-9:30 p.m., NBC-Red (WEAF), Bristol-Myers, (Ipana, Sal Hepatica), Young & Rubicam. Returns Sept. 3, origination New York.

'Maxwell House Coffee Time,' variety, with Frank Morgan, Meredith Willson orch (and Fannie Brice, starting Oct. 2), Thursdays, 6-6:30 p.m., NBC-Red (WEAF), General Foods (Maxwell House coffee), Benton & Bowles. Resumes Sept. 4, origination Hollywood.

'Knickerbocker Playhouse,' drama, Saturdays, 6-6:30 p.m., NBC-Red (WEAF), Procter & Gamble (Drene shampoo), Kastor. Returns Sept. 6, origination Chicago.

BENNY ON WAX FOR COAST AIRING

West Coast listeners will get a recorded version of the Jack Benny show (Jell-O) when the comic returns to NBC Sept. 28, and the stations in that area carrying the program will be those affiliated with the Blue Network. The Benny program is aired otherwise over the Red Network.

When Benny signatured his current agreement with General Foods the latter yielded to the comic's requirement that the rebrodacast arrangement which previously prevailed be eliminated. NBC's policy bars the airing of transcriptions on the Red Network. The transcribed program will be carried over the Pacific Blue the same day from 6 to 9 p.m., PST.

Weed Gets N.C. Outlet

WAYS, the new Charlotte, N. C., station, has designated Weed & Co. as its national sales representative. Station is on 610 k.c. and will have 1,000 watts day and night.

Opening date is around Oct. 1.

ONE HAM FINDS WAY

Makes FCC Take Notice Via Squawk Put on Wax

Washington, Aug. 26.

Demonstration that even the Federal Communications Commission has a sense of humor was made a couple of weeks ago when a West Coast amateur—lacking appreciation that the Commish is now too busy with national defense matters to attend to the more picayune routine duties—complained that he had received no reply to his application for modification of license showing change of address.

The ham sent an indignant followup to his original letter, in the form of a phonograph record on which he had transcribed his squawk. After playing the platter, the Commish attached it to the applicant's request and sent back the necessary papers.

NBC, CBS Still Hold Off Action Vs. Chain Rules

With neither CBS nor NBC making any move to force the issue into the courts, some quarters in the broadcasting industry have expressed speculation whether the controversy between the networks and the Federal Communications Commission on the chain broadcasting rules has now entered the bluffing stage, and whether each side is waiting for the other to start something. General impression in the trade is that Columbia will sue to restrain the FCC from putting the rules into effect, since it would have nothing to lose by such action.

If either NBC or CBS, or both, elect to bring suit they will have to file their papers by Sept. 9, which is a week before the rules are slated to become effective (16). Chairman James L. Fly has himself a choice of two lines of procedure. He may order into effect the rules as originally issued, or promulgate a revision of the rules as based on data submitted by Mutual and NBC in recent compromise discussions with the commission.

ED FELLERS, 45, DIES IN CHICAGO

Chicago, Aug. 26.

Edgar A. Fellers, 45, v.p. of the Presba, Fellers & Presba ad agency and rated as one of the best known time buyers in radio, died of a heart attack at his home in Wilmette, Ill., early this morning (Tuesday). Because of the buying he has done in behalf of Mantle Lamp Co. of America, Olsen Rug and other accounts Fellers became known personally to more broadcasters than any agency man in the trade.

Surviving are his widow and a daughter.

Youngstown, O.—Gene Trace, for the past two and a half years program director at WMBD, Peoria, Ill., has assumed a similar position at WKBN here.

Don Brice, news editor of WKBN, has resigned for Army service.

Schick May Drop 'Tavern'

Material Priorities Would Force Razor Co. to Drop CBS Spot

Disturbed by a report that Schick Razor might have to revise its plans for reassuming the sponsorship of 'Duffy's Tavern' this fall, CBS and the Music Corp of America, the program's new agent, last week started to look around for another sponsor. The snag which loomed between Shick and 'Tavern' had to do with material priorities. Knapp-Monarch Co., which is also in the razor business, withdrew from the NBC-Blue early this year for the same reason.

Columbia Network recently reserved the Thursday 6:30-6:55 p.m. period for the account, and Ed Gardner, producer and m.c. of the show, had lined up his cast for the new season when word was received that Schick might have to call the deals off all around because of the priorities situation. Those concerned with the program are afraid that even if Schick did get started again it might be only for 13 weeks and they figure that if they found a substitute advertiser that would carry it for at least 26 weeks.

Chain Income From Time Sales

(1941 billings are computed in round figures, since the networks by agreement do not make available the actual monthly totals to the trade.)

COLUMBIA

	1941	1940	1939	1938
January	$3,660,000	$3,575,946	$2,674,057	$2,679,945
February	3,410,000	3,330,627	2,541,542	2,660,334
March	3,760,000	3,513,170	2,925,684	3,034,317
April	3,770,000	3,332,669	2,654,026	2,424,160
May	3,600,000	3,570,727	3,097,464	2,442,263
June	3,710,000	3,144,213	2,660,160	1,121,495
Total	$22,350,000	$20,457,372	$16,952,073	$15,562,554

MUTUAL

	1941	1940	1939	1938
January	$510,000	$317,729	$315,076	$269,694
February	425,000	337,649	276,605	253,250
March	505,000	390,613	306,976	232,677
April	440,000	363,466	262,626	169,545
May	500,000	322,166	234,764	194,201
June	530,000	299,476	226,166	202,412
Total	$2,910,000	$2,031,323	$1,624,235	$1,342,179

NBC

	1941	1940	1939	1938
January	$4,740,000	$4,405,206	$4,033,900	$3,793,516
February	4,290,000	4,132,064	3,746,695	3,496,053
March	4,750,000	4,304,344	4,170,652	3,606,629
April	4,400,000	4,041,518	3,560,963	3,310,505
May	4,330,000	4,034,622	3,702,102	3,414,200
June	4,160,000	3,642,100	3,362,404	3,200,569
Total	$26,690,000	$24,559,676	$22,596,936	$21,023,672

Network Biz Up 11%; Leads Ad Medium Field; MBS, Up 40%, Got Bulk of Boost

Radio led the advertising medium field for the first half of this year in the way of business increase. All network business was up around 11%, while the tilt for magazines was 7% and for newspapers (figured by lineage and not dollar volume), 4%.

Among the cross country webs, Mutual accounted for the biggest boost in billings for the January-June period. The margin figured around 40%. CBS' jump for the first half of the year is somewhat over 10%, while with NBC it wavered around 6.5%.

GOV'T WARNS RADIO ABOUT 5TH COLUMNISTS

Washington, Aug. 26.

Barriers in the way of station barnstormers and sightseers were recommended last week by Federal authorities fearful that fifth columnists may undertake to sabotage U.S. communications. The Office of Emergency Management and the Defense Communications Board advocated taking precautionary measures to safeguard equipment and prevent disruption of service.

The recommendation was not obligatory, nor did it mean closing the doors to all outsiders. Officials urged, however, that extreme care be used to keep trouble-makers out of vital places. Representatives of any foreign nation should be admitted only with consent of the U.S. Government, the DCB declared.

Mag Files Plagiarism Suit Vs. WFIL, Philly, On 'Swap Shop' Program

Philadelphia, Aug. 26.

A suit was filed in U. S. District Court Friday (22) by Yankee, Inc., a New England magazine, against WFIL, charging the Philly station had infringed on the publication's idea for a swappers program on the air. The show which the plaintiffs claim is a 'steal,' is WFIL's 'Swap Shop,' which has been aired here for the past year by staff announcer Jack Steck.

The suit claims WFIL stole not only the idea but the title, and has even lifted material used by Yankee. The magazine sells its swapper's column for radio use on stations in New England.

Another charge against WFIL is 'unfair competition,' since it is claimed that the station is occasionally heard in the environs of Boston, where the Yankee's programs have been aired. No damages are asked in the action, but the Yankee attorneys indicated that a damage suit would be filed when and if infringement of copyright is proved.

Philadelphia—James F. Coyle, member of the WCAU sales staff for the past 15 years, has been named assistant commercial manager of the outlet. Another new addition to the station is announcer Joe Bolton. Latter replaces Jack Guinan, awaiting induction into the army.

ALKA-SELTZER PLANS FULL NET

Alka-Seltzer may extend its 'Lum 'n' Abner' series (five times a week) across the country. Discussions for a quarter-hour strip are going on with the NBC-Blue.

Team is now confined to the NBC's Pacific Red link.

HOLDING CO. AND 2 CBS EXECS IN STOCK SALES

Washington, Aug. 26.

Shucking off of considerable Columbia Broadcasting System stock by two officials and a subsidiary of the company was recorded for the month of June by the Securities & Exchange Commission in its early August report. No trafficking in radio stocks was reported in the latest SEC survey.

Biggest seller was Keewaydin Corp—CBS holding company—which dropped 1,100 shares of $2.50 par Class-A common stock between June 10 and June 26. Retained only 2,500 shares of same at month's end.

Leon Levy, Philly exec of the company, sold 541 shares of $2.50 par Class-B common stock on June 25, hanging on to 41,362 shares of the papers at the start of July. Levy also was recorded as owner of 37,723 shares of the Class-A $2.50 common stock at that time.

According to the SEC, H. Bayard Swope, New York director, dumped all of his interest in the Class-A papers during the month. Recorded as selling 400 shares, with the Government agency pointing out that he held no equity securities.

Tacoma—Charles Bryant now announcing at KVI. Formerly with KCMO, Kansas City.

UTILITIES' CO-OP COMEDY

Permanent Cast and Few Cuffo Names Will Up Treasury Show Cost to Bendix

When Bendix takes over the 'Treasury Hour' and puts it on the NBC-Blue it may find it necessary to change the character of the show and pay for practically all the talent. The committee which handles the series is talking about recruiting a group of permanent entertainers and limiting the cuffo names to the leads in a brief dramatic sketch, which would be cut in from Hollywood. It has also been suggested by this committee that Secretary of the Treasury Henry A. Morgenthau be asked to get Walter Winchell as the series' permanent m.c., beginning with the run on the Blue network Oct. 6.

The committee figures that it might prove somewhat difficult to book radio personalities and acts for the series while they are back on their regular commercial programs, and that it would be more feasible to make the first half-hour and the final quarter hour straight musical fare and to switch to the Coast for a 15-minute sketch which would include a couple film celebs. As the Treasury series now stands it's all cuffo for talent except the orchestra, chorus and Barry Wood, with Texaco paying for these as well as for the time.

It is understood that the Bendix Corp. will be disposed to assume a much greater cost for talent because the script, when it takes over, will have something to say about its various products. So far no name has declined to appear on the Treasury series, although there has been some muttering about contributing services free on a program which gives credits to an advertiser. The complaint from this comparatively negligible source has been that Texaco is getting as much advertising benefit from the product as the Treasury, and with the added advantage of some of the most expensive talent in the country.

PAUL SULLIVAN OFF B-W SERIES

Paul Sullivan terminates a two-year stretch of newscasting for Brown & Williamson's Raleigh cigarettes Sept. 19. During most of that period he has been outletted via CBS, and was the first news commentator to be sponsored on a complete coast-to-coast network. Most of his programs originate from Louisville, Ky., home of the sponsor, through WHAS.

Sullivan was on WLW, Cincinnati, for several years before he was engaged in September, 1939, by WHAS. His salary soon zoomed to four figures per week. He planed from Louisville Monday (25) to originate this week from CBS' New York studio.

CHESTERFIELD HUNTS PROFESSOR QUIZ SUB

Chesterfield is looking around for another program to replace Professor Quiz, which folds for that account Sept. 25 after a year's run.

Newell-Emmett is the agency.

'Tom Mix' Program Returning to NBC-Blue

Chicago, Aug. 26.

Effective Monday (29), Tom Mix Ralston Straight Shooters program returns to the air on a five time weekly schedule over NBC-Blue. Series will be aired at 5:45 p.m. in all time zones, and will carry a network of 65 stations.

Account is handled by Gardner agency for Ralston Purina Co. of St. Louis.

Report Nat'l Sponsor Nibbling at 'Dirt Dobber'

Nashville, Aug. 26.

Columbia is reported to have a prospective national buyer lined up to sponsor 'Old Dirt Dobber,' Saturday morning gardening program over the net, beginning in the early fall. The show has been aired for over a year as a sustainer.

General Mills is local sponsor of 'Dirt Dobber' over WLAC daily.

U. S. PATRIOTIC SERIES IN NBC DEBUT

'Heirs of Liberty,' patriotic series of six programs, start tomorrow night (Thursday) over the NBC-Red as a joint cooperative effort between the Patriots' Committee of American Revolutionary Societies and the Department of Justice. It will be a series of 15-minute broadcasts and each program will dramatize an incident showing the courage of the early American patriots at a critical time in the nation's history.

These incidents will be enacted by such well known actors as Raymond Massey, Maurice Evans, Walter Huston, Richard Waring and Charles Laughton, all of whom will contribute their services gratis. They will draw dramatic portraits of such men as George Washington, Thomas Jefferson, et al. At the close of each program a direct descendant of the historic figure will talk briefly.

Dorothy Donnell, director of citizenship programs for the Department of Justice, will be in charge of the series.

If Radio Show Moves To Coast, Meredith Will Play It for Half-Price

Burgess Meredith has agreed to remain on 'We, the People,' as permanent m.c. if the account, General Foods, and the agency, Young & Rubicam, moved the series from New York to Hollywood, where he has picture commitments. Y. & R. offered him $2,000 a week, but Meredith rejoined that he would take the assignment for half that if he could do the job from Hollywood. The agency is mulling over the proposition. By switching the originating point to Hollywood the agency would have to move along the program's research and writing staff.

Meredith has been subbing for Gabriel Heatter on the series for the past two summers.

Considine Sustaining

Bob Considine, syndicated sports columnist, will start a series of sports commentaries on WNEW, N. Y., Tuesday (2).

Considine has done numerous guest appearances in radio and a 13-week series once for Ehret's Beer.

RUNNING AGAIN

Spartanburg, S. C., Aug. 26.

Virgil V. Evans, former owner WSPA, is a candidate for S. C. house of representatives, of which he is a former member.

He was defeated last year for congress.

AYER LINING UP ELECTRIC COS.

All Will Co-Sponsor 'Mr. and Mrs. North', Domestic Mystery-Farce, in Unusual Setup — Far Removed From Dignified Ballies of Past

CBS NET PROBABLE

N. W. Ayer agency is working on a cooperative network campaign involving local electric light and power companies from Coast to Coast. Quite a number of major companies have already given their approval to the project and about the only one of the important metropolitan outfits that has yet to be heard from favorably is Consolidated Edison of New York. Latter has for years had its own series on WEAF, N. Y. Program that Ayer has picked for the proposition is 'Mr. and Mrs. North.'

The institutional job that the series will undertake is to be something difference from like campaigns of the past. Instead of giving listeners the dignified type of show that the officials of the average utility company directorate would prefer, this campaign will attempt to convey an element of human warmth, hence the selection of a domestic mystery comedy. The copy will seek to explain to consumers why the companies' rates are what they are, and also the manifold services entailed in supplying light and power from the plant to the home. The cost of the project will be based on the assessment of so many cents per meter controlled by each participating company.

Matter of a night-time half-hour period has been discussed with CBS, but no commitment will be made until the required fund has been almost totally underwritten. The radio idea has received a particularly strong reception from the smaller utility companies, and the indications are that the loose ends of the project will be cleaned up within the next two weeks.

Program deal was agented by the Lyons office. Martin Gosch and Howard Harris recently returned from their assignment with Paramount on the Coast to produce the audition of the script, which they had previously written.

STOKI, NBC DICKERING ON NETWORK CONCERTS

Leopold Stokowski may conduct a group of concerts with the NBC Symphony Orchestra this winter on the Blue Network. NBC and the conductor are currently discussing the terms and dates.

Similar discussions are being carried on with Dmitri Mitropoulos, the 40-year-old Greek batonist, who is rated as a comer in his field.

Credit Co. May Drop Radio Show Due To Gov't Curb on Installment Buying

Restrictions placed on installment buying may cause the Commercial Credits Co., which specializes in auto financing, to drop its sponsorship of the daily five-minute news period on CBS after the present contract expires in Oct. The account's period is from 6:10 to 6:15 p.m.

The financing company hasn't decided just what it will do about its radio advertising, although it's present disposition is to call off any radio commitments for a while and return when Government restraints have become more clarified or less dampening on the installment business.

Variety Shows Increasing Lead Despite Drop in Number; Benny, 'Ma Perkins' Night, Day Toppers

In a semi-annual report on program audiences covering the October, 1940, to April, 1941, period, the Co-operative Analysis of Broadcasting yesterday (Tuesday) disclosed that while variety programs fell off in number last winter they increased their lead in popularity over other types of network commercials. The report indicated that listening as a whole just about held its own with the previous year. It was the first time that this factor showed any signs of leveling off after shooting up consistently from year to year.

Variety programs, according to the C.A.B. review, dropped from first to third place in total time on the air, while evening dramatic programs and audience participation programs (such as quizzes) increased, but the average ratings of the latter two program types did not change appreciably. The position of daytime serials, stated the report, was as strong as ever, taking up 81% of all the network daytime schedules.

In the opinion of the C.A.B.'s analysists, the past radio season was 'devoid of any distinct new trends' in network commercial programs. (Since that period, however, the trend has been distinctly away from audience participation programs and toward more night-time dramatic and variety shows).

Following are lists of the programs that had the higbest average rating during the October-April period:

NIGHT-TIME

1. **Jack Benny (39.9).**
2. **Chase & Sanborn (36.9).**
3. **Fibber McGee & Molly (32.6).**
4. **Lux Radio Theatre (32.3).**
5. **Bob Hope (29.6).**
6. **Aldrich Family (28.2).**
7. **Kate Smith (25.8).**
8. **Major Bowes (25.5).**
9. **One Man's Family (22.5).**
10. **Fitch Bandwagon (22.3).**

DAY-TIME

1. **Ma Perkins (10.2).**
2. **Pepper Young's Family (9.5).**
3. **Vic and Sade (9.3).**
4. **Life Can Be Beautiful (9.2).**
5. **Woman in White (9.1).**

E.S. Pratt V.-P. of Ellis; McKenna Joins Agency

E. S. Pratt, for the last eight years media director of Sherman K. Ellis & Co., has been elected a vice-president of the agency.

William J. McKenna, formerly writer for Young & Rubicam and McCann-Erickson, has joined the Sherman K. Ellis copy staff.

EVERETT MAY QUIT Y-R AGCY. FOR 'TIME'

Tom Everett may withdraw from Young & Rubicam's radio production staff to handle the proposed revival of 'The March of Time' from the magazine's offices. Everett and others on the Y. & R. staff have been interviewing prospective scripists for the show.

Matter of a network spot for the show has yet to be settled. One proposal has been the Thursday 8:30-9 p.m. period on the NBC-Blue.

There has been much speculation in the trade as to whether the 'Time' program will elect to depart from its old starkly candid format and go in for a policy of avoiding sharp domestic and international edges, because of the more sensitive attitudes now prevailing on such issues in the United States.

Bromo-Quinine Buys 65 NBC-Red Net For Louise Massey Group

Chicago, Aug. 6.

Effective Monday, Oct. 6, Louise Massey and the Westerners start a three-a-week, 15-minute series for Bromo-Quinine over NBC-Red. Show will be heard at 7:45 a.m. in all time zones Monday, Wednesday and Friday.

Program, which will carry a 65-station network, is sponsored by Grove Laboratories, with Russel M. Seeds agency handling.

BERT WHEELER ON O. G.

Los Angeles, Aug. 26.

Bert Wheeler and Hank Ladd have been pacted for the Old Gold program currently headed by Tommy Riggs and Betty Lou.

Comics were formerly on a week-to-week basis on the NBC Pacific Coast net airer.

New Beeson Agcy. Tag

Toledo, Aug. 26.

Beeson-Faller-Reichert, Inc., is the new name of the 17-year-old advertising agency formerly known as Sterling Beeson, Inc. Firm, which has a number of radio accounts, is headed by Sterling Beeson, Sr., as chairman of the board.

Other officers are John O. Munn, president; R. J. Faller, v.p. and market analyzer; Arthur Reichert, v.p., and H. Reed Sturgeon, secretary-treasurer.

KLEENEX BUYS CBS HOOKUP

Chicago, Aug. 26.

Kleenex will go on a coast-to-coast Columbia hookup starting Sept. 19, using five minutes at 9:55 p.m. New York time every Friday.

Ginny Sims of the Kay Kyser orchestra group will be the feature. Placed through the Lord & Thomas agency here.

BARNARD QUITS MORSE

Joining B. B. D. & O. as Assistant to Carroll Newton

Lynn Barnard has resigned as time buyer for the Morse International agency to become assistant to Carroll Newton, business manager of B. B. D. & O.'s radio department. He will replace Joseph Hornsby, who has joined the U. S. Navy.

Barnard came to Morse from Pedlar & Ryan this summer and has assisted Richard Nicholls, head of Morse's radio department, in the placement of the Vick spot campaign for the 1941-1942 season.

Edna May Oliver Clicks

Los Angeles, Aug. 26.

Edna May Oliver has given a four-time ticket on Rudy Vallee's Sealtest program, appearing once monthly starting Oct. 4.

Miss Oliver guested on the Vallee show a couple of weeks ago.

Nat'l Accts.' Transcribed Shows At Lowest Ebb in Over 10 Yrs.; Huge Buys Strictly on CAB Ratings

While the rush among ad agencies for chainbreak and minute announcements continued at a hectic pace last week, it became apparent that the number of transcribed shows sponsored by national accounts on the air this coming fall and winter will be smallest that the industry has known for over 10 years. About the only accounts of this classification that have placed or started to place a transcription campaign for the fall are Wheatena, Hecker H-O and Jelke. Vick Chemical is buying local programs as well as announcements.

Because of the stiff competition for the chainbreak periods, some of the station reps have made it a rule not to take options for their Class A outlets. It's either a firm order or no blocking out of the required periods. Reps in general lament that agencies are still buying their spots strictly out of the C.A.B. book, and that if they can't get adjacent to a network commercial with a high rating on the reports of the Co-operative Analysis of Broadcasting they don't buy in that market at all. Few time buyers are inclined to buy the second best for the money, that is, accepting a station which is second in the market, but whose price still makes it a good buy for the account. Instead of making a second choice, the agency man reports back to the advertiser that he's sorry but he can't get the right thing for him in that particular market.

There are indications that while the Class A stations in the basic areas with major network affiliates will fare big this fall from spot broadcasting, the general run of stations may find this fall that the income from national accounts using spot isn't anything as big as they expected. Some of the broadcasters in this latter category are already complaining of the small amount of new spot business booked to date, as compared to the new business at hand at the same time last year.

LEON LEVY IN ACTIVE SERVICE WITH U.S. NAVY

Dr. Leon Levy, president and manager of WCAU, Philadelphia, and a director of CBS, was called Tuesday (19) of last week for active service as Lieutenant in the communications branch of the intelligence division, U. S. Navy. He is a member of the reserve and will be stationed in Philadelphia. Understood he will remain on active duty for the duration of the present emergency. He is married and has two children.

Dr. Levy will continue to devote lunch hours and evenings to operation of the CBS outlet. He will be assisted by his brother, Isaac D. Levy, chairman of the board of the station and also a CBS director.

Deaf, Dumb, Blind Youth Passes Radio Op's Exam

Washington, Aug. 26.

Amazing demonstration of tenacity in the face of overwhelming odds came to light last Wednesday (20) when a Brooklyn youth qualified for an amateur radio operator's license although deaf, dumb and blind.

Leo Sadowsky, 21, appeared at the local field office of the Federal Communications Commission to answer 10 pages of questions and problems. Tapped out 30 pages of answers on a Braille typewriter and demonstrated that he could 'hear' radio-telegraph signals through vibrations produced by special devices.

F & P Gets WKZO

Chicago, Aug. 26.

WKZO, CBS outlet in Kalamazoo, has appointed Free & Peters, Inc., as exclusive national representatives, effective Sept. 1. Move is part of an expansion campaign by WKZO, which includes opening of additional studios in Grand Rapids.

John E. Fetzer is president of station and John O'Harrow commercial manager.

Who Added It Up?

Los Angeles, Aug. 26.

Fletcher Wiley, giving up his 'Housewives Protective League' and 'Sunrise Salute' programs over KNX after seven years, has spent 2,100 hours in front of the mike. During that period he has uttered approximately 9,500,000 words on 16,000 different subjects, with 14,000 individual commercials for more than 350 sponsors.

Galen Drake succeeds Wiley, who has gone over to Campbell soup as commentator Monday through Friday over CBS.

U.S. WATCHING PROPAGANDA

Washington, Aug. 26.

Shortwave eavesdroppers are digesting from 600,000 to 900,000 words of foreign ballyhoo and propaganda daily under the listening-in program related to national defense efforts. The FCC Monday (25) said extremely close attention is being paid the rantings of alien spielers, inasmuch as 'almost every political, diplomatic, or military move is presaged by shifts in propaganda treatment.'

With four listening posts, the new Foreign Broadcast Service is picking up signals from all over the world. Stations are located at Portland, Ore.; Kingsville, Tex.; Santurce, P. R.; and Guilford, Md. Important or suggestive items are flashed immediately to Washington and quickly relayed to interested agencies by teletype circuits. All intercepted programs are recorded in the field, with master translations filed here for reference. Daily summaries report outstanding matter picked up each 24 hours.

Tremendous volume of wordage is waxed. Germans now fire propaganda at this country for 11 hours. The British transmission usually runs six and a half hours; Japanese, four and a half, and Italian over four. Bulk of the daily intake is in alien tongues.

SIX STATIONS GOING FULL TIME ON MBS

Station WICC, Bridgeport, Conn., now affiliated with NBC-Blue (WJZ) and Mutual, goes exclusively Mutual next June 15. Stations WNAC, Boston and WEAN, Providence, also switch to full-time Mutual affiliation the same date.

Stations WCAE, Pittsburgh; WFBR, Baltimore, and WGR, Buffalo, join Mutual as basic full-time outlets Oct. 1.

Alice Frost Quitting 'Sister'; to Freelance

Alice Frost is quitting the lead role in 'Big Sister' (Lever Bros.) late in September. It has been reported for some time that things weren't running smoothly between the actress and the series' supervisor, Herschel Williams.

Miss Frost's contract on 'Sister' has been an exclusive one and the break will give her a chance to carry out her preference for freelancing.

Still Trying To Find Show That Hill Likes

Ruthrauff & Ryan is still trying to find a network show for Pall Mall cigarets that in formula will jell with the one laid down by George Washington Hill, president of the American Tobacco Co. Agency has already submitted several to the account.

Hill is reported to have become an addict of the audience participation show on the theory that if the program isn't a click it's because it didn't fit the public. The Kay Kyser stanza is an outright participation event, while, according to the Hill point of view, the Lucky Strike Hit Parade is still a participation show in that the public indirectly picks the song hits by making them such.

WGAR, CLEVE., TO WAX U.S. ARMY MANEUVERS

Cleveland, Aug. 26.

Crew of announcers and technicians will be sent by station WGAR, Cleveland, to cover the sham battles to be held Sept. 15-30 in Louisiana by the Second and Third U. S. Armies. Group will concentrate on reporting the activities of the 37th (Ohio) Division, about half of which is composed of men from the Cleveland area.

Dave Baylor, who has handled WGAR programs from various army camps for the last three months, will be in charge of the unit and will leave the beginning of next week to make preliminary arrangements. Larry Shipley, the station's assistant chief engineer, will accompany Baylor to supervise technical arrangements. There will be no live programs, but all broadcasts will be recorded on the scene and air-expressed to WGAR.

'1st Nighter' Back Sept. 2 For 12th Air Season

Chicago, Aug. 26.

Renewed for another year, Campana's 'First Nighter' will begin its 12th air season Sept. 2. Show will be aired Tuesdays from 7:30-7:55 p.m., CDST, over CBS.

Principals Barbara Luddy and Les Tremayne remain, as does Eric Sagerquist's orch and Bret Morrison, as 'Mr. First Nighter.' Joe Ainley again produces.

NLRB Cites WOV, N. Y., for Unfair Labor Practices; Sept. 18 Hearing Set

Greater New York Broadcasting Corp., operating WOV, New York, was cited for alleged unfair labor practices in violation of the Wagner Act last week by the NLRB. Arde Bulova station, which has been at odds with the American Communications Assn. (CIO) for nearly a year, was given 10 days to file an answer. Hearing was set for Sept. 18 before an NLRB trial examiner.

According to the Board's complaint, WOV 'has urged, persuaded and warned and offered inducements to its employees employed at said New York office and Kearny (N. J.) transmitting plant to refrain from aiding, sympathizing with, becoming or remaining members of the union (ACA) or any other bona fide labor organization.' The citation further charged that the station 'has required employees to sign documents stating that the signer is to have no employment contract, and that he can be dismissed for any cause without notice, has refused to discuss grievances with the union in behalf of members of said union, has discriminatorily declined to give references to employees for the purpose of obtaining other employment, and has attempted to blacklist and otherwise prevent such other employment with other employers.'

Among the 33 employees the ACA claims participated in last year's strike against the station and to have been injured by the station's action are office workers, announcers and technicians. Although many of those have since obtained other jobs, the amount of wages claimed for time lost totals almost $20,000.

From the Production Centres

IN NEW YORK CITY . . .

Mary Orr has returned from the Coast where she worked on the 'Blondie' series and other programs....Jessie Royce Landis, recovered from operation, back into cast of 'We Are Always Young,' on WOR-Mutual.... She's starred in this week's tryout of the Edward Percy play, 'Dr. Brent's Household,' at Woodstock, N. Y.....Sandra Michael in Norwalk (Conn.) General Hospital with complications from her appendectomy of several months ago....Griffin Shoe Polish dropping 'Who Knows?' from four-station WOR-Mutual hookup after this Friday night's (29) stanza.... 'Wheatena Playhouse' recorded series starts Sept. 29 with 'The Rains Came,' which runs four or five weeks....Completing the first 16 weeks for the show will be 'My Man Godfrey,' 'Jane Eyre,' 'Christmas Carol' and 'Mr. Deeds Goes to Town'....Carlo DeAngelo will direct, from scripts by Herbert Little, Jr., and David Victor, with Bill Meader arranging and playing organ cues.

As suggested in last week's VARIETY, WOR's all-night program gets a live-music hypo with the addition of Cy Walter's pianology 3:30-3:45 a.m. nightly....Lisa Sergio back from New England motor vacation and resumes her five-mornings-a-week series on WQXR next Tuesday (2).... J. R. Poppele, WOR chief engineer, named to membership in Society of Motion Picture Engineers, which is now gandering television problems.... Stuart Hawkins authored this week's 'City Desk' script....Loulie Jean off the WOR-Mutual 'Rookies' series, with Lina Romay replacing....Howard Teichman back from summer in Wisconsin....Ed Fitzgerald subs Sunday nights for Jerry Lawrence on WOR's all-night show....Cab Calloway's 'Quizzicale' originates in Chicago next Sunday (31); in Canton, O., Sept. 7; Hartford, Conn., Sept. 14, and back in New York Sept. 21....Phil Baker on Rinso-Spry vaude program on WEAF-Red Saturday (30)....Mary Mason, title actress on 'Maudie's Diary,' will play the lead, with Arnold Moss and McKay Morris on 'Grand Central Station' next Wednesday (3), in a script by Jay Bennett.

IN HOLLYWOOD . . .

Xavier Cugat made his New Year's Eve reservation early this year. He opens on that date at the Cocoanut Grove in response to huzzahs from Coast conga disciples....Lan Lavinson has moved in to begin authoring 'The Great Gildersleeve' for his cheese sponsor....Hank McCune sprung a prize contest along with football news in the Pacific Coast Army Camp News stanza....'Penthouse Party' switches from 6 to 6:30 PST. to the 6:30-7 p.m. spot beginning Sept. 19 for R. J. Reynolds....Lever Bros' 'Hollywood Premiere' also shifts to a later hour on Sept. 19....Announcing staff at KROE, Oakland, has been bolstered with addition of Bob Emerick, who formerly spieled over KFI-KECA and KNX, Los Angeles....Bert Winn goes to KSFO, San Francisco, to handle a mike.

Paul Colon, radio author-producer, has called it a day with Signal Oil for a transcontinental airer starting next month....Jerry Lester comes back to Kraft Aug. 28 after two weeks' trouble with tonsillitis....Rolland Morris, vet radio performer on the Mutual lanes, planed out to Detroit Saturday (23) for top spot in a Jam Handy picture....Frank Bull has started a new sports program over KFWB called 'Juvenile Sports Wizards.' Young America will get a chance to voice its opinions thereon....Upton Close, NBC commentator on Oriental affairs, has moved from San Francisco to Hollywood....Ed Stanley has a new quarter-hour show over KHJ for Sparklets....Eleanor Wilson McAdoo, femme commentator formerly sustaining on KFWB, has gone commercial....New KFBM transmitter in San Diego went into action last week, using compositions from staff members while working out an ASCAP license....Frank Graham, Columbia drama narrator, gets top spot in a news series entitled 'Romance of the Ranchos,' originating on KNX beginning Sept. 7....Hedda Hopper vacationed in Canada....Ralph Block, the screen scrivener, did a shot on the 'Defend America' program....Nelson Pringle, Union Oil's news analyst, planed to Fresno to talk to Elks, Kiwanians, Rotarians and Lions....Niles Welch and his wife are vacationing here.

Hedda Hopper's first dramatization on Hollywood film notables will be a script on Lionel Barrymore when she resumes for Sunkist Sept. 3.... Nat Tanchuck has written a skit for the British War Relief broadcast over KFI Aug. 26. J. Edward Bromberg and Fritz Feld appearing in the show ....Walter Tetley has been called back from Broadway for a role in 'The Great Gildersleeve' for Kraft....Bill Henry called Berlin the other day and spoke to Max Schmeling, who said he had fully recovered from wounds fighting in Greece....Art Baker got laryngitis and stayed away from a program for the first time in 10 years....Rudy Vallee calls his new home in the Hollywood hills 'Silver Tip' because it's set under silver-tip evergreen trees....Hale Sparks, NBC commentator, has returned to the NBC-Blue out of San Francisco after a summer layoff.

Ed Rice is here from New York to begin scripting the Ballantine Ale program starting over the Mutual net Sept. 12....Charles Laughton, Milton Berle, Shirley Ross and Bob Crosby's orch are set for the show.

ACA Will Bargain For KYW, Philly, Technicians

Washington, Aug. 26.

Collective bargaining for broadcast technicians of KYW, Philadelphia, will be done by the American Communications Association, affiliated with the CIO, under a finding of the National Labor Relations Board. Question of who shall haggle for the hired help was settled without an election, since the Westinghouse organization agreed to abide by comparison of its payroll with the union's membership roster.

Under the stipulation, the CIO crowd was designated because 15 of 16 KYW technicians are card-holders. No objection was raised by the station and the recommendation of the NLRB's regional director has been rubber-stamped by headquarters. The Union demanded recognition more than four months ago, but no hearing was held in view of Westinghouse's offer to abide by results of the record checking.

KTSA Toning Down

Washington, Aug. 26.

KTSA, San Antonio, has signatured a stipulation with the Federal Trade Commission that it will desist from using the slogan, 'KTSA, San Antonio, Texas, 5,000 watts, Doing a 50,000-watt Job.'

Station is licensed to operate at 5,000 watts daytime and 1,000 watts nights.

LEVER INDEFINITE ON TUES. NIGHT SPOT

Lever Bros. is still undecided as to what it wants to do about its present Tuesday 9-9:30 a.m. spot on the NBC-Blue this fall. Account put 'Bringing Up Father' into this spot early in the summer, when it moved 'Grand Central' into 'Big Town's Colombia spot (Wednesday, 8-8:30 p.m.) as a vacation pinchhitter.

Lever had talked about retaining 'Grand Central' and giving it a period on the NBC-Red, but with the 'Treasury Show' set to move into the hour preceding 'Father's' Oct. 6, the soap manufacturer is now not so inclined to give up the Tuesday half-hour.

Frances Langford With Bob Hope Program

Frances Langford joins the Bob Hope show as permanent vocalist for the season when Pepsodent returns that show to the NBC-Red Sept. 24.

Account has an option for her servlees for a second 39-week cycle. Ken Dolan booked her through Lord & Thomas.

Oakland.—Bert Symmes added to KROW announcing staff. Formerly with KLS, Oakland, and KGO-KPO, Frisco, special events.

RED TAPE TANGLES RADIO

DEFENSE SHOWS ARE HANDICAPPED

Script Writers Amazed at Bulwarks Between Them and Cooperation From Service Groups—Involved Army Etiquette

MANY TABOOS

Radio script writers who have been connected with the preparation of defense programs, express themselves as both amazed and amused at the unwieldly amount of red tape that hinders the smallest cooperation from any of the armed services. Another factor that makes the production of this type of show a headache from beginning to end, say these writers, is the ramification of taboos that looms up whenever Army or Navy officers are involved. One suggestion or another will be turned down by such officers without reason. A statement of 'It can't be done' is about all the satisfaction that a persistent inquired gets.

Still another angle that dogs the progress of one these defense programs is the formalities that are required at each step in dealing with officers in the service. It's all, say the writers, an involved protocol. If a captain is asked to participate in a program he answers that it would be best to invite the major also. When the major is approached he urges that the colonel be likewise invited. And so it goes until the division general is reached. The general replies that he is sorry but he will be out of town on that date, but it's okay for any one else down the line to go on the program.

By that time the program's producer and writer have become so much involved in red tape that they have a tough time finding their way back to the captain who was originally approached, and so it is decided to drop that particular idea and go to work on a entirely new one.

WSM Will Again Cut 'Pigskin Prevue' Series

Nashville, Aug. 26.

For the third year WSM will cut 'Pigskin Prevue' series in cooperation with other stations throughout the Southeastern Conference territory. Stations included this year are WSB, WREC, WRLB, WWL, WBRC and WLAP.

Sports announcers on the discs will be Louie Buck, Ted Grizzard, Bill Terry and Marcus Bartley. Transcriptions of interviews with coaches and players are made on the practice fields and distributed to allied stations, the e.t.'s then being presented three a week for four weeks.

Akron—Marguerite Petran, continuity, publicity and program traffic manager, has resigned from WAKR to join WRRN, new Warren 250-watter. Bob Bowles, formerly of WJW here, is to be WRRN's commercial manager.

GENE KING, JOE BIER NEW WOR PRODUCERS

Gene King and Joe Bier, announcers at WOR, New York, have been upped to the station's production staff, bringing the number of production supervisors to four. They will temporarily continue certain special announcer assignments, but will immediately begin production duties.

Robert Shepard and Bruce Eliot have been added to the WOR announcer staff to replace King and Bier.

Wilbur Evans on Air

St. Louis, Aug. 26.

Wilbur Evans, singer, who recently appeared for his fourth consecutive season at the Municipal Theatre Assn's alfresco theatre in Forest Park, has been inked to appear on the Ben Feld thrice-a-week program over KMOX.

Appearing with Evans are Esther Witt, Jean Lane, Bernice Frise and the Harmonettes.

NBC to Use All Its Commentators In Review of 2 Yrs.' War Coverage

NBC will review American radio's part in the coverage of two years of war with a special hour's program on the Blue network next Wednesday (3). The event will make use of all of NBC's news commentators, originating from such points as New York, Washington, Hollywood, Pittsburgh, NBC's listening post at Belmore, L. I., Scott's Field, Ill., London, Berlin and Moscow.

There will also be pickups from aircraft at sea and defense plants. Niles Trammell, NBC prez, will open the broadcast, and Lowell Thomas will m.c.

As an afterpiece, H. V. Kaltenborn, John Gunther, John Vandercook and Robert St. John will engage in a roundtable discussion, and another one of the items will be a sample of NBC's show in which British refugee children broadcast to their parents.

WLW'S FEM. ANGLE ON U.S. ARMY MANEUVERS

Cincinnati, Aug. 26.

WLW will offer the women's viewpoint on the huge army maneuvers to be held in Louisiana next month. Marsha Wheeler, staff commentator, will make special transcriptions at the scene and ship them north for airing as part of her 'Consumers' Foundation' program.

Spanish versions of the events will be made for WLWO, Crosley shortwaver, which will include them in Latin-American broadcasts.

NETS CUFFOING GOV'T PLUGS

Networks have pretty well reconciled themselves to broadcasting cuffo any advertising material emanating from U. S. Government agencies, and the same policy is expected to apply to spot broadcasting. Latest twist on this question was furnished by the Maritime Commission last week, when it inquired how much cooperation it could expect in a proposed minute announcement campaign. The blurbs will seek recruits for the commission's training school.

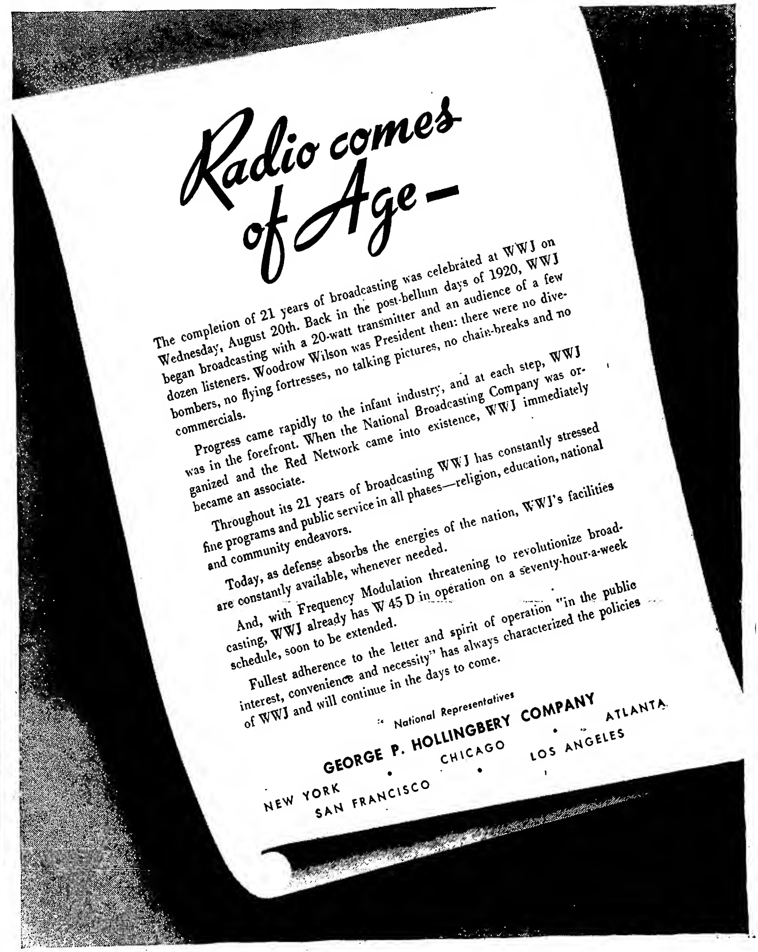
Other Government agencies now getting spot plugs in radio are the Army, the Navy, the Marines, the Air Force, the Treasury and the OPM in connection with recruiting mechanics as inspectors in war materials plants.

CONSULT MARINES ON 'CAPT. FLAGG' PROGRAM

Chicago, Aug. 26.

Jack Richardson, Jr., Russel M. Seeds agency rep., is in Washington for conferences with the Marine Corps Public Relations in connection with the new 'Capt. Flagg and Sgt. Quirt' radio program to be aired starting Sept. 28.

Show, starring Vic McLaglen and Edmund Lowe, will be sponsored by Mennen Co. of Newark, N. J., at an estimated cost in excess of $4,500 weekly for talent and writers. It will originate in Hollywood.



FRANCHISE TAX ON RADIO, TO COVER POLICING COSTS, LOOKS CERTAIN

FCC's New Deal Element Wants Uniform Tax Based on Gross Income—Drafting Legislation, Despite Initial Congressional Criticism

Washington, Aug. 26.

Regardless of what Congress does about soaking radio in efforts to swell Federal revenues, broadcasters appear destined to pay privilege or franchise fees and thus meet the cost of Federal policing of the ether. Proposed legislation for submission to Congress is being drafted by the FCC, though the initial braintrust suggestion drew much criticism.

As was clearly hinted last week by Chairman James L. Fly, the New Deal element on the Commish is sold on the idea of some uniform tax based on gross business. Everybody in the agency agrees some charge should be made. The formula presented by the Commish rules committee is described as considerably stiffer than the one-half per cent rate which Fly mentioned during his appearance before the Senate Finance Committee, though materially lower than the hotly condemned House Ways and Means Committee scale.

Further study of the whole subject of raising enough money from regulated enterprises to pay the FCC's annual operating expense was ordered last week after varied criticism of the Rules Committee's brainchild. The deep thinkers were told to ponder alternative methods, such as a wattage tax or a straight fee expressed in terms of dollars, not percentages. Something like the assessment system used by National Assn. of Broadcasters has been talked about in Commish circles, though there is no crystallization of sentiment yet.

Would Levy $1,000,000

Commish sources are reluctant to talk about the matter at this stage, but it is common knowledge the Rules Committee proposal would take about $1,000,000 from the broadcasting business. Concession to little stations was suggested, in the form of an exemption for all licensees doing under $25,000 business annually. According to past Commish surveys, this would relieve many of the local operators, but by no means would take care of all the 167 plants which lost money in 1940. The rate suggested by the Rules Committee has not been revealed, to some extent because the braintrusters are not entirely certain themselves what percentage should be levied and hinges on the starting point, but the formula would require broadcasting to contribute about 49% of the annual FCC budget. For the present fiscal year, the Commish has around $2,300,000 for routine activities, supplemented by several millions of money to meet extraordinary problems attributed to national defense.

The proposed bill was sent back for further consideration after brief discussion which did not go far enough to indicate any definite trend of sentiment. Majority of the Commish, however, appears convinced that all persons regulated—including common carriers, safety services (police, aeronautical, etc.), and broadcasters—ought to ante up. There are almost as many ideas about method as there are individuals on the board, which is why the study has been broadened.

Some practical obstacles have bobbed into view. Like finding an equitable basis for taxing the non-commercial enterprises, amateurs, the public bodies and experimenters. Nominal filing fees have been mentioned as one way of getting everybody to kick in something and meeting the expense of clerical work required in ogling applications from such operators as airlines, police and fire departments, forest and conservation agencies, electric light companies using radio to communicate with repair crews and maintenance men, scientific bodies, and the like.

Revival of Old Idea

The wattage tax idea was revived recently by Commissioner George Henry Payne who tried to get Congress to consider such a levy seriously a few years ago. Payne brought about introduction of a bill which never received more than passing notice in the House and, despite squawks that this method disregards ability to pay, still seems sold on the theory. Chairman Fly has suggested a levy based on potential coverage in terms of population, a proposal which industry people maintain is equally unsound and unfair.

What to do about encouraging public service activities by broadcasters is one of the knotty problems. The Commish is overwhelmingly against taking action that would have the effect of increasing commercialization and consequently is intrigued with the idea of using the tax device for social purposes, as well as to put regulation on a pay-as-you-go foundation. From this point of view, there are strong arguments for levying on the net income, though such a formula is open to the objection that chiselers would load down their expenses and engage in trick bookkeeping to avoid paying their share of the bill. Rejoinder to the latter criticism is that a tax on the profits, whether a percentage or flat sum, would encourage licensees to plow their earnings back into more public service programs. No system is gyp-proof, it is noted.

Most of the FCC thinking has been in terms of a percentage bite. Arguments are developing, however, that a more just system would result from establishing brackets of income—either net or gross—and fixing a specific sum in dollars to be paid by each licensee in the classification. The Commish, in its annual analyses distribution of radio wealth this way, so the pattern is known for three or four years and there is a ready-made of industry finances, has gauged the table from which to calculate the fee for each bracket to bring in the amount needed.

Don Lee Ups FM Rates As Time Sales Increase

Los Angeles, Aug. 26.

Business is crowding in on the new Don Lee frequency modulation station K45LA, which opened last week with the management stating that card rates will be revised upward after Sept. 15. It is the only FM station in this district.

Rates for announcements jump from $2.50 to $5 daytime and from $5 to $10 nighttime.

Flock of commercials hitting the new FM transmitter during the past week includes: Marney Food Co., announcements; Pierce Bros., 52 quarter-hour periods; J. W. Robinson, announcements; Santa Fe, announcements; Seven Up, announcements; John T. Troll, time signals; Adohr Milk Farms, announcements; Morris Ball, announcements; Barker Bros., 52 quarter-hour periods; Coast Federal Loan and Savings Assn., announcements; Consumers Credit, announcements; Cudahy Packing, announcements; Gospel Broadcasting Assn., 52 one-hour periods; Philco, announcements; I. Magnin, announcements; and Rug Cleaning, announcements; Earl Carrol theatre announcements; Schalk Chemical Co., announcements; Telenews, three 15-minute newscasts weekly.

STATION GIVEN OK TO USE '. . . —' SIGNAL

Washington, Aug. 26.

Permission to use the widely-publicized 'V—for Victory' signal was granted an unidentified transmitter which approached the Federal Communications Commission for a ruling on the propriety of preceding and signing off each news broadcast with the new famous symbol.

In granting the station an okay on the use of the '. . . —' Morse code signal, Commish said that it had no reason to believe that continued use of this symbol by the station in question violates any law or is contrary to the public interest.'

Drake U. Adds Four From Radio to Staff

Des Moines, Aug. 26.

Four appointments have been made to the instructional staff of the Drake University radio school here by Edwin G. Barrett, head of the department. The staff members are Edmund Linehan, Leonard Howe, Harriet Ristvedt and Andy Woolfries.

Lindehan is program director of KSO-KRNT. He will teach 'broadcasting principles.' Howe will teach 'radio news announcing and processing' (he is a member of the news staff of WHO); 'continuity writing' will be taught by Miss Ristvedt, a member of the continuity staff of KSO-KRNT, and Woolfries, farm editor of the Iowa Broadcasting System, will teach a new course, 'special events broadcasting.'

Sound Effects and Slogans

Oakland, Aug. 26.

Things have gone completely haywire at KROW. Station now carrying a flock of spots for Schwartz & Gordin, men's clothiers, using winter sound-effects to sell overcoats in mid-August. Topsy-turvy deal set by Segall agency.

Meanwhile, same station has also acquired a series of screwball spots, via Botsford, Coustantine and Gardner, from Awful Fresh MacFarlane, candy dealer, using 'puts whee-in your knee' slogans to plug a contest with a $137.29 first prize.

Radio's Position in Gov't Tax Bill Uncertain; Labor Split Over Issue; Fly Strongly Defends Industry

Washington, Aug. 26.

It's anybody's guess where broadcasting winds up under the new $3,000,000 tax bill. The Senate Finance Committee, swamped with objections and perplexed by the split within ranks of union labor, went into executive session Monday (25) without giving any discernible hint of feeling toward the tough House-ratified levy on radio's gross income. The bill is slated for presentation to the Senate soon after Labor Day, with the press gallery odds very much against reaching that goal.

Doubling of the 5% to 15% scale on microphone takes was urged on the Senate group just before the windup of hearings. Earlier in the week broadcasters and their friends —which included, for this fight anyway, several unions and Chairman James L. Fly of the FCC—squawked about discrimination, unfairness, threat to jobs, jeopardizing of public service, and lack of appreciation.

Much of it seemed over the heads of the solon-financiers, but John B. Hagerty, soak-radio leader and president of the International Allied Printing Trades, via a printed statement inserted in the record, made some provocative remarks that may echo ominously in the future. He not only insisted that the tax approved by the House is fair, but drew attention to the discount-rebate system which, he argued, is evidence that broadcasters can pay far more than the sum which the bill would require in present form. Hagerty fortissimoed the 'exceedingly high' net which station owners make by exploitating a public resource.

Labor Split on Issue

Organized labor, specifically the American Federation, broke wide open over radio's financial responsibility and capacity to pay. With Hagerty voicing the views of four unions anxious to extract every pound of flesh, the Senatorial jury found there is no unanimity and plenty of selfish interest. The Electrical Workers, the Musicians and American Federation of Radio Artists sided with the proprietors, agreeing that any special bite out of broadcasters' revenues would jeopardize jobs, and much was made of the resolution adopted two weeks ago by the American Federation of Labor executive council opposing a 'punitive' levy on radio.

Hagerty 'Quotes' Frank White

The Printing Trades spokesman dressed up shopworn arguments with complaints that radio enjoys an unfair advantage in competition with newspapers and magazines. Meaning the agency commissions and time discounts. Hagerty quoted Frank White, CBS treasurer, as remarking that the rake-off was 'only 36%' in predicting the levy as written by the House Ways and Means Committee would have salutory effects through assuring network affiliates of a bigger return. Rebates and discounts, Hagerty contended, 'divert some $20,000,000 of yearly income which would otherwise be received by the radio networks and broadcasting companies. . . . The elimination of the rebates and discounts would save the networks and radio stations an estimated total greater than the estimated $12,500,000 which they would pay under the low rates voted by the House of Representatives.'

Figures compiled by the FCC were cited as reasons for retaining and for junking the radio levy. Hagerty singled out the better-off plants, while Ellsworth C. Alvord, former Treasury Department executive retained to present the industry case, put stress on the over-all picture.

In 1939, the Printing Trades officer pointed out, the 35 big boys with 50 kw. netted on the average $284,000, which was 133% of the average value of their properties. Collection of 174 regionals had a 63% return on property investment. And 26 stations in big cities lapped up over 100%.

Haggerty also went strong on the idea that radio is the only untaxed amusement. He maintained it is unfair to the forms of commercial entertainment subject to the 100% admissions tax to let radio go scot free.

'Two Webs Made $60,000,000'

The financial experience of NBC and the CBS was used as a major argument that radio easily can carry the special tax load. Hagerty noted that from 1931 through 1940, including the bleakest depression years, the two webs made $60,000,000 on an investment of only $4,600,000.

Other reasons for soaking radio include the inability to prevent 'trafficking' in licenses, the small number of persons directly employed, and the need to grab money from everybody who has it, Hagerty insisted. At the same time, he suggested the Senate group could lift the tax from labor, farm, religious and educational stations—a move to meet the yelp that the House bill would work hardships on non-profit broadcasters.

Discrimination was the aspect of
(Continued on page 36)

GOING MY WAY?

"Like almost all other families in the prosperous TVArea, mine is sitting on that well known top o' the world.

"We've money in the bank . . . money we're ready to spend on necessities and luxuries. So if you have any idea about giving us happier traveling on the road of life, let's talk business.

"You can get in touch with me any day or night with a call over WNOX. That's the station we TVArea housewives really listen to. And if you're going our way, we're glad to pay the fare!"

CBS WNOX 990Kc
5,000W. DAY 500W. NITE C. P. GRANTED 10,000 W. FULLTIME
A SCRIPPS-HOWARD RADIO STATION
Affiliated with Knoxville News-Sentinel
KNOXVILLE, TENNESSEE
Reps: THE BRANHAM COMPANY

what ABOUT watts

5,000 is 5,000 say some. But, those who are familiar with the mechanics of radio *know* that 5,000 at 570 kc. can match the performance of theoretical 100,000 to 480,000 watt stations at higher frequencies. In New York the choice 570 frequency is occupied by WMCA with enough power (5,000 watts) to reach 12,500,000 people. That's why WMCA is *the* buy of New York.

'TOUR OF HOLLYWOOD'
With Tony Martin, Bert Lahr, Linda Ware, Dave Rose orch
30 Mins.
CBS FORECAST NO. 11
Monday, 9:30 p.m.
WABC-CBS, New York

There was a passable variety show in this 'Tour of Hollywood,' which CBS offered Monday night (25) as the 11th in its 'Forecast' series. Tony Martin is a click singer of proven value. Bert Lahr has been a convulsive comic for years. Linda Ware is a rousing rhythm singer and Dave Rose is an established conductor. The show was proficient and amusing. But as an 'idea' for possible sponsorship, it had little novelty. It stretched the 'Forecast' title a bit more.

Announced in advance under the title of 'Search for a Sponsor,' the show had been retabbed 'Tour of Hollywood' and turned out to be merely a gesture toward a novel format. Even that gesture was abandoned after a few moments, so the major portion was frankly just another comedy-musical turn by several recognized names. It was good enough as entertainment—and about as new an idea as an amateur hour.

Tony Martin opened by singing 'Tonight We Love,' with Bobby Worth's lyrics to a Tchaikowsky piano concerto. Tchaikowsky has always been clickish, either straight or in pop form, so this was clickish. Then Martin was m.c. and straight for Lahr's familiar broad buffoonery, also clicking as always. Miss Ware gave a metallic-voice, throbbing buildup to 'Daddy'; Rose played a satisfying pop-classic, and Martin joined Miss Ware in 'Perfidia' for a closer. Billing mentioned Sam Perrin as scripter, Herb Polesie as producer and Nat Goldstone as supervisor; he's Martin's Hollywood agent also. Frank Goss announced.

Hobe.

BERKSHIRE PLAYERS
Film Dramatizations
15 Mins.
2:30 p.m., Wed.
WABY, Albany

Resident company of Berkshire Playhouse, standard strawhat at Stockbridge, Mass., is broadcasting dramatized excerpts from pictures immediately prior to opening at Warner's Strand, Albany. Stunt is first of kind by professionals hereabouts. A two-way exploitation, it is also rather good radio fare for a small station, at an hour when women are chief listeners.

William E. Barry, of Playhouse promotion staff, is air-credited as adapter for etherizing. Why names of the actors, particularly the leads, go unmentioned is a mystery. Program broadly showcases the picture, although it is impossible to cram feature-length stories into 15 minutes of miking. In the telescoping, some jerkiness is inevitable. Of two tabloids heard, that for 'Bad Men of Missouri' was the smoother job. 'Manpower,' also a WB release, was the other caught and several lines in it sounded a bit bold for radio.

Jaco.

BONNIE STUART
Songs and Interviews
15 Mins.; Local
KEYSTONE AUTO CLUB
Thurs., 10:30 p.m.
KYW, Philly

Bonnie Stuart, one of the better known canaries in and around Philly via a long-time stint on the air and at various night spots, has a pleasant, ear-soothing set of pipes. Backed by KYW's string ensemble, she gives out with a well-rounded concert of semi-classical and pop tunes.

Feature of the program is the shifting of the point of origin each week to the floor of the various defense plants in this area. When caught Thursday (21), the show was aired from the Westinghouse plant. The program winds up with an interview of a 'typical defense worker' and a community sing of the assembled employees. Bill Griskey is the announcer, with Donn Bennett conducting the interviews.

Show has a good listening audience all built up, as it follows immediately after the Rudy Vallee-John Barrymore program on NBC-Red.

Shal.

WDRC
CONNECTICUT'S PIONEER BROADCASTER
Food for Thought
Good strategy this Fall calls for doing a big job in the booming Hartford Market—and on Hartford's No. 1 Test Station. The country's leading advertisers are proving the point — by using WDRC more than ever before!
CBS
BASIC CBS FOR CONNECTICUT

'THREE WISHES'
With Alfred Lunt, Lynn Fontanne, Paul Robeson, Russel Crouse, Moss Hart, Franklin P. Adams, Frank Sullivan, Carl Van Doren, Lyn Murray chorus and orch
30 Mins.
CBS FORECAST NO. 10
Monday, 9 p.m.
WABC-CBS, New York

On its originality of conception and the value of big names, this No. 10 of Columbia's 'Forecast' series has commercial prospects. But using different people every week, probably including non-performer personalities, it would be subject to performance limitations. And, at least on the basis of Monday night's (25) sample show, it would involve a prohibitive budget. Both of those factors might be met, but they're problems.

Idea of 'Three Wishes,' the brainchild of director George Zachary, is for some public figure to select a trio of things (or people) he'd like to hear on the air. For this showcase edition, Alexander Woollcott did the choosing and, since he is not well enough to accept radio dates himself, Carl Van Doren was m.c. Three bits were George S. Kaufman's old revue sketch, 'If Men Played Cards as Women Do,' with Moss Hart, Russel Crouse, Franklin P. Adams and Frank Sullivan as the cast; Paul Robeson singing 'Sometimes I Feel Like a Motherless Child' from the Coast, and Alfred Lunt and Lynn Fontanne in the finale scene from Maxwell Anderson's 'Elizabeth the Queen,' in which they appeared for the Theatre Guild some years ago.

It all provided distinctly absorbing and provocative listening. The Hart - Crouse - Adams-Sullivan team obviously lacked the professional trouping skill to give the Kaufman sketch its needed edge, being particularly weak on timing and emphasis of punch lines. Yet the boys avoided pounding or a natural impulse to play the femme dialog with a swish.

Robeson's singing was magnificent, of course, and the Lunt-Fontanne pair again displayed their faultless team skill. Van Doren was a personable though occasionally unsure m.c.

George Faulkner's script had a tasty satirical quality. Lyn Murray's score admirably suited the varied requirements of the show, but it seemed to be a mistake to have Irving Graham's essential lyrics at the opening and close sung by the chorus (rather than solo), because of diction fuzziness.

Considering the difficulties of handling such a show, Zachary's production and direction were expert.

Hobe.

'THREE'S A CROWD'
With Leigh Stafford, Irene Fieldhouse, Joan Bird, Rae Bezer, State Sisters (3), Al Burnett, Miff Ferry Orchestra
25 Mins.
Friday, 10:20 p.m.
BBC, London

Show is introing a new talent lineup, Al Burnett alone having a radio background and m.c.ing here. Newcomer angle should earn the acts plenty attention on this night spot; listeners probably are ennui'ed at the stuff customarily fed. Performers are pleasing and listenable.

A studio show, consistent applause of audience tends to be annoying, with Al Burnett the worst offender in aiming his stuff and waiting for the hand music. Fellow is a smart gagster, easy working, but should sidestep that audience if he's after listeners; they're altogether too well rehearsed. Leigh Stafford works a pocket Harry Richman routine, talky-vocaling, but no pop tunes, leaving the latter to Irene Fieldhouse, who warbles effectively. Stafford and the femme apparently work hand-in-hand with Bezer and Joan Bird, latter two on pianos; it's a distinct unit, although coming over confusingly way announcement has it in matter of billing. Remaining act, The State Sisters, are a harmony trio who work sans orchestra or accompaniment, and apart from it offer not much more than the usual.

Ferry's outfit is new to the airlanes; it's Dixieland-ish in style, but ragged. For radio work it's likely the combination needs more time together. Probably isn't using more than six or seven pieces, and impression is these could be moulded into something really smooth.

'THERE'S SOMETHING NEW IN SWING'
30 mins.
Thursday 3:30 p.m.
BBC, London

The tag on this one might be switched, for even over here there's wings to swing. Session is a sweetly entertaining half-hour of dance music served by a first-class bunch of players; fiddles (2), viola, guitar, bass, piano and xylophone. They make use of some of Stepan Grappeley's arrangements and Moonan himself contributes his own numbers where strictly pop stuff doesn't lend itself to the treatment.

Gene Pini seems to have a leading hand in the aggregation; he's running his own tango outfit in addition and may want to keep his name clear. His missus, Dorothy Carless, is also along for the vocals; girl is dependable and wise to the art of making a tune stick.

THEY'RE OFF
Racing Chatter
15 Mins.—Local
SARATOGA RACING ASSN.
9:15 a.m., M. to S.
WOKO, Albany

(Leighton & Nelson)

Daily quarter-hour supplements one-minute announcements broadcast here and in a number of cities as part of Saratoga track advertising. WABY, Albany, also airs a half-hour program, at noon. The time seems a poor one for chatter about day's feature races, listing of entries for each event, jockeys' weights, etc. It is too late to reach bulk of men dialers and is hardly slanted to hold close attention of women—not likely to be interested in details about horses and riders.

Hour being what it is, would appear that chatter on femmes seen at the Spa, clothes they wore, etc., might well be included. A young lady teams with miker, but only on first and final plugs. Program is routine stuff, having no particular distinction in formation or presentation. Man heard on the chatter was obviously reading and not doing it too well. Transcribed music fills in.

Jaco.

'BROADWAY CALLING'
Music, Comedy, Songs
With Jack Buchanan, Maggie Teyte, Malcolm McEachern, Stanley Holloway, Leslie Henson, Geraldo Orch
30 Mins.
Sunday, 10:40 p.m.
BBC, London

Something must have gone awry here, else Broadway called for longer than was expected. According to the announcement, NBC was not carrying this section of the two-way airer arranged between the official British government entertainment group for the services and Gertie Lawrence. Jack Buchanan injected ahead of his spot on the schedule to just say 'Hello, Broadway,' a belated compliment to the performer who did his song later. So the local air was invited to an overtime feast of vocalizing from basso Malcolm McEachern and soprano Maggie Teyte. Vocalists had all the say on the show; Evelyn Laye did her warbling on the U. S. section, earlier. M.c.ing was Leslie Henson.

Opera star Maggie Teyte's ethering of 'Ave Maria' was brilliantly effective; if simplicity can be highlighted such was the treatment. McEachern's was more like a welcome return to radio, since departure to soldiering of his partner in their vocal act, Flotsam and Jetsam. Profundo singer has a solid following here. Stanley Holloway was in with one of his fave monologs around the guy with a musket; piece is okay stagefare, but too long for radio. Show would have benefited in balance for the U. S. part if Buchanan's item could have been included; his lightweight touch left impression it had a definite place there.

Reception of the Broadway contingent was flawless and sans atmospherics all the way.

THE ALDRICH FAMILY
With Ezra Stone
Comedy Serial
30 Mins.
POSTUM
Thursday, 8:30 p.m.
WEAF-NBC, New York.

(Young & Rubicam)

General Foods brought back 'The Aldrich Family' to its regular NBC-Red spot Thursday night (21) after a four weeks' vacation, and the result was just so much slapstick expertly woven together. Ezra Stone, who meanwhile was drafted into the Army, continues in the lead by special disposition of the divisional commander. He gets a one-day furlough for the broadcast.

The program once took high rating for its frequent glimpse into the curious facets of adolescent nature—the sort that tapped the nostalgic tear ducts as well as the funnybone—but now the series has a high C.A.B. rating but is low in quotas of sheer comedy invention or good character writing. All of which will likely have no effect whatever on the program's popularity for some time to come. Momentum of its past season's appeal should be strong enough to carry it over the humps for another 26 to 39 weeks.

What General Foods, which, incidentally, is plugging Postum on the program, may have to worry about is the reduced rating that may derive from the fact that there will be many more programs like it on the air this fall and winter. Counterparts, for instance, are to be found in such newcomers as 'Maudie's Diary,' 'A Date with Judy' and 'Claudia and David,' and then there will be the other family sketches in which the central character is always getting into some mess; namely 'One Man's Family,' 'The Parker Family,' 'Mr. Meek, 'Blondie,' 'Mr. and Mrs. North' and 'Bringing Up Father.' These are all fundamentally cut out of the same pattern.

Odec.

DESI HALBAN
Operatic Singer
15 Mins.
Sustaining
Saturdays 5:45-6 p. m.
WEAF, New York

Desi Halban, daughter of Selma Kurtz, is hardly as prodigal of her voice as was her late mother, who ranked as one of the world's greatest opera singers of all time. The soprano, however, possesses a light lyric voice of agreeable texture, used with fine artistry and appealing effect.

In her first sustaining program she sang 'Deh Vieni non tardar,' from 'Nozze di Figaro,' creditably, but without the fire the aria calls for. 'Obstination,' by Fontenaille, went better. Best of the songs was 'The Bird in the Woods,' by Taubert, a showpiece of the singer's mother. Miss Halban sang a well-produced trill and held it for a dozen seconds for a click finish. Program should have a definite interest to classical music lovers.

'BRIGHT HORIZON'
Serial
With Joseph Julian, Alice Frost, Santos Ortega, Sid Sloane, Chester Stratton, Marjorie Anderson, John Gart
15 Mins.
LEVER BROS.
Mon.-Fri., 11:30 a.m.
WABC-CBS, New York

(Young & Rubicam)

Lever Bros. appears to have a likely bet in this show, based on the Michael West character formerly part of the 'Big Sister' series. Format of the show is a change from standard serials, while the West character is unusual and meaty. Because the story is obviously going to get a completely new slant so as to steer it away from the 'Big Sister' plot, it's difficult to prediet how good the yarn may be, but, on the basis of Monday's (25) debut, chapter 'Bright Horizon' has definite prospects.

Full title of the program is 'Bright Horizon, the Story of Michael West.' Takes the form of a first-person narrative by the hero, a soft-hearted, idealistic guy beneath his surface of hard-bitten disillusionment. Narrative fades quickly into dramatization, but cuts back for brief first-person narration to afford scene changes. Most of the initial episode was flashback to familiarize the listeners with the story's characters, situation and background. It was neatly telescoped, however, thereby quickly preparing to cut loose from its 'Big Sister' source and embark on a story line of its own. Characters, all but Michael apparently slated to fade from future scripts, are sharp, particularly the hero. Dialog is good.

Production, direction and performances on the opener were excellent. Pacing and mood were nicely handled. Joseph Julian had the proper blend of bitterness and romantic softness as the hero, while Alice Frost was expressive and authoritative as Ruth Wayne, the title part of 'Big Sister' and set to fade from 'Horizon' pronto. Santos Ortega, Sidney Sloane and Chester Stratton were also convincing in supporting roles. John Gart's organ bridges and cues were notably helpful. John M. Young is author and Henry Hull, Jr., directs.

Balancing the presence of a man as the central character, Marjorie Anderson, instead of a male announcer, reads the intros and commercials. It's a welcome variation, besides which she handles the blurbs rather persuasively. Product on the regular 11:30 a. m. show is Swan soap, while on the 2 p.m. repeat to the Coast it's Lipton's tea.

Hobe.

Regina, Sask. — Robert Buss, of CJOC, Lethbridge, Alta., added to CKCK, Regina, as associate of manager Jerry Gaetz. He replaces Bill Speers, moved to CKOC, Hamilton.

Al Smith, sales manager of CKCK, Regina, moved to CFCT, Victoria, B. C., and Vic Staples, of sales staff, to CJOC, Lethbridge.

Follow-Up Comment

'**Music Hall**,' popular BBC visual-audience feature designed for home as well as overseas reception, and brought into the United States via Mutual, uncorked a brand of entertainment probably best appreciated by vaudeville lovers. It certainly was above par for early-afternoon (2:15-3 p.m., EDST) radio here. Naturally, the 45-minute show was more on the English music hall style than that familiar to American vaude devotees, or ex-devotees. Not as fast moving or as socky as an American bill when vaudeville was vaudeville—even allowing for limitations imposed by aural rather than visual-aural reception. Two faults, if they might so be termed, were an over abundance of singing and of 'propaganda.' Every turn had a war song or reference to the conflict; one extended 'hands across the sea' to the U.S.A. Understandable that British radio should be used to encourage morale—pride in the armed forces and the importance of civilians in the war effort. However, an American might think English listeners would welcome a momentary surcease or escape from what impinges so relentlessly on their daily lives. Too, an instrumental or other-type act would have given a change of pace to the first 30 minutes. Acts apparently were all standard.

Elisabeth Rethberg on Friday (22) concluded the seventh of her 10 broadcasts of recitals over WOR. Series continues to be as interesting as ever, with the Met soprano sky-rocketing along in supurb voice. Program was highlighted by the singer's exquisite mezza-voce in 'Lungi dal caro bene,' and 'Amarilli, mia bella,' as well as the flawless English diction in 'Come Again Sweet Love' and 'Have You Seen But a Whyte Lillie Grow?' A group of four Mahler lieder showed the singer's fine shading and dynamic control, while her brilliant top voice showed up to best advantage in the little-known 'Ebben, ne andro lontana' from 'La Wally.'

'**Treasury Hour**' (CBS) was the source of much slick family entertainment last Wednesday night (20). Special kudos are due for the deft welding and balancing of the bill. Milton Berle was kept pretty busy, what with getting off a consistently funny monolog, functioning as m.c. and joining Beatrice Kay in the takeoff of an oldtime vaudeville song and patter team. On her own, Miss Kay treated the listeners to some swell chunks of 'Gay Nineties' vocal nostalgia and the same applied to the performance of her confrere in the 'Gay Nineties' act, Joe E. Howard, who again effectively led in one of his own songalogs. Teamed up with a group of university professors and presidents, 'Quiz Kids' provided a rich mixture of academic amazement and laughs. Martin Gabel invested his recitation of Pericles' 'Address to the Returning Athenian Soldiers' with fine diction and a keen sense of the theme's appeal to the intellect as well as the heart. The oration's sentiments on democracy had a sound, contemporary ring. Robert Weede, Metropolitan baritone, gave a wealth of melodic lift to 'Stout-Hearted Men' when he took over for a brief interlude shortly after the opening item.

'**Star-Spangled Banner**' series, on the NBC-Blue, took another step downward in the clambake class last Sunday night (24) with a dramatic piece tagged 'The Pied Piper.' Artie Shaw was brought in to blow the clarinet and play the part of an excon who made good in the dance band business. Though no shakes as an actor, Shaw was due a world of apologies for the pathetic caricature that the script posed. Also due lots of pity was Teddy Hart, star in several Broadway comedy hits, who in this thing had to struggle with the sorriest of would-be wisecracks. The sketch had him cast as a band leader who discovered the great 'Pied Piper,' but now reduced to whipping the stick in a beerhut. The plot itself proved a crazy hash of ancient devices and absurdities. Louise Stanley and Jack Arthur were also among the acting victims.

'**Mandrake, the Magician**,' recorded three-a-week juve adventure series on WOR, New York, took about half one of its recent shows with an account of the hero's legerdemain exhibition for 'Ricky Blackburn and his pals,' while the latter came through with phoney applause sound effects. Since virtually all magic is largely visual in effect, it made flat listening. Stanza burst into action suddenly near the close, however, when mysterious culprits appeared outside, the lights were doused and a shot was fired. Only partially successful hoke for the urchins.

Don Morrison, actor, who formerly played accent parts on various dramatic programs in Buenos Aires, provided a laughable and illuminating guest appearance August 13 on 'Hemisphere Review,' via NBC-Blue (WJZ). After explaining his former activity in the Argentine, he spoke a few lines in apparently okay Spanish, then impersonated an Argentinian speaking English, an Englishman speaking Spanish, a Frenchman speaking Spanish, a Jap speaking Spanish and finally an American murdering Spanish. It was not only skillful and funny, but should have offered a useful comedown for superior-complex Yankees. Others on the program were Carol Dennison, who sang-recited a satire of rhumba numbers; Dacita, singing a ballad in Spanish and explaining the difference in Latin-American native drums, and Louis Van Ruten in a snappy sketch about a native in Trinidad.

Rinso-Spry's Saturday morning vaudeville half hour is distinguished by invariably good acts and showmanly commercials as dramatized by one or another of the variety 'acts.' Past Saturday's lineup, batoned by D'Artega's orchestra and emceed by Jim Ameche, had Dick Todd back in two slots; Joan Shea with Hollywood impressions; Sylvia Froos vocalizing 'Walking on Air,' and okay; Al Stone-Letitia Lee, satirizing radio quiz shows; Tom Piper plugging the products; Bill Barr ditto; and Sam (Shlepperman) Hearn with his standard dialectic comedy.

'**There's Gold, If You Find It**,' another Saturday morning show, is improving. It's a trivial type of participation show, seeking odd objects with a cash prize of from $5 to $13 for certain articles, but it's generally diverting. The clearing house idea is good open-forum stuff.

'**Truth or Consequences**,' broadcasting from the stage of a Baltimore theatre, went in for considerable horseplay, with a view to 'scaring' the victims, only to find that the 'consequence' is mild. Throwing-an-egg-into-an-electric fan was part of such buildup. This was frankly credited to VARIETY's Ben Bodec (Odec), whose review stated that T. or C. had done about everything but that, whereupon the sponsor seized upon the stunt and awarded Bodec $10 for the suggestion.

Lanny Ross closed his program Thursday night (21) for Franco-American spaghetti with a shoddy presentation of a new tune, 'Love Turns Winter Into Spring.' Vocal arrangement lacked proper balance, and the choral backgrounding of the Smarties consequently sounded discordant and intrusive. Ross and the orchestra were also off.

Fort Worth—Roy Bond is latest addition to engineering department of WBAP-WGKO. Bond comes from KFJZ here, replacing Gus Rountree, who becomes a radio inspector for FCC in New Orleans.

George Cranston, general manager of WBAP-KGKO, announces the addition of Maurice Steinberg to the stations' staff as music arranger.

20 Winks

The manner in which WEVD's David Niles kicked around and virtually ridiculed a commercial reading for Servus Clothes, and the next night (Sunday) figuratively insulted a telegram request sender, by deriding the sender's surname, was both a blot upon his station and the profession of radio announcing. It means that local executives had better stay up once in a while to find out what goes on on New York's all-night stations ....Those tennis broadcasts last week from Brookline sounded so futile. Husing might just as well have been up at Colgate reporting the New York State chess championship. Tennis has still got some bums, but not Them Bums .... Horace Heidt may have another of those things to haunt you in his choral 6/8 'Momma' .... Bob Hawks is reaching so far for those gags they sound pretty tired by the time they get on the air .... Manhattan's daily matinee phonograph joust between Martin Block (WNEW) and Alan Courtney (WOV) trips along. Both are now rating the records, Block acting as his own authority and Courtney using guest boards of judges. But Courtney's juries, consisting of music paper editors, bandleaders, etc., are not working out particularly well. It's because all become stumble-tongued when asked why a record is bad, and inarticulate even in explaining why an orchestration is good. The resultant mental scene for the listener is a group wearing mackinaws and calked boots gathered for the logrolling. So Courtney may as well pin on a star and become his own sheriff .... The proof of the pudding on Cy Walter, pianist whom WOR has added to its all-night program, will be if he's forced to go to a half hour. Station currently has him doing a nightly 15 minutes at 3:30. Simplifying the arrangements on those first choruses might help. Walter is not playing to black and white ties here. On this one it's overalls and pajamas.... Mutual has so many remote pickups in Jersey there must be a band under every stop-light over there.

Shudders of the week: The alarming increase in traffic accidents (over 16,000) as shown by National Safety Council figures for the first six months of 1941. Better roads. Better cars. But the smashups keep mounting. How much have automobile radios to do with it?

'GOING PLACES'
Music, Comedy, Songs
With Jack Buchanan, Elsie Randolph, William Kendall, Vincent Holman, Joan MacArthur, George Cross, Cavendish Three, Billy Ternent Orchestra
30 Mins.
Sunday, 9:30 p.m.
BBC, London

Smart half-hour would please more if given better spotting; right now it's following a previous hour of comedy. It's too late to swap the makeup of 'Going Places,' since the series is from transcriptions made prior to Buchanan going on tour, and comedy is its definite trend. The writing was satisfactory, running to the care-free, but some gags were thrown away on this chapter through bad timing on part of show's principals.

A weekly, idea of show is to have its cast visit some new spot in their mythical world cruise. Here they were dropping in on New York. Dialog sequences were woven in, mainly with little regard for reason and sometimes thus a bit hazy as to how come things are what they are. More definite planting is needed. Buchanan gave a nice light touch to the proceedings, and got a lot of help from William Kendall. Joan MacArthur had some good material as one of those annoying spinsters on shipboard.

On the musical end, tunes were carried by Buchanan and Elsie Randolph. A surprising aspect is that few, if any, really pop melodies were included; those aired here carrying a distant vintage for present-day ears. This applies to vocals only; Ternent did his usual sound work. Spotted an hour later, show would benefit considerably.

'FLIGHT TO THE SUN'
Dramatic
With Hugh McDermott, Emma Trechman, Carl Carlisle, Paula Green
30 Mins.
Wednesday, 7 p.m.
BBC, London

Standard melodramatic stuff given a wartime tint and some swell playing. Philip Leaver's script, including a couple of songs, was noteworthy in the crispness of its style, but short on story elements, building well enough, but terminating in one large-size fizzle that must have pained many an ear. Yarn was the time-tried escape idea from Nazi domination, this time concerning capitulation of France. Leaver wove his characters into a set pattern, heading them for a Britisher's yacht and eventual sanctuary in England. Each one of the parts was skilfully bound up in the other, according to the play of fortune. It was too bad script could not promote a satisfactory curtain to this interplay of fate; once aboard the lugger it was not even a case of 'fancy finding you here.'

Hugh McDermott, from films, handled role of the Yank scribe who has something on a French politician, also escaping. He's a smart voicer at this type of stuff and was entirely acceptable. Cute piece of casting was that of Carl Carlisle, whose forte is mimicry; player handled a variety of Continentalisms where story called for types. Paula Green was the lady of questionable virtue; she's tied up with the French bigwig, but falls for the virtuous scribe. Girl is improving in radio dramatics, a smart performance here, and handled the song 'In Spite of It All,' cleffed by Leaver. Other players delivered satisfactorily.

Constant impression while airing was that 'Flight to the Sun' would make worthwhile film fare. Its ingredients are dependable, and Leaver did a good job of building them up; all that's wanted is a defter hand with the story strings.

'UNDERSTUDY'
Dramatic
With Stella Andrew, Lucy Van Ryner, Leslie French
40 Mins.
Friday, 6:50 p.m.
BBC, London

Neatly constructed vehicle came over as a genuine contribution, even possibly the first piece of local writing with definitely radio flavor. Scripters Beatrice Gilbert and Priscilla Shryver merit praise for their work. They ran into trouble only on the time element, although it's not unlikely piece was written for a half-hour, but drew an extra 10 mins. from BBC. It was unfortunate, if such was the case.

Simple yarn treated of the unlucky sister, outshone and outgloried in every attempt to equal her twin, who takes to imagination as creating the desired picture of herself and eventually embraces reality. Stella Andrew voiced the role with appeal and charm. Lucy Van Ryner handled the up-and-coming sister; Leslie French clicked as the shy boy friend who finally steers the suffering girl into getting the right view of herself.

Certain stretches of dialog were too long and borged the action, especially the continued repetition of school sequences, where the unlucky girl is reproved for not 'being like her sister.' Apart from this slackness in pace, piece registered for its characterization and general construction on sound radio lines.

'WHAT'S NEW AT NINE?'
Records, with Ted Campbell, Bob Harris
GIMBEL'S DEPARTMENT STORES
Monday through Saturday 9-9:30 a.m.
WMCA, New York

This program's effect is spoiled by the continual advertising plugs, which predominate and take up at least 10 minutes of the allotted 30-minute broadcast. The musical interludes, which include recordings of name bands, actually seem to get in the way of the advertising.

Ted Campbell does the announcing and pushing of Gimbel's, and Bob Harris, after a hurried sketch of news which lasts 15 seconds, follows suite.

Program is aimed at women only, and includes, among the advertising plugs, such articles as a French cake, a woman's handbag and a boy's leather jacket, all marked down especially for the radio-listening audience for the day of the broadcast only. Listeners are urged to hurry to the store or place an order by phone.

Among bands heard were those of Horace Heidt and Guy Lombardo, with selections, when caught, running the gauntlet from 'Chopin's Fantasie Impromptu' and the 'Anvil Chorus' from 'Trovatore' (both jazzed) to hot swing.

Program, as straight entertainment, lacks punch.

WCKY
50,000 WATTS
CINCINNATI
CBS
First in public service in programs
Ask any ... Peters office for more information about WCKY one of the ... CBS 50,000 watt ...

ATLANTA
a Fort Industry Market
Memo to Engraver:
Please change above slug to read: "GEORGIA, A Fort Industry Market."
WAGA
has been granted
5000 WATTS FULL TIME PLUS A GO-GETTIN' NEW FREQUENCY
"590"
(in operation soon)
A FORT INDUSTRY STATION
WAGA

PAN-AMER. NET SPREADS

Inside Stuff—Radio

Coffee promotion campaign, in which Mrs. Franklin D. Roosevelt recently was enlisted as a microphone attraction, has some wheels within wheels that caused good-neighbor promoters to spend several uneasy nights. The State Department, it has just been learned, had a row over the radio series, which also was marked by strong agency rivalry and some pointed political whispering.

Way the First Lady was enlisted in the movement has focused attention on David Hopkins, young son of the Lease-Lend administrator and former Federal relief administrator and Secretary of Commerce, who is supposed to have obtained her as the spieler. The diplomats were upset because not all coffee-producing countries of Latin America belong to the Pan-American Coffee Bureau and resentment was displayed by these outsiders. Guatemala squawked, while insinuations were made that heat was being applied to force the holdouts to join the outfit. Delicate balance of international relations was further threatened when the cocoa and yerba mate growers muttered it is unfair for the President's wife to plug one of several competitive beverages.

Since all the arrangements had been made, there wasn't much for the diplomats to do except give the radio series a belated blessing and then start soothing the Latin Americans. One version of the way the program was set up is to the effect that the Pan American Coffee Bureau was propositioned to shift its account on the strength of assurances that Mrs. F. D. R. would go on the air before she ever was sounded out on the idea.

Something new in rewards to press-radio men was chalked up last Wednesday (20) when the Federal Communications Commission broke down and passed around large boxes of expensive Manila cigars to all WJSV, Washington, engineers, production men, announcers and others who took part in the broadcast over the CBS network of Joaquin M. Elizalde, Philippine commissioner in Washington.

Scribes and radio men occasionally snaffle a solitary weed at some press conferences, but the practice is not common and the newsmongers have never before received a package of cigarettes—let alone a whole box of perfectos—while on duty.

Mars Candy is introducing a new confection Sept. 1 to be known as 'Dr. I. Q. Bar.' Seeking to take advantage of the popularity of the two shows it sponsors 'Dr. I. Q.,' and 'Dr. I. Q. Jr.,' Mars Co. has been experimenting with various flavor combinations for some time, and just this week arrived at the right combination.

Grant Agency of Chi handles the two quiz shows for Mars, and will lay out publicity campaign on the new confection.

Mars has renewed its NBC-Red web for the Monday night Dr. I. Q.' program. The new paper calls for 89 stations across the nation, starting Aug. 25 and running for 52 weeks.

Nathan H. David, another of the bright young New Deal barristers, who for some time was buffer for FCC Chairman James L. Fly, has shifted to the new Information Coordination agency headed by Col. William J. (Wild Bill) Donovan. David, a 28-year-old Massachusetts resident, became assistant to Fly in 1939 and last year—despite protests the appointment violated civil service regulations—became a member of the commish legal staff. Most recently he has been chief of the litigation section.

Bid of KWK, St. Louis, for a switch to 680 k.c. with 50,000 watts became complicated last week, when word was received by the Federal Communications Commission that a petitioner for this same wavelength has suddenly popped up in Mexico. KPO, NBC's red outlet in San Francisco, now occupies this channel.

Harold Goodman has returned to station WHO, Des Moines, Iowa, after completing a picture, 'Saddle Mountain Roundup,' with the Range Busters in Hollywood. World premiere of the picture will be in Marshalltown, Iowa, on Sept. 6.

NBC ADDS 14 MORE STATIONS

Outlets in Six Central American Countries Are Plus 21 Mexican Affiliates Announced Last Week—Get 60% of Card Rate

CBS MARKS TIME

NBC yesterday (Tuesday) announced the second leg in its Pan-American Network. This time it was 14 stations in six Central American countries. Last week NBC released a list of 21 Mexican affiliates. Meanwhile, CBS is marking time with its own Latin-American setup, explaining that actual operations in that field will have to wait until its new shortwave transmitter gets on the air. The date for such event had been announced as Sept. 1, but because of OPM priorities delivery has been put off for another 30 to 60 days.

NBC's Central American leg takes in Costa Rica, Panama, El Salvador, Nicaragua, Guatemala and Honduras. It was stated yesterday by NBC that the contracts which John F. Royal, v.p. in charge of the international relations department, worked out with the Central American and Mexican group, provide that they may pick up and rebroadcast sustaining programs at no charge to them. On commercial programs the Latin-American affiliates get 60% of the rate card, with 15% deducted by the network and another 15% by the ad agency.

The Mexican affiliations had been arranged through Don Emilio Ascarraga, head of XEW, which operates now at 100,000 and is due to go to 200,000 watts. Royal, who has been on a tour of South and Central America for some time, was joined last week in Colon by Charles W. Horn, assistant v.p. in the international relations department.

Can. Nixes Radio Giveaways For Hypoing Prices

Montreal, Aug. 26.

Sponsored radio giveaways are out in Canada for the duration, according to information from Canadian Broadcasting Corp. sources, except where sponsored by American companies and piped into the Dominion. First to get the ukase are the 'Big Three' milling companies, Maple Milling, Western Canadian and Robin Hood, which throughout current year have been in cut-throat competition every week, with cash prizes running into thousands of dollars each.

Price of flour has jumped 10 to 15% within last month or so and it is felt in Government circles that much of the rise is due to heavy radio expenditures. Newspaper advertisements will also be cut.

Programs will not be suspended in any of above instances, but will be limited to the domestic market with no cash awards involved.

XEAW in New Quarters

Mineral Wells, Texas, Aug. 26.

The largest licensed power broadcasting system in the western hemisphere, station XEAW, will go on the air in its new building just southwest of the city limits of Reynosa, Mexico, this week. XEAW has a licensed power of 200,000 watts and will have a sister station of 100,000 watts in operation within six weeks.

Station is owned by Carr P. Collins and was purchased from Dr. John R. Brinkley.

FCC Modifies Rules So DX-ers Can Escape Jamming by Axis

Making Sure

Mexico City, Aug. 26.

'National Hour,' the radio broadcast that the Federal Government presents throughout Mexico every Saturday and which is a highly potent means for getting across official information and propaganda to an estimated audience of 3,000,000, is now carried on a web of 26 stations.

Mexico has 104 active radio stations, but only 26 participate in the 'Hour' because of their potency, at least over 5,000 watts each. The Government wants this program to be high powered.

AUSSIE CLERIC SLAPS RADIO'S POOR TASTE

Hobart, Tasmania, Aug. 8.

Very Rev. Dean Green, administrator of St. Mary's Cathedral, told a committee probing radio that all broadcasting stations pandered to the lower tastes, stating that jazz and crooning constituted an opium for the public. Green intimated that all stations should try and educate the public to appreciate good music.

Slapping the Australian Broadcasting Commission, national air operators, Green told the committee that a show titled 'Out of the Bag' would be better described as 'Out of the Rubbish Tip.' 'Bag' presently is regarded as the top revue on the ABC loop, employing top-grade Aussie players, with Wilfred Thomas as compere, and running 60 minutes on weekly schedule.

Victor Sylvester uncovers his ballroom technique on the air; BBC giving him a 30-min. session, known as 'Dancing Club.'

Washington, Aug. 26.

Complaints that Axis transmitters are jamming programs of U. S. international stations have brought countermoves by the Federal Communications Commission that will enable the American short-wavers to do a better job of spraying South America.

With the explanation that reception of U. S. signals in foreign countries must be improved, the FCC has modified its rules to allow the DX plants here to use more than one frequency. The plants, which the Commish two years ago said ought to carry programs promoting good will and 'reflecting' American culture, henceforth can have more than one channel in order to escape the interloping German and Italian stations. Also, more than one American outlet can use the same frequency simultaneously for broadcasts to different portions of the globe.

The Commish was careful not to put the finger on the Axis, but justifies its new policy with comment that present world conditions require the U. S. to be 'well represented' in short-wave operations and capable of rendering 'adequate service' to foreign listeners. The FCC added significantly that 'expansion of international broadcast facilities in other countries has resulted in considerable and increased interference to the transmissions of U. S. stations to other nations.

Miliza Korjus to S. A.

Miliza Korjus, coloratura soprano, who made several appearances on the Maxwell House Coffee program when Metro produced it, has been set for a series of broadcasts on Brazil and Argentina broadcasts. She leaves by plane from Miami Sept. 14. Dates were arranged by Pan-American Enterprises.

She will also do p.a.s in S. A.

Miss Korjus was formerly under contract to Metro.

Radio's Fight on Multiple Ownership Rules to Centre on 'Loose Verbiage' Rather Than the General Principle

Washington, Aug. 26.

Fight against the proposed FCC limitation on multiple ownership apparently will take the form of a major assault on the phraseology in the proposed rule slated for examination at oral argument Oct. 6. So far, though the summer doldrums undoubtedly have delayed crystallization of feeling, there is no evidence of an all-out war against the general principle. Rather, the protests will be against sloppy verbiage, which may or may not be a smoke-screen to conceal a drive at certain individuals or corporations.

Though there may be some connection between the multiple-ownership regulation and the still-ineffective monopoly reforms, the former issue is being treated as entirely separate from the row over chain regulation. The Commish proposal to forbid the same person or group to control more than one station in an area admittedly ties into the social and economic objectives of the Commish majority, but at the same time the general idea has the backing of the two dissenters—Commissioners T. A. M. Craven and Norman S. Case—who would not go along on the drastic verbotens regarding chain operation.

Chief reaction to date is that the Commish lawyers were careless or else did not understand the wishes of the regulators and ignored various practical aspects of broadcasting. Some observers see a diabolical design in the criticized language but these are distinctly a minority. The strongest complaint is against use of the words 'substantial portion of the area served' and failure to specify how the area is to be determined.

Rule Loosely Drawn

Many industry figures concede it is desireable to forbid any single individual or group to have more than one outlet in a particular market, but few persons in broadcasting ranks have gone so far as the proposed rule might permit. Administered overzealously, the suggested regulation could be used to prevent a 50 kw station owner from having another outlet within hundreds of miles. The rule doesn't say whether the 'area' is primary or secondary, nor does it take into account cases of minor overlapping where there is no serious duplication.

There are numerous instances of how such a loosely-drawn regulation could inflict severe injury if applied thoughtlessly. Typical example is that of John Shepard, whose Boston clear-channel station can be heard in Providence, where he has a regional. Though Boston and Providence universally are regarded as different markets, the rule might be construed to force the Bay State operator to unload WEAN, Providence, as well as WAAB, Boston. Ditto with others like Don Lee in California, King-Trendle in Michigan, and Amon Carter in Texas.

Even if the Commish uses primary service as the measuring rod for determining when multiple ownership violates public interest, a large number of transmitters would have to go on the auction block. Of course, NBC will be hit by the proposed ban on dual networks, notwithstanding what's done about multiplicity, but a host of prominent figures, many of them pioneers, would be victims. Including Powell Crossley in Cincinnati, Jesse Jones in Texas, Shepard, Buffalo Evening News, United Broadcasting Co. in Cleveland, Westinghouse in Fort Wayne, the Cowles interests in Des Moines, Scripps-Howard in Memphis, the Portland Oregonian, and Earl Anthony in Los Angeles.

Fewer objections have been raised though this is no measure of industry feeling, to the Commission proposal to interpret 'control' as used in the anti-monopoly commandments. In view of some of the fantastic lengths to which the Commish accountants went in preparing their list of stations with newspaper connections, industry people are uneasy about the idea of letting the regulatory body decide who has 'working control.' Argument unquestionably will be advanced that the test of control should be more precise, either by specifying majority ownership or possession of a bigger block of stock than any other investor, even though it still may be a minority of the whole.

Bottler Buys Outdoor Sports Show on WCCO

Minneapolis, Aug. 26.

Jacob Ries Bottling Co., Shakopee, Minn., will sponsor a Jimmy Robinson's 'Sports Show' to be aired over WCCO on a 15-minute spot at 10:45 p.m. Thursdays.

Robinson, who is Star Journal outdoor editor and also hunting, trap shooting and skeet editor of Sports Afield, will devote his broadcasts entirely to fishing and hunting news.

Milw. Grid Games Sold

Milwaukee, Aug. 26.

Deal was closed this week whereby WEMP will broadcast all games, both at home and abroad, played by the Milwaukee Chiefs in the American Pro Football League, starting Sept. 7, under sponsorship of the Taylor-Button Fuel Co.

Announcing will be done by Mickey Heath and Charley La Force, who all summer have handled the baseball broadcasts of the Milwaukee Brewers' games sponsored by General Mills.

Sells Inquiring Mike

Des Moines, Aug. 26.

Dale Morgan's inquiring microphone for KSO has been sold to the Inland Milling Co.

Will start at the Iowa State fair, with Morgan interviewing from different spots on the grounds.

WBNX NEW YORK
. . . THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.
5000 WATTS

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap 99 44/100 % pure
LISTEN IN . . . TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EDST
WABC—5:30-5:45 EDST—CBS
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED. WOLF—RKO BLDG., NEW YORK CITY

Johannes Steel Will DX to S.A. in Spanish

Johannes Steel, WMCA, N. Y., news commentator, begins a series of Spanish language broadcasts Friday (29) beamed at South America, via DX'er WRUL, Boston. Series will be weekly, 8:45-9 p.m., sustaining. Steel speaks Spanish fluently, having been S.A. correspondent for European papers for several years.

Once the Spanish programs get underway, the commentator intends inaugurating a similar series to be aimed at France, in French. Steel's stuff is sponsored for local consumption, via WMCA, by Modern Industrial Bank.

Radio's Position

Continued from page 32

the tax spotlighted by the opponents. Other reasons given for letting broadcasters off were the industry's generosity toward Government programs, the loss on public service features, the inability to pass the tax on to others, and the danger that employment and business volume will decline.

Fly's Defense of Radio

Leading the attack, Fly admonished the solons not to forget that radio station owners also pay income and excess-profit taxes. Even the $4,500,000 to $5,000,000 'net' yield from the House-proposed levy is a 'substantial' sum to an industry like broadcasting, the FCC chairman pointed out. Especially in view of the heavy fixed costs for studios, lines and talent, the danger of less advertising due to the defense program and interruption of normal business, and the competition with other media. He stressed the 'subsidy' enjoyed by newspapers in the form of below-cost postal rates and showed gratitude for the amount of time stations and networks devote to war broadcasts, Government programs, and related public service features.

On the basis of latest FCC figures, the tax under the House bill would involve $12,639,486, Fly stated. Nine chains, including regionals, would pay $7,815,000. From 224 individual transmitters, the Treasury would grab $4,823,790.

Principal industry case was made by Alvord, one of the nation's most famed tax lobbyists who was hired hastily by NAB to pull the chestnuts out of the fire. After broadcasters' labor friends had told why they fear the levy, the former Treasury undersecretary unbundled legal arguments, history, and statistics to dissuade the solons.

Any levy on gross receipts is fundamentally unsound, violating a long-standing Federal tradition, Alvord reminded the senators. It overlooks entirely the established ability-to-pay theory. Furthermore, it is a move toward restricting free speech and dessemination of information, which would be bad even if all forms of advertising were included.

Going into details, the NAB mouthpiece pointed out that one unidentified network now making a return of 9% would lose money if forced to hand over the amount required under the House-approved bill. The tax cannot be passed on, as is done with liquor, cigaret, amusement and other levies, he explained.

Collateral protests were registered by Emily Holt on behalf of AFRA; Lawson Wimberly, for the International Brotherhood of Electrical Workers; former Federal Radio Commissioner Harold A. LaFount, as head of National Independent Broadcasters; James C. Petrillo, the musicians' prexy, and Maurice Lynch, of the Chicago Federation of Labor. All pulled the stops on the discrimination objection, raising the spectre of curtailed operations leading to less employment.

St. L. Ad Club vs. Tax

St. Louis, Aug. 26.

A beef, in resolution form, against the proposal of Congress to tax radio and outdoor advertising, was launched here last week by the Advertising Club of St. Louis, which sent copies of the protest to all Missouri senators and representatives and also to members of the House Ways and Means Committee and the Senate Finance Committee.

Advertising itself should not be taxed, according to the resolution, 'because, advertising being a form of selling, this proposed tax would retard the flow of merchandise.'

Nashville—Robert Karnes is now announcer at WSIX. Comes from Los Angeles.

National Biscuit On KLZ; Dr. Caldwell Blurbs to KFEL

Denver, Aug. 26.

KLZ clinched 143 quarter-hour sales during the past week, to two accounts, KFEL signed one account for 117 quarter-hours, and KOA sold 125 quarter-hours to one client.

KLZ: Graham Furniture Co., through Robertson agency, 78 quarter-hours; National Biscuit Co., through McCann-Erickson, 65 quarter-hours; Union Pacific Railroad, through Caples agency, 27 announcements; Montgomery Ward, 13 spots; Hugh M. Woods Co., 312 announcements; Chatham blankets, through M. H. Hackett, 76 announcements; Interstate Distributing Co., through Driver agency, 28 spots; Kortz-Lee Jewelry Co., through Ted Levy, 78 announcements; Mars Oil Co., 52 spots; Reader's Digest, through BBD&O, 26 spots.

KFEL: Rainbow Ballroom, through Robertson agency, 117 quarter-hours; Veto Cabaret, 13 spots; Mountain States Telephone & Telegraph Co., 13 announcements; Kramer's Book Store, six spots; Histex Corp., through United Adv., 78 announcements; Denver Dry Goods Co., three announcements daily, one year; Chase Candy Co., through Potts-Turnbull, 26 announcements; Bell Tailors, through Earl A. Pivan, 100 announcements; Dr. W. B. Caldwell Co., through Sherman & Marquette, eight announcements weekly, three months.

KOA: The Pen Man, through United Adv., 24 quarter-hour news; Denargo Market, through Caples agency, 24 station breaks; Hamilton Furs, through Robertson agency, seven spots; Johnson & Johnson, through Ferry-Hanly, 170 station breaks; Barnett Fuel Co., through Max Goldberg, 312 one-minute announcements; Ralston Purina Co., through Gardner Adv., 126 quarter-hours; Potter Drug & Chemical Co., through Atherton & Currier, 624 one-minute announcements; Simoniz, through Geo. H. Hartman, one station break; Kerr Glass Mfg. Co., through Raymond R. Morgan, 40 announcements; O'Cedar Corp., through H. W. Kastor, 65 announcements; Shaeffer Pen Co., through Russel M. Seeds, 30 station breaks.

Comparative Unit Count

	Aug. 23.	Aug. 16.	% of Change.
Network ..	7,820	7,805	+ 0.2
Local	6,030	5,953	+ 1.3
Nat'l Spot..	2,511	2,380	+ 5.5
Total	16,361	16,238	+ 0.8

(Included: KFEL, KLZ, KMYR, KOA, KVOD)

Scrap Old WCAU Tower

Philadelphia, Aug. 26.

The 500-foot transmitting tower of WCAU at Newtown Square, Pa., was torn down last Wednesday (20) and the 35 tons of steel cut up and sold to several national defense plants. The tower became obsolete when the station opened its new $200,000 transmitting station at Moorestown, N. J.

The demolition of the old tower, built at a cost of $25,000 in 1932, was filmed by newsreels and witnessed by a crowd of nearly 3,000.

Miles Buys Barn Dance

Des Moines, Aug. 26.

Miles Laboratories (Alka-Seltzer) will sponsor a half hour of the Iowa Barn Dance Frolic this winter.

This is the first time Miles has been represented on the WHO stage-broadcast.

1/4 HR. PGMS. FOR QUAKER OATS TO WFBR

Baltimore, Aug. 2.

Everything about the same here in these days of maximum summertime lethargy. Some renewals and continued quarter-hour buying helping some.

WFBR: American Chicle, through Badger, Browning & Hershey, six 15-minute programs a week for one year; Embros Wine, via Courtland D. Ferguson, seven nighttime spots a week; Quaker Oats, through Ruthrauff & Ryan, five quarter-hour airings a week; Mill End Shop, through Katherine Mahool, seven spots a week; Jay Allen Furriers, through Maurice Chessler, 24 spots a week.

WCAO: Hub Department Store, through Louis Schecter, spots; Koester Bakery, through Carroll Jones, renewed 264 spots and 200 a.m. clock announcements.

WCBM: Embros Wine, through Courtland D. Ferguson, 300 spots.

Comparative Unit Count

	Aug. 23.	Aug. 16.	% of Change.
Network ..	7,585	7,505	+1.0
Local	4,776	4,728	+1.0
Nat'l Spot..	1,919	1,944	—1.3
Total	14,280	14,209	+0.5

(Included: WBAL, WCAO, WCBM, WFBR)

Texas Beer Co. Buys $25,000 in Radio Time

San Antonio, Aug. 26.

One of the largest deals for local radio time was closed by the Conroy Agency for the Lone Star Beer Co. of this city. Deal calls for an outlay of $25,000 for the coming year, starting Sept. 1.

Every 30 minutes of the broadcast day there will either be a spot announcement, or a quarter-hour program on some one station here devoted to Lone Star Beer.

Station KTSA will broadcast a series of parades throughout the day starting with the Women's Parade which is to be aired Monday through Friday.

Luden's Chainbreaks

Luden's Coughdrops makes another account that has entered the chainbreak field. It's buying such announcements across the board at the rate of six a week and for 20 weeks, starting with the shift to standard time (Sept. 29).

Mathes is the agency.

Cereal Sets 'Uncle Ray'

Minneapolis, Aug. 26.

Sim Cereal company of Minneapolis has bought the 'Uncle Ray's Comic Strip' program heard on WCCO Sundays from 8:30 to 9 a.m. Georga Grim, Star Journal radio director, will continue to portray 'Uncle Ray' and there will be plugs in that newspaper's comic section and children giveaways as part of the merchandising campaign.

BENNY RUBIN
AS
"MR. GINSBURG"
FOR
ARCH OBOLER

Baking Co. Buys 'Lone Ranger' On KHJ; Insurance Concern to KNX

Los Angeles, Aug. 26.

Another upturn, after a slight setback last week, sends figures in all departments on the upgrade again. Plus signs in network, local and national spot categories augur well for the coming season, total running up to 18,016 units, as compared with 17,739 last week.

KNX came through with the sale of 39 half-hour programs, 'Cavalcade of California,' to the Title Insurance & Trust Co. as an institutional plug, with another good-sized chunk of business going to KHJ in 52 half-hour programs for P. E. Gardner and 156 half-hour 'Lone Ranger' shows for Inter-State Bakeries.

KHJ: Vitapep, 13 participations on 'Eddie Albright' through Ceasana & Associates; Gillette Safety Razor Co., one hour on Mutual net Tuesday, Aug. 26, Maurello-Lesnevich fight, through Maxon, Inc.; P. E. Gardner, 52 half-hour broadcasts, local, through Allied Advertising Agencies; Inter-State Bakeries Corp., 156 half-hour programs, 'Lone Ranger,' through Scholtz Adv.; Pacific Greyhound Bus Co., 52 quarter-hour broadcasts, 'Romance of the Highway,' through Beaumont & Holman; Pioneer Builders, 26 five-minute broadcasts, 'Pioneed Builders,' local, through Smith & Bull.

KNX: Title Insurance & Trust Co., 39 half-hour broadcasts, 'Cavalcade of California,' through Buchanan & Co.; Pierce Bros., four 15-minute broadcasts, through Philip J. Meany; Nowell Bldg. Co., six participations, through I. F. Wallin.

KFI: Wyvernewood, six participations, through Elwood Dobinson; Downtown Dollar Day, 12 participations and 14 announcements, direct.

KECA: Employment, 65 quarter-hour broadcasts; through Allied; Downtown Dollar Day, 19 announcements, direct.

Comparative Unit Count

	Aug. 23.	Aug. 16.	% of Change.
Network ..	11,872	11,736	+1.1
Local	4,574	4,435	+3.1
Nat'l Spot..	1,570	1,566	+0.02
Total	18,016	17,739	+1.5

(Included: KECA, KFI, KHJ, KNX)

E-Z CUT HAMS USES STORE QUIZ VIA WCAU

Philadelphia, Aug. 26.

Morrell E-Z Cut hams last week purchased a series of store quiz shows to run three times weekly for 13 weeks over WCAU. The show will be tabbed 'The Missus Goes-A-Shopping' and will be aired from transcriptions made by the mobile unit from various 'super markets' in the Philly area, with women shoppers participating on the question and answer bee on public events. The deal was set through Henri, Hurst & McDonald.

Another contract signed last week was for 13 30-minute programs featuring Dale Carnegie, by the International Correspondence Schools. Show is to start Sept. 18.

Other new business reported at WCAU: Beech-Nut Packing (gum and soups), 180 spot announcements, through Newell-Emmett; Reader's Digest, 26 spots, through BBD&O.

WIBG: King Clothing Co., six 15-minute newscasts weekly (13 weeks3; Morris Gold (furrier), 15-minute participation on recorded show.

Comparative Unit Count

	Aug. 23.	Aug. 16.	% of Change.
Network ..	9,158	9,365	—2.2
Local	19,520	20,253	—3.6
Nat'l Spot..	5,336	5,241	+1.8
Total	34,014	34,859	—2.4

(Included: KYW, WCAU, WDAS, WFIL, WIBG, WIP, WPEN)

K.&E. Buying Transcribed Plugs for Three Firms

Kenyon & Eckhardt agency is placing transcribed announcements for Quaker State Oil at the rate of three-a-week, beginning Sept. 15.

Same agency is working on similar campaigns for Fleischmann's Yeast and Kellogg's.

DES MOINES DROPS

Gains Wiped Out—Total Down 1.3%

Des Moines, Aug. 26.

Units in Des Moines slowed to a walk after the previous week's spurt of speed. All categories were affected, with local and national spot biz showing the greatest losses.

Comparative Unit Count

	Aug. 23.	Aug. 16.	% of Change.
Network ..	7,134	7,155	—0.3
Local	3,468	3,553	—2.3
Nat'l Spot..	2,841	2,915	—2.5
Total	13,443	13,623	—1.3

(Included: KRNT, KSO, WHO)

B'klyn Strand's Live Stage Shows Will Be Ballyhooed via WNEW

The Brooklyn Strand theatre's policy of live stage shows which start this Friday, August 29, will be plugged on WNEW's 'Dance Parade' program beginning immediately. The contract calls for 10:15 to 10:30 p.m., Monday through Saturday for a period of 13 weeks and was placed direct by the Fabian Brooklyn theatres owners of the Brooklyn Strand.

WMCA: Austin Nichols Co. (wine), through Alfred Lilly, nine announcements weekly, 26 weeks; Rev. Donald Gray Barnhouse, direct, half-hour once a week, 12 weeks; Peter Breidt Brewing, through A. W. Lewin, half-hour once a week, 26 weeks; Crawford Clothes, two-week extension of current contract, through Al Paul Lefton; Empire Gold Buying Corp., through Friend Adv., doubling of present announcement schedule for duration of 27-week contract; Hoffman Beverage Co., through BBD&O, 10-week renewal of announcement schedule; Kellogg Co., through Kenyon & Eckhardt, five-week renewal of announcements, 10 a week.

WNEW: Phillips & Benjamin (Sno-Mist), through Chas. W. Hoyt, 'Make Believe Ballroom,' quarter-hour three times a week, 13 weeks; Lester Piano Co., through P. R. Manfre, quarter-hour six times weekly, 20 weeks; Brunswick Laundry, 25 announcements weekly, 13 weeks; Vogt's Philadelphia Scrapple, through The Clements Co., 'Make Believe Ballroom,' quarter-hour three times weekly, 26 weeks; Goldenberg Peanut Chews, through The Clements Co., 26 announcements weekly, 26 weeks; Beech-Nut Packing, through Newell-Emmett, 12 announcements weekly, 15 weeks; Red Seal Motor Co., through Brenallen, Inc., 25 announcements weekly, 52 weeks; renewals include: Hoffman Beverage, through BBD&O, 13 announcements weekly, 10 weeks, and Kellogg Co. (Pep), through Kenyon & Eckhardt, 10 announcements weekly.

WOR: Pinex Co. (Pinex Corn Syrup), through Russel M. Seeds, announcements in Farmer's Digest, six days a week; Rubsam & Horrman Brewing, through Samuel C. Croot, renewal of Happy Jim Parsons, three days a week, and announcements twice weekly; Manufacturers Trust Co. Banking Service, through McCann-Erickson, renewal of United Press news with Frank Singiser, quarter-hour once a week.

Venter Breaks Arm At Jinxed Benefit

San Francisco, Aug. 26.

Mel Venter, KFRC program director, suffered a broken arm while doing a Red Cross benefit at San Mateo and had to be taken to a doctor by Eric Boden of KYA when it was discovered that there wasn't a Red Cross nurse in the crowd. Venter and Mary Roeder (Mrs. Boden), who have been airing on KFRC for the White House, were appearing at a benefit Sunday (17) when Venter tripped on stairs leading to the stage. Show was not broadcast. Venter's arm reportedly is fractured at the elbow.

In the same show, Miss Roeder got tangled up in her gay '90s costume and fell, but escaped injury. Affair was an all-around jinx, climaxing when the car in which Venter was being returned to Frisco ran out of gas.

Quin Ryan's 'Romances' Get Another 13-Wk. Ride

Chicago, Aug. 26.

Quin Ryan, former manager of WGN and its ace announcer, and now an independent operator, drew another renewal for his 'Marriage License Bureau Romances' program for Savoy Coffee.

Set for another 13 weeks by the Erwin-Wasey agency here, the Ryan broadcasts direct from the marriage license bureau will start as of Sept. 8 and run every Monday, Wednesday and Friday.

Ford Dealers Buy U. of Mich. Football For Network Airing

Detroit, Aug. 26.

Following last week's buying of football time, WXYZ comes up this week with sponsors for both the college and professional teams here which will be carried via the station and its affiliated Michigan Radio Network stations.

Sponsor for the eight University of Michigan games will be the Ford Dealers of Michigan. Broadcasts of the Lions' games, Detroit professional club in the national league, which embraces 13 games, have been bought by the Pfeiffer Brewing Company. Harry Wismer, who has broadcast the games here for four years, will handle both assignments.

While the fall push hasn't started here yet, units last week started a shove upward. Heading into fall the six stations for this area show total units of 23,713 as compared with 22,679 during the same week of 1940, a neat overage.

CKLW: Conn Clothes, half-hour congo-rhumba time, five times a week, 26 weeks, in addition to 10 spot announcement a day, direct; Fly Tox, 16 announcements weekly, four weeks.

Comparative Unit Count

	Aug. 23.	Aug. 16.	% of Change.
Network ..	7,620	7,590	+0.4
Local	11,645	11,653	* ..
Nat'l Spot..	4,448	4,426	+0.5
Total	23,713	23,669	+0.2

* No change.

(Included: CKLW. WJBK. WJLB, WJR, WWJ, WXYZ)

CHI UNITS IMPROVE

Total Up 0.3%—Walgreen Drug on Four

Chicago, Aug. 26.

Walgreen drug stores are cracking local records for news broadcasts and now have a line-up of 93 five-minute newscasts weekly on three Chicago stations. In new contracts signatured through Schwimmer & Scott, the firm has six broadcasts daily on WGN six times weekly, twice daily on WIND across the board, once daily on WENR across the board, and six times daily six days weekly on WMAQ.

WBBM: Carson, Pirie, Scott department store, 30-minutes six times weekly, through Stack-Goble; Allison-Bedford Co., time signals twice weekly, through David Goldman; Atlas Brewing Co., one and one-half-minute announcement preceding and half-minute following 'World Today' three times weekly, through Craig Dennison; Peter Paul for Mounds, Walnettoes and Ten Grown Gum, five-minutes three times weekly, through Platt-Forbes.

WGN: Adams Clove gum, 15 minutes daily, five times weekly, through Badger & Browning; Savoy coffee, 30 minutes three times weekly, through Erwin, Wasey.

Comparative Unit Count

	Aug. 23.	Aug. 16.	% of Change.
Network ..	9,505	9,505	*
Local	6,600	6,622	+0.5
Nat'l Spot..	11,733	11,690	+0.4
Total	27,898	27,817	+0.3

(Included: WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

* No change.

WBBM Sells Musterole

Chicago, Aug. 26.

Series of station breaks at 8:00 a.m., Monday through Saturday over WBBM, has been contracted for by Musterole Co. of Cleveland, Ohio. Spots, which will start October 13, will run for 26 weeks.

Erwin Wasey & Co., of N. Y., set the deal.

Wm. Winter, KSFO News Analyst, On Coast Web for Alpine Coffee

KANSAS CITY STEADY

Changes Marginal — Histeen Test Series to KITE

Kansas City, Aug. 26.

Summer season is still in effect with stations finding it stiff to keep their commercials from slackening. Tally shows little change, but variations are unfavorable, if slight. Managers are inclined to ignore present and point to Sept. 1, after which date they say all will be well with radio again. Looks to be true enough as nearly every station has a list of contracts to begin in Sept., and summer biz has not slipped to the levels of previous summers.

Histeen tablets (hay fever), went on KITE with a four-week test sked of announcements.

Comparative Unit Count

	Aug. 23.	Aug. 16.	% of Change.
Network ..	6,710	6,710	* ..
Local	4,974	5,008	—0.6
Nat'l Spot..	6,079	6,145	—1.0
Total	17,763	17,863	—0.6

* No change.

(Inclded: KCKN, KOMO, KITE, KMBO, WDAF, WHB)

Compagnie Parisienne Fall Campaign To Utilize 150 Stations

Seattle, August 26.

Fall campaign for Compagnie Parisienne (Rhodius perfumes), San Antonio, Texas, is being placed by Northwest Radio Advertising of Seattle. Beginning Aug. 18 with the use of 56 stations which will be increased to 150 early in September, five-minute periods daily are being set. Campaign scheduled to run until the week before Christmas.

Following stations have received their time orders: KIRO, WDBO, WCDB, WPRO, WAAF, WAAT, KMPC, KQW, WMMN, WORL, WKST, KWJJ, WSNJ, WSLB, WRVA, WCFL, KROW, KFYR, WCAR, KSFO, KSL, KMA, KYA, KVOR, KFEQ, WPEN, WOV, KSAL, KSOO, WCOP, WDEL, WDGY, WTAQ, WSPR, WMEX, KWFT, WSUN, WFMD, KVCV, KVI, WBAX, KMYC, WSOY, WIZE, WCLO, WHBF, WRAG, WIND, WCLE, WCSC, WBYN, XEAC, KINY, XENT, XELO, XEMO.

KOMO-KJR sold National Grocery Co. a 104-hour contract beginning Sept. 1. Alternating between the two stations, programs will be directed by Pacific National Advertising agency. Bulova signed for three nighttime signals for 13 weeks on KJR, and Serutan (Dr. Lindiahr) renewed three times weekly half-hour show on KOMO.

KOL sold St. Nicholas School for Girls two spots a day, indefinite. One spot will relate a tradition of the school.

John B. Hughes did a nationwide broadcast from the Boeing Airplane plant (21) and also did a dramatized show on Jack Knight's first air mail flight. Station talent participated in this, which was aired at 10:30 a.m. and p.m. Last part of the program said to be another 'first,' with airing of pilots actual readying for a flight.

Comparative Unit Count

	Aug. 23.	Aug. 16.	% of Change.
Local	7,187	7,315	—1.7
Network ..	7,450	7,117	+4.6
Nat'l Spot..	799	757	+5.5
Total	15,436	15,189	+1.6

(Included: KIRO, KOL, KRSC)

SHELL OFF COAST AIR IN SUDDEN CANCELLATION

Los Angeles, Aug. 26.

Shell Oil suddenly cancelled the Art Linkletter weekly half-hour airer over the CBS Coast net of eight stations Thursday (21), the third and final broadcast going on sustaining without a Shell commercial for the one-time shot.

Shell was last on the air with a net show several years ago with Joe Cook, otherwise using only local radio plugs. Shell originally figured to go transcontinental with Linkletter.

San Francisco, Aug. 26.

William Winter, news analyst whose loyalty to KSFO's Lincoln Dollar cost him a Union Oil network commercial through his refusal to shift to Hollywood, got his reward this week when three sponsors bought chunks of him. Most important is a CBS coast network deal for Alpine Coffee, set by Leon Livingstone agency. This is a Saturday quarter at 7:45 a.m., a slot filled the other five days by Nelson Pringle, who got the oiler's nod after Winter decided to stay in Frisco. Other new clients are Petri Wines, through Erwin Wasey, with 10 minutes at 10:15 a.m. Monday through Friday starting Sept. 15, and Belfast Sparkling Water, via M. E. Harlan, with 10 minutes at the same time Saturday and Sunday, plus Thursday at 12:15 p.m. Winter also does a Sunday afternoon chore for Mark Morris tires and now faces the KSFO mike 15 times weekly with no days off.

Gordon Owen also picked up two more participants for his new 'Home Service Council,' Macey Jewelry, sold directly, and Red Heart Dog Food which starts Sept. 1. Henri, Hurst & McDonald agencied. Russel M. Seeds also has spotted two evening chain breaks weekly on the same station for Sheaffer pens. New sales dodge has been worked out by KSFO for its 5:30 a.m. Farm Journal, which moves to the State Fair at Sacramento (29). Special sponsorship for the Fair week of eight days only is being peddled in packages of one participation daily for the eight days. Four takers already reported by sales manager Haan Tyler.

Westco agency has picked Ira Blue to voice the Wheaties commercials on Ernie Smith's KQW baseball broadcasts, deal being set via Larry Allen of CRA, agent for Blue.

Hastings Clothiers, which has been using as high as three hours weekly on KFRC, has finally dropped off altogether, cancelling its last participation in Fulton Lewis. Firm has been spending almost as much on radio as in the papers and wants to get back to some direct mail, is given as reason.

Programs on the Don Lee net got a thorough shaking up this week and starting Sept. 1, the KFRC Breakfast Club will go to the whole web five days a week from 8 to 8:30 with a vigorous drive on to sell local participations. The Kirkwood-Harris comedy stint is already sold solid on KFRC execpt for two quarter hours weekly, bearing out contention set forth in VARIETY some weeks back that variety shows are on the up-swing. Networks seeming decision to really get out and push the show is further verification.

Comparative Unit Count

	Aug. 23.	Aug. 16.	% of Change.
Network ..	8,750	8,780	—0.3
Local	4,095	3,972	+3.0
Nat'l Spot..	1,849	1,739	+6.3
Total	14,694	14,491	+1.4

LOCAL POLITICS BOOM BIZ AT WSIX, WLAC

Nashville, Aug. 26.

WSIX and WLAC are doing landslide business as politicos are taking all available time over these stations to solicit votes in the forthcoming county elections to be held Thursday (September 4).

Station WSM peddled the Vanderbilt football game broadcasts to Braid Electric, distributor for Zenith Radio and Norge Refrigerators. Package includes 10 game schedule and road as well as home games. Announcer is unsettled.

WLAC reports fall business upswing. Chattanooga Medicine Company has renewed Delmore Brothers for 39 weeks on behalf of 'Black Draught' starting September first. Show will originate in Birmingham and will be piped to Nashville and Chattanooga.

Waltham Pen Company has purchased six quarter-hour live talent shows weekly beginning Monday (25) featuring Sammy Smith, the pen man.

Prep school football games haven't been sold as yet by WSIX. Holsum Bakers hold an option on games and are expected to exercise it before season begins in middle of September. Orr & Co., distributors for Hermitage Feeds have renewed 'Johnson Family' for one year.

War Has No Effect on Music Tastes; German Compositions OK

The war in Europe has had absolutely no effect on the types of programs demanded by the American concert-going public. A survey of managers in the field reveals that the World War 1 hysteria, when Wagner was taboo, and Beethoven, Mozart and Brahms suffered considerably, does not exist today.

Even in the south, the so-called 'hotbed of Americanism,' German lieder programs are acceptable, although the more rural communities demand lighter music for the most part. More and more English and American songs are being used, and occasional translations of works of foreign composers are included, but these for the most part serve as encores and not the regular portion of the programming.

Smaller cities are a little tired of the continual flow of straight recitals and more and more novelties are being given. The public appears to want something with a fast tempo more suited to American life. As a result, recitals are being streamlined and even operas are being greatly cut to accelerate the pace. Salvatore Baccaloni's 'Vignettes,' which are scenes from a half-dozen of the Met basso's operas, is a good example of what is being done. Baccaloni gets under way in November, and is already sold out on his tour.

An unusual example of current lack of war hysteria was a recital recently given by Lauritz Melchior, Danish tenor of the Met, and a world renowned lieder singer. Concert was given in Montreal and Melchior, warned of the war feeling, omitted all German from the program, until his audience en masse demanded lieder.

Little Effect in England

London, Aug. 16.

The war has had very little effect on classical music here or throughout England in general. Queen's Hall, famous for decades as a concert hall, has been destroyed, but concerts continue just the same in other locations. No real effect has been noticed as to the temper of the people against either German or Italian music. Composers whose works are featured the most are Beethoven, Brahms, Bach, Shubert, Purcell, Mozart, Hayden, Mendelssohn, Strauss, Delius and Elgar. The majority of these are of Germanic decent.

Among some of the people, organizations and orchestras giving regular concerts throughout the country are included John McCormack, who emerged from retirement to sing over the BBC; Clifton Curzon; the Stratton String Quartet; Myra Hess, whose prominade concerts at the National Gallery resulted in her being named a Dame of the Empire; Richard Tauber, Dino Borgiolle, Italian tenor, who was placed in a concentration camp at the beginning of the war and was subsequently released to sing in benefit concerts; John Hammond, Olive Groves, Walter Widdop, Norman Walker, Elena Gerhart, William Murdock, Albert Sammons, Basil Cameron, etc.

Opera has suffered considerably since the International season of Covent Garden was abandoned and the Sadler Wells Co. went on the road. The BBC has aided this situation by presenting monthly broadcasts of opera.

HELEN TRAUBEL'S TOUR FOR COL. IS 95% SRO

Helen Traubel, Metropolitan dramatic soprano whose career has meteored in the past couple of years after over a decade of waiting, is being booked for a concert tour by Columbia, which will cram in over 50 dates at $2,000 minimum. From Sept. 26 through her abbreviated Metropolitan season, and carrying into the middle of May, she is 95% sold out.

Badly as the Met needs her this year to replace Flagstad, she will be unable to grant the company more than a half season.

Cincy Op's $3,500 Net

Cincinnati, Aug. 26.

The Cincinnati Summer Opera Co. closed out its 20th season last week. Net profit was around $3,500.

Halasz in Havana

Havana, Aug. 26.

Lazlos Halasz, of the St. Louis Opera Co., is here arranging for a season of opera in October. The impresario has signed Stella Roman, Ezio Pinza, Rudolf Pechner and Francesco Valentino, and is dickering for Licia Albanese.

Operas set include 'Tosca' and 'Faust.'

Tosci, Stoki May Plug Met's B.O. in Place Of Absent Kirsten Flagstad

The Metropolitan Opera Co., resigned to the loss of its biggest b.o. star in Kirsten Flagstad for the coming season, and realizing the impossibility of securing an adequate replacement for the soprano either at the boxoffice or for her roles, will eliminate considerable Wagner from its repertoire this year. It also plans to use important name conductors who are b.o. stars in their own right.

Among some of those reported under consideration at the moment are Arturo Toscanini, who, it is rumored, will baton 'Tristan Und Isolde' and 'Travlata'; Leopold Stokowski, who is understood to be desired for a planned recasting and revival of 'Boris Godunov,' and Serge Koussevitsky, leader of the Boston Symphony. This will follow in line with a policy inaugurated last season, when Bruno Walter joined the Met and packed 'em in for all his performances. Walter has been reengaged for 10 of the 16-week season.

MEROLA PAVING WAY FOR SEATTLE STAND

Seattle, Aug. 26.

Gaetano Merola, impresario of the San Francisco Opera Co., arrived here Sunday (24) for a six-day visit, during which time he will broadcast and lecture to women's clubs to prepare them for his coming season. Merola's tour is sold out for his eight performances here, in Sacramento and Portland.

Company will take in $144,000 during its tour. The opera head has made one change in repertoire, the dropping of 'Tristan Und Isolde' and the addition of 'Tannhauser' with Stella Roman and Lauritz Melchior.

Hurok's Ballet Opens Tour in Mexico City

The Ballet Theatre, under the managment of Sol Hurok opens the tour for 1941-42 in Mexico City in October, and in N. Y. in November.

Repertoire includes 26 ballets, of which seven will be new productions.

Operas on Screen

Washington, Aug. 26.

First presentation of operas on the screen will take place Sept. 19 here and in Baltimore at the Hiser and Little theatres respectively. Operas are full-length, French-made features with the Paria Opera principals, chorus, ballet and orchestra, and are being booked as a road show attraction.

Presentation will be twice daily, with one opera in the afternoon and another in the evening. Operas are 'Butterfly,' 'Boheme,' 'Manon Lescaut,' 'Aida,' 'Rigoletto,' 'Traviata' and 'Trovatore.' Only complete opera given before on the screen was Grace Moore's 'Louise,' also French-made, a couple of years ago.

BALLETS FOR TEXAS

Dallas, Aug. 26.

The New York Ballet and Dance Assn. of Texas, John Livingston, director, has just announced dates for the first three of its series of ballet presentations. These are Devi-Dja and her Bali-Java Dancers, Oct. 14; Doris Humphrey and Charles Weidman; Nov. 8, and Hanya Holm and Co., Dec. 2.

Livingston is negotiating with the San Francisco Opera Ballet for an appearance here.

Carson City

Continued from page 3

that more companies can be lured there for location work.

Most regularly used location stands are Lone Pine and Kernville, Calif., these two spots sharing in the many thousands of dollars spent annually by studios in search of authentic backgrounds for westerns and other outdoor epics. Carson City's plan to lure some of this 'location trade' will have to be backed up with more than just a request. Lone Pine and Kernville, through careful cooperation with film troupes and the provision of ample facilities for food, lodging and other location necessities, have made a big business out of such work and any competition would have to come through with something more substantial than just a paper bid for such trade.

When Paramount descended on Carson City, the small Nevada town went through a prosperity period that put plenty of cash in the dampers of every merchant. Not only did the film outfit's spending swell receipts but the coin spent by others who came to the capital to watch a picture being filmed was an additional healthy chunk of business. Restaurants, hotels and auto courts got their share of the greenback gravy and plenty of dinero was dropped in the gambling spots and bars.

Carson City figures it can offer anything from ghost towns and mining camps, to mountains and deserts, and a committee headed by Governor E. P. Carville and Mayor C. H. Austin is expected shortly in Hollywood to detail the town's attractions for location shooting.

Effort will be made to have Sherman bring either a 'Hopalong Cassidy' troupe to Carson City for location, or one of his outdoor dramas that will be made for Paramount. Committee will also approach location managers on other lots to see if their business can be had.

While Lone Pine and Kernville enjoy the steadiest location trade, other spots not too far distance from studios also come in for their share. Sherwood Forest is one that presently is booming, with Eddie Small's 'The Corsican Brothers,' and Alexander Korda's 'Jungle Book' locating there for extended stays.

Big Bear, in the mountains near Lake Arrowhead, draws a goodly number of location safaris when wooded scenery is needed for a background. The isthmus at Catalina Island is one of the favored spots for simulating the South Seas and serves as a headquarters for crews doing films requiring sea shots. There is also the Sacramento River, which has doubled for practically every big stream in the world, changing its name to the Mississippi or what-have-you on a minute's notice, and once served as the Nile, down which floated Cleopatra's barge.

Numerous other spots around Southern California, closer to the studios, also garner location cash but not on such a scala as those places so distant that companies must headquarter right on the spot. If Carson City is successful in attracting other companies, the little business man there will be figuring handsome profits at the end of each season.

Reno Crop

Continued from page 2

securing her decree Miss Torres said she will leave for New York to appear as a vocalist with Xavier Cugat and his orchestra.

A sidelight overlooked by most reporters in the recent Cal-Neva wedding of actress Ellen Drew and screenwriter Sy Bartlett was the fact that Bartlett's former wife, actress Alice White, is now married to Jack Roberts, assistant director for Miss Drew's latest picture. Several scenes of the picture were shot in Carson City and when filming was completed Miss Drew drove 26 miles to Lake Tahoe where the brief ceremony was performed by Chief Justice Edward A. Ducker of the Nevada supreme court.

Latest arrival in Reno is Mrs. Edith Rogers Dahl, whose autographed picture to General Franco was instrumental in gaining the release of her aviator-husband Harold Dahl, who was held prisoner by the Insurgent forces during the Spanish civil war. Mrs. Dahl due to open in the floor show at fashionable Club Fortune here. Dahl, incidentally, subsequently denied they were ever married.

Rise Stevens Will Be Free for 25 Concerts

Rise Stevens will be booked for a 25-date concert tour by Columbia from Feb. 15-April 15, 1942, this being the mezzo's only available time for concert work. The singer will appear with the San Francisco and Met opera companies, and expects to make another Metro film next summer.

Recordings for Columbia will be made with Nelson Eddy this week, and will include more selections from 'Chocolate Soldier.'

Concert People

Nina Serena made her American concert debut Monday night (24) at a concert in Grant Park, Chicago, singing under the direction of Ennio Bolognini. She has been on radio for several years.

Walter Surowy, husband of Rise Stevens, has gone into partnership with Rudy Polk, former Coast representative of Columbia Concert Corp., and Elmer Wilson in a concert agency.

Norbert Ardelli, Italian tenor who recently was told to leave Italy because of his American citizenship, has been signed for Giorgio D'Andria's Puerto Rico season in October.

Margaret Speaks, in addition to her radio Firestone Hour, has been set for five concerts by NBC, opening in Holdbege, Nebraska, Oct. 22. Vivian Della Chiesa will replace her on the air for the stage dates.

Ania Dorfmann, pianist, opens a five-concert tour in St. Petersburg, Florida, Nov. 11.

Jan Smeterlin, pianist, opens an eight-concert tour in Boston Oct. 29. His Town Hall, N. Y., recital will take place Dec. 9.

Douglas Beattie, former Met basso, will sing this fall with the Chicago and Mid-West Opera Cos., and will give eight concerts opening in Woontucket, L. I., Dec. 8.

John Gurney, Met basso, opens a six-concert tour before joining the Met in Waltham, Mass., Oct. 21.

Jean Watson, Canadian contralto reported signed by the Met, will give a N.Y. recital on Nov. 18.

John Carter, tenor, will spend the rest of this month and part of September singing for the army boys under the auspices of the U.S.O., and is booked for 14 dates in Oct.

Richard Crooks is set for six recording dates for Victor during September and October and will make some 20 sides. Victor has not as yet released some 25 sides covering two song recitals he made last winter, making 45 records in all to come.

Ernest McChesney, tenor, will give a Town Hall recital Oct. 22.

Norman Cordon, Met basso, has been booked for performances of Mephistopheles in 'Faust' at the Rochester Music Assn., Rochester, N.Y., Oct. 24-25.

Julius Huehn, Met baritone, will appear in concert during Oct. in Aslon, Oragon, Nampa, Idaho, and Walla Walla, Washington. He will be appearing with the San Francisco Opera Co. at that time.

Bruna Castagna, leading Italian contralto of the Met, has been singing at the Teatro Colon, Buenos Aires, and the Teatro Municipale, Rio, and before returning to the States will sing with Giorgio D'Andria's company in Puerto Rico.

Suzanne Sten, French mezzo, will sing Mahler's 'Das Lied Von Erde' with the Pittsburg Symphony Oct. 25-26. Fritz Reiner will conduct. Contralto is booked in October at Institute, West Virginia; Marietta, Ohio, and Lanchester, Ohio.

Eleanor Steber, Met soprano, has been booked to close the Ford Summer hour on Sept. 21. Soprano will get $500.

Harriet Henders, soprano, opens her fall tour with an appearance as Mary in 'The Devil and Daniel Webster' at Worcester, Mass., in October.

CHAUTAUQUA SEASON BEST IN ITS HISTORY

Jamestown, N. Y., Aug. 26.

Nearing the end of its 66th season, Chautauqua Institution is enjoying the most successful period in its entire history, with a net average gain of better than 12% over 1940 for all of the factors that show trends of attendance and receipts.

Attendance is up 10%, according to gate receipts; summer school income is up 6%; plays and operas at Norton Hall are 20% ahead of last year, and bookstore sales are up 15%.

Standing room has been general for all operas; Phil Spitalny's orchestra attracted 10,000 early in the season, the largest audience since President Roosevelt's visit, and Wednesday (20) Josephine Antoine's audience was better than 9,000 for concert with Chautauqua Symphony. John Charles Thomas is final feature next Sunday (30).

FT. WAYNE SKED SET

Marian Tally Heads Guest List—Spalding, Stewart to Follow

Fort Wayne, Aug. 26.

Dates of the four concerts of the Fort Wayne Civic Symphony Orchestra during the 1941-42 season were announced by Wayne L. Thieme, president.

The 10th anniversary season will open Nov. 19 with Marian Talley, operatic soprano, as guest soloist, making her comeback debut. Reginald Stewart, pianist, will be the guest artist with the symphony Jan. 21. James Melton, tenor, will sing with the orchestra March 4. Albert Spalding, violinist, will appear at the April 22 concert. The four concerts will be held at the Shrine Auditorium.

Name Concert Dates

(Aug. 26-Sept. 6)

Vladimir Horowitz—(with L. A. Philharmonic, Artur Rodzinski, conductor), Hollywood Bowl (26).

Mona Paulee—Tacoma, Wash. (27), Toronto, Canada, Sept. 4.

John Charles Thomas—Chautauqua, N. Y. (30).

Helen Traubel—(with L. A. Philharmonic), Hollywood Bowl (28).

Opera in Puerto Rico

Giorgio d'Andria, local impresario, will give a Puerto Rico season from Oct. 14-21 with 'Ballo in Maschera,' 'Aida,' 'Manon,' 'Manon Lescaut,' 'Boheme,' 'Faust' and 'Gioconda' as his operas. D'Andria has lined up an imposing list of talent, which includes Zinka Milanov, Jan Klepura, Bruna Castagna, Alexander Sved, Nicholas Moscona, Frederick Jagel, Richard Bonelli, Jarmila Novotna, and Francesca Naya.

Impresario then plans a jump to Havana, where he will also present a week's season.

SIR BEECHAM TO MET?

The Metropolitan, N. Y., is understood to have signed Sir Thomas Beecham as guest conductor.

It is reported Beecham may do a Bach cantata at the Met, something never before given at the house.

Sue On 'Aunt'

Continued from page 2

Thomas Co. of London—the late Brandon Thomas authored it—but as evidence of Wharton & Gabel's contention that their new stage business had certain values is the allegation that Fox's Joe Pincus (talent scout) offered to pay them $1,000 for the privilege of filming certain stage scenes intact, in the theatre, for Hollywood re-creation in the Jack Benny filmization.

This was refused, but, allegedly, director Archie Mayo visited the theatre three nights running, accompanied by his secretary, to take shorthand notes on the stage business; and that other 20th-Fox employees dittoed. Wharton & Gabel want protection of this heretofore unused stage business. Julian T. Abeles, copyright counsel for 20th, denies all this, and the injunction motion, to have been argued tomorrow (Thurs.), has been postponed a week.

Inside Stuff—Orchestras

It was not Lou Platt who gave himself up to the police of Akron, O., last week (17) for operating a Sunday dance with Glenn Miller at Summit Beach Park. Platt, who was running the dance on the okay of the City Council, but in defiance of Akron blue laws, had an underling, a 'Lee Blatz,' take the rap. Blatz was released on a $100 bond, trial to come up later, and has not been seen since.

Incident was not without its humor. According to a spectator at the hop, Platt almost got away with the dance because one of the arresting officers went for Miller's music so solidly that he suggested to his superior they forget the pinch and stay and listen. He was overruled. Reform-group pressure forced the arrest.

Because of a Canadian law requiring an equal number of Canadian stand-by musicians for all U. S. bands playing the Dominion, Tommy Dorsey and his crew were held over in Buffalo for several hours Friday morning (22) when they were refused admittance at the Canadian side of the Peace Bridge because a certificate, showing that the stand-by musicians had been hired, had not yet arrived.

The Dorsey group utilized the delay by catching up on their sleep until noon. By that time manager Leonard Vannerson had received the required certificate and the outfit left for Toronto where they played a two-day engagement at the Canadian National Exposition.

Biggest demand ever made upon the Milwaukee Musicians' union for band men was encountered last week when the Fraternal Order of Eagles, having its national convention there, put in an order for 12 bands for their Sunday parade. Each band comprised 25 musicians, so 300 windjammers had to be supplied to hoof it over the long parade route.

Manpower of the union also will be taxed next month for the American Legion convention, not only for parade duty, but for temporary beer gardens to be set up throughout the city and many indoor events.

Don Felix, operator of the ballroom at Pleasure Beach Park, Conn., Joe Barry, co-operator of the Ritz Ballroom, Bridgeport, Conn., and Harry Moss, one-night booker of Music Corp. of America, were among the judges who selected a finalist to represent Connecticut at the annual Atlantic City beauty pageant, which takes place Labor Day (1). Leo Miller, Bridgeport correspondent of VARIETY, ran the contest at Roton Point Park, South Norwalk, Conn., last week (17). Winner was Alis Lorraine Paul of Hartford.

Glenn Miller Burns Ballroom Ops When Twice Ducking One-Nighter

Glenn Miller's refusal to go through with a one-nighter for which he twice set dates has Richard Guinan, owner, and Howard Hobbs, operator, of Lakewood Park, Mahanoy City, Pa., up in arms and seeking the advisability of legal action. Rumpus began when Miller cancelled out of an appearance during the latter part of July, setting it back to Aug. 18 because he wanted a vacation, then refusing to play the spot at all. Both appearances were heavily advertised. Miller played at Williamsport, Pa., Aug. 18, about 90 miles from Lakewood.

According to Guinan, Miller's actions stem from a disagreement between them last year. Lakewood Park, he claims, admits some people at lower prices on courtesy passes issued for various reasons (displaying window cards, etc). Miller objected to anyone being admitted under the $1 per that was being levied for his date and claimed that Guinan owed him $111, which was 60% of the difference between 75c and $1 on the number of people admitted on passes.

Guinan wouldn't pay the money then, but did so this year, he claims, when he was informed that Miller wouldn't play for him unless the $111 was forthcoming. Much of Guinan's yelp is that the prestige of Lakewood Park was considerably injured after Miller was twice advertised and then didn't show at all.

Sustainer With Giveaways

Miller's band begins a one-hour Saturday afternoon series of sustaining broadcasts this week (30) on the NBC-Blue, 4-5 p.m. First program is to come from the Steel Pier, Atlantic City. Shots are aimed at and dedicated to various army camps around the country, with a giveaway idea whereby Miller will donate a total of 250 recordings and one RCA-Victor radio-phonograph weekly to camps turning in the highest number of votes for tunes that are broadcast.

Donations of records and record machine is to be awarded as follows: Miller will play five tunes on each broadcasts based on total number of votes filed by all camps. The five camps that turned in the highest amount of requests for the tuner ultimately played will get 50 platters apiece, all of thm, of course, will not be Miller records.

To further complicate the system of awards, the camp that turns in the highest number of votes for the one tune most requested by the listening public, who will also be asked to vote, gets the radio combination.

Broadcasts will be done by Miller from whereever his band is playing, line charges being assumed by NBC.

Col. Waxing Weber On Concert, Viennese Waltzes

Former Berlin maestro, Marek Weber, has been signatured by Columbia for a series of light concert and Viennese waltz recordings.

Weber was long a fixture at the Hotel Adlon, Berlin, before coming to America, and his European waxings have been widely distributed.

DUCHIN FLYING RIO TO PITT.

Next week's Stanley, Pittsburgh, engagement is Eddy Duchin's first since returning from Rio de Janeiro's Copacabana Casino. Band flies in over this weekend and opens Sept. 5 in Pitt, with more theatre bookings to follow prior to reopening the Room in N.Y. on Oct. 3, which is being completely done over as the Wedgewood Room.

Music Corp. of America is priming a 'goodwill return' publicity ballyhoo when the maestro reaches U.S. shores at Miami Monday (1). He closes Aug. 28 in Rio, and per contract the entire band clippers home. Duchin has been in South America for two months.

He stops off Monday (1) in Trinidad, B. W. I., for a British Red Cross benefit.

Chi Nitery Becoming Hoofery, Bows Sept. 19

Chicago, Aug. 26.

Theatre-Cafe, previously operated by Michael Todd, but which closed due to police pressure later, will be reopened on Sept. 19 by Billy Stearns, Chi nitery operator. Name will be changed to Palladium and the policy will be strictly dancehall.

No liquor will be served at any time, with pop, hamburgers and hot dogs to constitute the bulk of the food fare. Even the bars will be transformed, to be known as Coketail Bars. It will all be cafeteria fashion.

Admission will probably be 28c., considerably lower than the price at the nearby Aragon ballroom.

First show will have Charlie Spivak orch and Dinah Shore.

Krupa's Singer, DuLaney, Leaves Sept. 9 for Army

Chicago, Aug. 26.

Howard DuLaney, vocalist with Gene Krupa band, is leaving Sept. 9 for induction into the army, following engagement at the Orpheum Theatre, Omaha.

Spot will be filled by Johnny Desmond, who was auditioned and engaged in Detroit.

MORGAN, BYRNE IN BOOKING MIXUP

One of those infrequent band-booking off-sides occurred at Andy Perry's Saylor's Lake Pavilion, Saylorsburg, Pa., last week. Russ Morgan and Bobby Byrne bands both showed up for work at the spot. Morgan's outfit arrived a bit late, however, and Byrne was already on the stand pounding out rhythms.

According to Perry, he had booked Morgan for Wednesday, but it was for a new project in a park near his Empire Ballroom, Allentown, and not at Saylor's Lake (Empire is closed for the summer). Few weeks ago he dropped the idea and notified Music Corp. of America, which books Morgan, and asked to have Morgan shifted to Saturday (23) in place of Shep Fields.

In notifying Morgan, MCA apparently changed the name of the spot on the contract, but didn't change the date. So Morgan showed up on the 20th instead of the 23rd. To make it more complicated, Perry, figuring that Morgan was set for the 23rd, went ahead and advertised him. But MCA fooled him. In not changing the date on Morgan's contract it consequently was not changed on headquarters booking sheets—so Morgan was booked at Coney Island, Cincinnati, starting the 23rd, the night he was actually supposed to be at Saylor's Lake.

As result, Perry was left without a band on a Saturday night, and on top of that lost the cash he had spent advertising. Perry also claims that the shuttered Saturday cost him a lot in goodwill, explaining that it's tough enough to get to his Lake spot without getting there and finding it dark. Pavilion is a new summer name-band operation, taken over by Perry past spring. It had never played name bands before.

Mixup On Henry King

Seattle, Aug. 26.

While Henry King ate a leisurely dinner, enjoying a night off last Tuesday (19), more than 1,000 dancers waited impatiently in the Century Ballroom, Tacoma, for King and his band to arrive for a scheduled dance.

King, who played in Seattle Wednesday and Thursday (20-21), was booked in the Century by Music Corp of America, who forwarded the booking and contract to the orchestra leader by mail. The first King knew of it was on Wednesday, when he was informed that he should have played in Tacoma one night before. By Friday (22) he had not yet received the letter.

His night off was an expensive one, he admitted, but probably even more expensive for MCA.

REYNOLDS SUES BROWN OVER VOCALIST YOUNG

Another suit has been started over a band vocalist. Tommy Reynolds is suing Ralph Young, singer with Les Brown, and Brown himself. He seeks damages of $3,000 from the pair, alleging that Young breached a contract to sing with Reynolds' band, and that Brown induced him to do it. Young was with Reynolds for several months, but has been with Brown, at the Log Cabin, Armonk, N. Y., since June.

Young admits he signed a contract with Reynolds, but claims he was forced into it by being threatened with discharge and, in addition, says that Reynolds did not live up to the contract. Alleges the bandleader still owes him money for dates which he worked on the road and at the Famous Door, N. Y., last winter.

Nick D'Amico band stays at Essex House, N.Y., until Sammy Kaye comes in Oct. 20.

Barnet Musician Killed, Singer Hurt In L.A. Car Crash; Marijuana Found

Anthony 'Bus' Etri, guitar player with Charlie Barnet's orchestra, was killed, and Lloyd Hundling, member of the Quintones, singing quintet with Barnet, was badly injured in an auto crash early Thursday (21) morning in Hollywood. Hundling is not expected to live, having suffered a skull fracture among other injuries. He's in L. A. General Hospital.

In investigating the smash police allegedly found a quantity of marijuana in the car and in the pockets of both occupants. However, no mention was made of that angle at an inquest into Etri's death, held Monday (25) by Los Angeles County coroner's jury. Latter blamed Hundling's negligence as the cause of the crash.

Pair were on their way home from work with Barnet at the Casa Manana, Culver City, when the car apparently driven by Hundling, crashed into a tree in Hollywood.

Etri was 24, married and the father of two boys. He was with Barnet for several years.

Visits to the Coast seem to be hard luck for Barnet. Last time he was out there, playing the Palomar Ballroom, the dancery burned to the ground and he lost his entire library and his men lost their instruments.

Plays, Too

Latest in orchestra showmanship, or the most startling, at least, is the stunt that Lawrence Welk's drummer, Johnny Reese, contributes to the floor show always put on by Welk's crew when it plays a date. Reese is a juggler, balancing all sorts of instruments on his chin and forehead.

Topper comes, however, when he up-ends a string bass almost twice as large as himself and balances it from the stem end snuggled on his chin.

Paralysis Scare Hits Ballrooms In Central Pa.

Philadelphia, Aug. 26.

Operators of ballrooms in central Pennsylvania, lush territory for name bands, are threatened with being forced to close down by the spread of an infantile paralysis epidemic which started last week near York.

Thus far authorities have ordered that no person under 21 may attend public gatherings of any kind in York and Red Lion. Parents of youngsters in Columbia, York, Hanover and Lancaster are keeping them home for fear of the polio germ.

Since the bulk of the ballroom biz comes from the under-21 crowd, dance attendance has fallen off tremendously. Among the spots threatened is Ray Hartenstein's Sunnybrook Ballroom, Pottstown, one of the most lucrative spots on the Music Corp. of America itinerary. The Valencia Ballroom, York, skedded to open after Labor Day, will probably be shut tight until the paralysis epidemic passes over.

Film houses in the York territory have also been badly hit by the under-21 taboo.

MOVING ALLEN INTO N.Y. AHEAD OF SKED

Bob Allen's four-week-old band has been set to reopen the Rosemont (Roseland) ballroom, Brooklyn, starting a stretch Sept. 4. Allen's outfit was originally scheduled to remain hidden in the midwest, where it is now, for at least six months to shake out its kinks. Apparently it has come along faster than anticipated.

Allen is former singer with Hal Kemp; his arranger is Harold Mooney, also a Kemp alumnus. But the style of the group isn't patterned after Kemp's, as is Art Jarret's new combination, which is staffed by most of Kemp's musicians.

Switch from Roseland to Rosemont is simply a return for the ballroom back to its original title. It was known as the Rosemont to begin with; change was made to avoid conflictions which have cropped up with the Roseland ballroom, New York.

Chester vice Bradley In N. Y. Astor Shift

Astor hotel, New York, dropped Will Bradley's band suddenly last week and installed Bob Chester's crew in the Roof Monday (25). Deal for Chester was made Thursday (21), but before it could be completed it was necessary for him to be released from Sea Girt Inn, Sea Girt, N. J., which had him under contract for another four weeks.

Chester's stay at the Astor is for three weeks with options. Date is the most important one band has had in the two years of its existence. It was replaced at Sea Girt by Bob Astor's new group, which was pulled out of a stand at the Wigwam, Budd Lake, N. J.

WHITEMAN OFF, EN ROUTE TO NBC CHORE

Los Angeles, Aug. 26.

Paul Whiteman's band goes west to join the Burns & Allen air program on the Coast, beginning Oct. 7, over NBC. On its westward tour, the Whiteman outfit is booked for nine days at Elko, Nev., beginning Sept. 6; 11 days at Seattle, beginning Sept. 17; and the Palace in San Francisco for eight weeks and three days, starting Oct. 2.

While in San Francisco, Whiteman will shift to Hollywood for Tuesday night air shows, with his road crew of 18 musicians augmented for the radio program.

RED NORVO WILL BUILD 15-PIECER IN LAYOFF

Red Norvo began a layoff of five or six weeks after finishing a stretch at Pine Point Casino, Newburgh, N.Y., Saturday (23), during which he'll build a new full-size crew of 15-16 pieces. Norvo has been working for some time with a curtailed combo of 12-pieces.

Leader was undecided whether to rebuild entirely, or take on an already organized band. Says that in all probability he'll do the former.

Dolly Dawn Orch Set For N.J. Meadowbrook

Dolly Dawn, vocalist who recently took over leadership of George Hall's band, takes her outfit into Frank Dailey's Meadowbrook, Cedar Grove, N. J., for one week Sept. 5. She succeeds Sonny Dunham and precedes Benny Goodman, who goes in for three weeks Sept. 11.

Singer got started in the music biz at Meadowbrook. She sang with Daily's own band there, before the spot began its name band policy.

Protecting a Style

San Francisco, Aug. 26.

Carvel Craig, band leader, has retained legal counsel to protect his 'Rhythm and Rhyme' bridges, wherein titles are announced in rhyme. Three other groups have already been halted from using variations of the idea, according to Craig.

Band is currently playing Hotel Del Monte.

BOXOFFICE BANDS « « « «

Revolutionary changes have occurred during the past 15 years. Scientific genius has created a mechanical era, highlighted by radio, soundfilms, waxings, jukeboxes, amplifications.

Amazing as these innovations have proved themselves, the greater fact maintains that the composer, the leader-interpreter, the performer, the arranger and the showman have prevailed. Talent has mastered mechanics. The individual artist has conquered the intricacies of the electron, and personalized entertainment is extended to an audience of uncounted millions.

It is for the helpful purpose of painting the true picture of the 1941 showworld of music that the BOXOFFICE BANDS number of *Variety* will be published for the trade. Herein you will find the record, the facts and the future glimpse, based on careful survey and experience.

VARIETY

BOXOFFICE BANDS NUMBER

To Be Published Sept. 17

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Band Reviews

OZZIE CASWELL ORCH (15)
Featuring Laura Deane Dutton
Rainbow Room, N. Y.

Caswell's forte is smooth dansapation with accent on smartly arranged show tunes of the Porter-Kern school. His penchant for musical comedy excerpts is reflected also in his featured vocalist, Laura Deane Dutton, personality chirper who peddles a ditty with poise and punch.

Caswell himself keeps his suave combo under control, giving the strings full scope, which of course makes it an ideal unit for a class room like the Rockefeller nitery. He is also up on the current stuff and withal shapes up into a surprisingly solid orchestra for the new combo that it is. Incidentally, Caswell is a better-than-average emcee in heralding the other acts. *Abel.*

LAWRENCE WELK ORCH (13)
With Jayne Walton, Joanne Hubbard, Parnell Grina, Bill Kaylor.
Rustic Cabin, Englewood Cliffs, N. J.

Lawrence Welk is a midwestern favorite who more or less makes the Trianon Ballroom, Chicago, his headquarters. He plays that spot about eight months out of the year. This date, for one-night, was the band's first shot in the east. It came to New York to make records for Decca and the showing was arranged to give eastern trademen and publishers a chance to glom it.

Welk's combination of three trumpets, one trombone, four sax, piano, bass, drums, violin, electric organ, solovox and novachord is showmanly, well organized and surprisingly clean-playing. For some reason Welk sidetracked most of his 'Champagne Music' arrangements during the few hours he spent at the Rustic, and instead burst forth with bubbleless writings that alternated between good novelties and smooth and semi-hop dance music, tempoes of which were fine for terps.

It's a commercial band, one that would have little trouble clicking in the east, if properly spotted. Besides turning out good music there seems to be no end of doubling among members. They're switch-hitters musically and from an entertaining standpoint. Every member of the crew has worked out some sort of routine to include in floor shows, topped by drummer Johnny Reese, who spends his time juggling all sorts of things, winding up by balancing a string bass on his chin. Silly, but effective.

Welk's work up front consists of an occasional bit on solovox, accordion, and a constant grin; latter is occasionally overdone. His accordion work, etc., is elementary, but lends a pleasant touch to the band. He speaks with a slight continental accent. Joanne Hubbard and Jayne Walton handle femme vocals okay and the former joins Parnell Grina, bass, and Bill Kaylor, trumpet, to make up a trio. All of their work is in step with that of the band, but the girls make no exceptional impression on the eye.

One lone drawback at this catching was the uniforms on the men. Not only are they in uninspiring dark blue, but some looked worn and as if they were allergic to pressing machines. *Wood.*

CHARLES FISK ORCH (12)
With Ginny Coon
Hotel Continental, Kansas City

Orch is on the Sky-Hy Roof of the Continental for a fortnight's stand in effort to bring the younger and livelier dancers in to get acquainted with the place. Fisk's group is decidedly youthful, as the leader is only 20, while the personnel includes his 16-year-old brother on drums and another 16-year-old trumpeter. They're mostly Missouri U. lads, who out-stripped their possibilities around Columbia, where they began couple of years back, and have recently made some sorties into the K. C. territory with favorable acceptance.

Being on youngish side their style is essentially swing, but outfit is definitely a band and not a bunch of boys. Basis of swing is to feature a trumpet quartet, in which Fisk takes part, but, with 12 instrumentalists, group is larger than most in this territory and can make its offerings varied thereby. Three lads, Whitey Wilkerson and Tracy Lancaster, of the trumpet section, and Johnny Whaley, pianist and dean of the group at 26, can furnish capable vocals, while Ginny Coon (daughter of Carlton Coon, late bandleader) provides featured vocals.

Many tricks, such as how to soft pedal their large potential volume for this medium sized room, are yet unmastered, but band is out of its swaddling clothes. Fisk has arrangements handled by Worth Lindley, who soon will devote his full time to this department and travel with the crew, and by Kenny Early, trombonist. Lindley handles both swing and sweet bars, but Early sticks strictly to swing and some of the hotter jive.

Personnel is rounded by Calvin Weiss, Bruce Branson, Bill Nackenhorst and Louis Ott in reeds; Vincent Hughes rounding out the trumpet foursome; Earl Thornburg, string bass; and Joe Fisk, drums, besides those above mentioned. Band is well enough known in this vicinity to have a local following and the Sky-Hy is getting some extra attention from younger set during this stand. Crew wouldn't do for an extended stay here, but was a good move to build a varied clientele for the Roof, which was recently reopened and likely will continue as a supper spot during the winter.

Fisk and crew head for St. Louis and a ballroom date, after which they go in for some one-nighters. *Quin.*

Phil Kornheiser Bkpt.

Phil Kornheiser, general manager of Radiotunes, Inc., filed a voluntary petition of bankruptcy in N. Y. federal court Thursday (21), listing no assets and $2,546 in liabilities. There are no theatrical creditors.

In 1939 Kornheiser earned $850, and 1940 to date, $668. Music man became general manager of Radiotunes on June 23, 1941.

Tyrone Power completed his record date at Victor last week, cutting a recitation of 'Ballad of the Leatherneck Corps' on a 12-inch disc, backed by Al Goodman's band and Ray Bloch choir. Reverse is new cutting by Barry Wood of Irving Berlin's 'Arms For Love of America.' Royalties on the platter go to the USO.

SONNY
KENDIS
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OF
6th RETURN ENGAGEMENT

After a Record-Breaking Tour
HENRY BUSSE
and HIS ORCHESTRA
will appear
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Chicago
Opening Sept. 5th

THANKS
To All My Friends
Who Came to See Me
at the
Rustic Cabin, Aug. 19
LAWRENCE WELK

HARRY JAMES
AND HIS
Music Makers Orchestra
Columbia Records
ON TOUR
Dir.: — Music Corp of America

T. Dorsey, Clinton, Big in 1-Niters, Rain Hurts Barron; Venuti-Andrews N.S.G.

(*Estimates*)

Blue Barron (Turnpike Casino, Lincoln, Neb., Aug. 23). Day-long downpour hurt; fair 800 paid $810 at 85c advance, $1.10 gate.

Bobby Byrne (Pleasure Beach Park Bridgeport, Conn., Aug. 24). Byrne drew very neat 1,360 at 77c.

Larry Clinton (Sports Arena, Rochester, N. Y., Aug. 22). Clinton proved best draw yet, reaping $3,100 from approximately 3,050 at 90c and $1.10.

Tommy Dorsey (Celeron Park, Jamestown, N. Y., Aug. 21). Best biz of 1941 season with 2,241 at $2.50 and $3 couple advance and gate. At Lake Compounce, Bristol, Conn., Sunday (24) Dorsey cracked his own high mark by 700 with approximately 4,500 at $1.10. At Hershey Park, Hershey, Pa. (20) band got okay 2,990 admissions, grossing $2,845.

Shep Fields (Columbia theatre, Erie, Pa., Aug. 20). Good $1,272 gross at 40c per person

Ina Ray Hutton (Lake Pearl, Wrentham, Mass., Aug. 20). Blonde leader pulled solid 1,400 at 85c top here.

Henry King (Trianon B., Seattle, Aug. 20-21). Swell midweek draw of 2,500 for two nights, at $1 per. In heavy rainstorms at Natatorium Park B., Spokane, band still got healthy 1,500 at 85c.

Guy Lombardo (Narragansett Pier, Providence, R. I., Aug. 22). Lombardo's sweet rhythms accounted for 'swell' 1,500 at $1.

Frankie Masters (Hershey Park, Hershey, Pa., Aug. 23). Good 1,422 turnout for Masters; gross, $1,053.

Bill McCune (Totem Pole B., Auburndale, Mass., Aug. 18-23). In first shot here McCune proved solid six-day draw. Beginning with Monday's 1,100 he got 1,500, 2,000, 2,400, 2,800, and 3,700 Saturday for figure of 13,500-$9,113; equal to Al Donahue-Russ Morgan top marks.

Glenn Miller (Casa Loma B., Charleston, W. Va., Aug. 23). Miller set another new mark here with 2,089; 1,634 at $1.75 advance and 455 at $2.25 at gate. Day before (22) he drew 2,085 at Wheeling Park B., Wheeling, W. Va.; 1,122 at $1.35 advance, 963 at $1.75 gate.

Joe Sanders (Chermot B., Omaha, Neb., Aug. 22). Sanders opened Chermot season with big 1,611 at 70c for $1,127 gross.

Lang Thompson (Lake Worth Casino, Fort Worth, Tex., Aug. 17-24). Fair 4,000 in eight nights at 44c to 75c equalled $2,461.

Joe Venuti-Andrews Sisters (Excelsior Park B., Minneapolis, Aug. 22). Duo attracted disappointing 1,200 at $1.10. Gals are localities, too.

BERNIE BERLE BACK

Philadelphia, Aug. 28.

Bernie Berle makes his return to the music field with an engagement to play at the military ball of the Veterans of Foreign Wars at the Philly Convention Hall, Thurs. (28).

Berle had been absent for more than a year because of difficulties with the musicians union.

Goodman for Founders Day Gala at West Point

Benny Goodman is slated for the Founders Day gala at West Point Oct. 12.

Maestro interrupts his Hotel New Yorker, N. Y., engagement for that night. He opens at the latter spot Oct. 9 and the West Point date falls on his night off (Sunday).

Band Bookings

Vaughn Monroe, Sept. 19, Stanley theatre, Pittsburgh; 28, Palace theatre, Cleveland; Oct. 5-7, Adams theatre, Newark.

Ted Lewis, Sept. 26, week, Palace theatre, Cleveland.

Clyde Lucas, Aug. 29, gym, Knoxville, Tenn.; 30, Palmetto theatre, Columbus, S. C.; 31, Plaza theatre, Asheville, N. C., Sept. 1, Jewish Progress C., Atlanta; 3, Beckley theatre, Va.; 4, Granada theatre, Bluefield, W. Va.

Anson Weeks, Aug. 30, Topeka, Kans.; Sept. 1, Ravenna, Neb.; 2, North Platte; 5, Rapid City, S. D.; 6, Leadville; 8, Pierre; 12, Mobridge; 17, Great Bend, Kans.

Lou Breese, Sept. 9, Surf B., Clear Lake, Ia.; 10, Prom B., St. Paul; 12, Peony Park, Omaha; 13, Turnpike Casino, Lincoln; 15, Skyline B., Tulsa.

Chuck Foster, Sept. 25, four weeks; Roosevelt hotel, New Orleans.

Ray Kinney. Sept. 11, week, State theatre, New York.

Artie Shaw, Sept. 18, Riverside Stadium, Washington, D. C.

Charlie Spivak, Sept. 18, Trianon B., Toledo; 19, four weeks, Palladium B., Chicago.

Joe Reichman, Aug. 30, Tower B., Pittsburgh, Kansas; 31, Meadow Acres B., Topeka, Kansas; Sept. 2, Lakeside Park, Denver.

Tiny Bradshaw. Sept. 1, Temple Roof Garden, Baton Rouge, La.; 2, Crystal Palace, Jackson, Miss.; 3, City Aud., Galveston, Tex.; 4, City Aud., Houston, Tex.; 5, Cooper Club, Henderson, Tex.; 8, City Aud., Atlanta, Ga.; 9, Aud., Bristol, Va.; 10, Palmetto Park, Augusta; 11, Aud., Macon.

Ella Fitzgerald, Sept. 1, Armory, Cincinnati; 2, Armory, Fairmont, W. Va.; 3, Armory, Charleston, W. Va.; 4, Armory, Millsboro, Delaware; 5-8, Strand theatre, Brooklyn; 12, week, Apollo theatre, New York.

Harry James, Sept. 10, Armory, North Adams, Mass.; 11, Riverside Park, Springfield, Mass.

Bands at Hotel B.O.'s

NEW YORK

(*Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.*)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Xavier Cugat	Waldorf (375; $1-$1.50)	19	2,550	38,500
Will Bradley	Astor (1,000; 75c-$1)	6	†2,050	14,150
Ray Heatherton	Biltmore (300; $1-$1.50)	11	475	4,775
Ray Kinney*	Lexington (300; 75c-$1.50)	19	1,325	24,850
Johnny Long*	New Yorker (400; 75c-$1.50)	11	1,600	15,550
Hal Saunders	St. Regis (400; $1-$1.50)	14	375	5,575

**Asterisks indicate a supporting floor show, although the band is the major draw.* †*Bradley was replaced Monday (25) by Bob Chester.*

Chicago

Benny Goodman (Panther Room, Hotel Sherman; 700; $1-$2 min.). Continuing a great money stay here, Goodman came up with another banner week of 6,100 customers. Management announced that band has broken all previous attendance records in the room.

Skinnay Ennis* (Empire Room, Palmer House; 800; $3-$3.50 supper min.). Still packing them in and enjoyed a swell week with 5,800 payees.

Boyd Raeburn* (Chez Paree; 500; $2.50-$3.50 min.). New show, headed by Carmen Amaya and Cross and Dunn, helped boost this week's total to 5,300 customers.

Jimmy Joy* (Walnut Room, Bismarck Hotel; 300; $1-$2 min.). Proving a consistent draw, Joy and his crew come up with another good week, playing to 2,400 patrons.

Bob Grant* (Camellia House, Drake Hotel; 300; $2.50 min.). Russell Swann, single act, and Strong band succeeded in bringing in 2,400 customers; good week.

Don Orlando* (Villa Moderne; 1,000; no min.). Winnie Hoveler Dancers the attraction here, pulling in 3,800 payees for a strong week.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Held to tempo of previous week, still welcoming back old friends from summer holiday with satisfactory 2,600 on hand.

Chuck Foster (Biltmore; 1,150; minimum $1-$1.50). Raised attendance ante during another week with patronage around 4,800.

Woody Herman (Palladium; 8,000; 55c-83c). On second week of holdover maintained patron pace of between 18 and 20,000. Gene Krupa coming up.

Harry Owens (Hotel Miramar, Santa Monica; 500; 50c-$1). Playing on four-nights-a-week schedule, the payees averaged around a repeat 1,300.

Bob Crosby (Casino, Catalina Island; 4,000; 28c-44c). Turned in one of the biggest weekly grosses of the season, with 16,000 hoofers greeting his second week. Did 4,400 payees on Sunday (17) for a record.

Ted Fio Rito (Trianon, Southgate; 1,200; 40c-55c). Opening in the middle of the week Fio Rito drew 1,500 stubs first two days, finishing four-day opening stand with around 2,600.

Charlie Barnet (Casa Manana, Culver City; 200; 55c). Kept to last week's pace after overcoming a slow bow, with 4,500 on hand.

San Francisco

Carl Ravazza* (Rose Room, Palace Hotel, 500; 50c-$1.25). Sixth-final week finished fine, with just under 2,000 covers despite strike threats to close hotels. Will Osborne takes over. The DeMarcos staying two extra weeks.

Calloway, $21,500 in Philly; Krupa, 21G, Omaha, Big in Bandfilmers; Hines-Ethel Waters OK 19G in L.A.

Estimates for This Week

Bob Armstrong, Buffalo—(Buffalo; 3,500; 35-55). 'Whistling in Dark' (M-G) on screen taking bows for part of draw. Rather mild stage show is building to excellent $13,500 on the strength this maestro's local radio popularity and dance following.

Lou Breese, Pittsburgh—(Stanley; 3,800; 25-40-60). Brenda and Cobina plus Dennis Day on stage, with 'Kildare's Wedding Day' (M-G) on screen. Booming along for smash $25,000, or better. Stage combo is getting the money.

Cab Calloway, Philadelphia —(Earle; 2,768; 35-48-57-68-75). 'Parson of Panamint' (Par) on screen. Checking in with zingy $21,500, with lion's share of credit going to Calloway's organization.

Jan Garber, Indianapolis—(Lyric; 1,900; 39-40-50). 'Ice-Capades' (Rep) is picture. Garber crew handed laurels for much of good $12,000 in till.

Horace Heidt, Chicago—(Chicago; 4,000; 35-55-75). Helped by second week of 'Charley's Aunt' (20th). Film shares plenty in sparkling $45,000. Picture brought in nearly $56,000 opening week teamed with Gene Krupa and Andrews Sisters.

Earl Hines, Los Angeles—(Paramount; 3,595; 30-44-55-75). Orchestra backed up by Ethel Waters on stage and twin bill on screen, 'Parson of Panamint' (Par) and 'This Way Please' (RKO). Sweet $19,000.

Gene Krupa, Omaha—(Orpheum; 3,000; 10-40-55). Krupa band and revue teamed with 'Million Dollar Baby' (WB). Doing so well it may top Sammy Kaye's record here. Terrific $21,000, or more, expected.

Clyde Lucas, New York—(Strand; 2,767; 35-55-75-85-99). Coupled with 'Bad Men of Missouri' (WB) and being strongly helped by 'Rochester' on stage (2d wk). Nice $28,000 expected, after fine $42,000 opening week.

Claude Thornhill, New York —(Paramount; 3,664; 35-55-85-99). 'Kiss Boys Goodbye' (Par) on screen, while stage support includes Four Ink Spots and Jerry Colonna. Second week for film and stage setup, excepting Ink Spots (4th wk), getting rugged $49,000 after $59,000 on opening stanza.

On the Upbeat

Jack Colebaugh, from Tiny Hill, replaces Tony Moreno in trumpet section of Mel Marvin band, now at Pelham Heath Inn, New York.

Bob Green orchestra went into Village Barn, N. Y., Monday (25).

Teddy Wilson and Red Allen bands again reserved Cafe Society, N. Y., jobs Saturday (23). Wilson moved into uptown and Allen went downtown.

Ken Marvin band replaced Art Mooney's at Bordewick's, Tuckahoe, N. Y., last week (Wed.).

Ed Rogers, former Asbury Park, N. J., booker, road managing new Bob Allen band at Buckeye Lake, O.

Frank Loesser doing the tunes for 'Air Raid' at Paramount.

Felix Bernard sold his Army ditty, '$21 a Day—One a Month,' to Monogram for use in 'Top Sergeant Mulligan.'

Arturo and Caballeros into Ohio hotel, Youngstown, until Sept. 12; booked by Delbridge & Correll.

Lynn Richards now singing with Harry James' band, taking over during latter's Eastwood Park, Detroit, engagement.

John Sullivan Orch opened a stand at the Barlett Pavilion, Pleasant Lake, Jackson, Mich., this week on a booking that will keep the band through Labor Day.

Jimmy Dorsey's band is furnishing music for 'The Fleet's In' at Paramount.

Gus Arnheim's orch will follow Don Bester and his crew into the Baker Hotel roof, Dallas. Arnheim will play through the month of Sept.

Hal Wayne orch goes into the President hotel, Kansas City, Thursday (28) for a four-week stay. Then shifts to the Wolverine, Detroit.

George Towne's orch has been held over at the Burden Lake Casino, Averill Park, N. Y.

Les Hite played a string of one-nighters upstate. Advertised as 'Hollywood's Colored Sensation.'

Artie Friedman, first saxaphonist of Vincent Lopez's orchestra, is recovering from a serious operation.

Stardusters quartet replaces Three Debs with Charlie Spivak.

Jack Teagarden band set for indefinite stay at the Syracuse hotel, Syracuse, N.Y., opening Sept. 19.

Lee Edwards begins work as vocalist with Henry Busse when that band goes into Edgewater Beach hotel, Chicago, Sept. 5.

Moe Gale has taken on Tunetoppers quartet.

Al Donahue skipped to Coast home for 10-week layoff last week after short hospitalization for ulcers.

Artie Shaw's opening dance date moved up to 'somewhere in New England' for Sy Shribman, opening Friday (29).

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JIMMY DORSEY
and His Orchestra
AUG. 30—CONVENTION HALL, ASBURY PARK, N. J.
SEPT. 1—STEEL PIER, ATLANTIC CITY, N. J.
REPEAT ENGAGEMENT
Decca Records
Personal Management — BILL BURTON

DICK ROGERS
And His Orchestra
CURRENTLY AT
RITZ-CARLTON
HOTEL ROOF
BOSTON
COLUMBIA OKEH RECORDS
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Inside Stuff—Music

One of the human interest quirks stemming from the ASCAP-radio war involves a former songplugger who has suddenly found himself the publisher of what looks like a smash hit. He was without a job for over a year prior to the ASCAP-radio split and had been living on relief money obtained from the industry's benevolent organization, Professional Music Men, Inc. His break came when an ASCAP firm agreed to return the song in question to the writers because of the firm's inability to exploit the number on the networks. The unemployed plugger soon fell heir to the song and licensed it for radio through Broadcast Music, Inc. A band leader recorded the tune and included it consistently in his remote broadcasts. In quick time three other hands put the song on wax. Recently an ASCAP publisher offered the plugger $5,000 for outright transfer of the number, but the ex-reliefer turned the proposition down.

Jimmy Campbell Publications, Inc., was organized by the former London music man to protect a couple of songs he brought over from England, but otherwise he has yet to form his own publishing outfit. Campbell is doing a temporary exploitation chore for Meredith Willson, the Coast maestro, on two songs the latter authored, 'You and I' (a hit already, exceeding 100,000 copies to date) and 'Two In Love.' Larry Richmond of Music Dealers Service, Inc., is selling agent, but neither Campbell nor Richmond are otherwise partnered in any publishing business. Richmond, for obvious reasons of amity with all music pubs, doesn't want to go into song publishing in competition with the established firms. Campbell hopes, when his deal with Willson ends, to organize his own company.

Sudden revival in popularity of 'Miss You' has Santly-Joy-Select, which published the tune in 1929, quite puzzled. Victor has lined up Tommy Dorsey, Dinah Shore and Freddy Martin to make recordings of the number and there has been a marked call from sheet music dealers, but the publishing firm is still unable to find out what started the thing. One speculation from within S-J-S is that the song, because of its nostalgic theme, might have caught the fancy of soldiers in some training camp and the popularity began rolling from that point. Meanwhile, the lyrics have been slightly revised, with the torch angle taken out entirely. Number was written by the Tobias Bros., Charles, Henry and Harry.

After an ASCAP publisher had been approached by a songsheet outfit about selling it lyric reprint rights, he instructed his counsel to investigate the executive personnel of the songsheet organization. The inquiry disclosed that both the general manager and the distribution manager had done time in a Connecticut institution, one for fraud involving state funds and the other in connection with the wholesaling of contraband songsheets. The two, it was also found, got acquainted in the clink.

Harry James and his father, Everette James, supervisor of music courses at St. Anthony's School, Beaumont, Texas, collaborated on a modern trumpet instruction book being published by Robbins Music. James got his early instruction on the instrument from his father, who led a circus band for years before settling in Beaumont to teach. Leader's early days were spent playing in circus outfits.

The Treasury Dept. (Defense Savings Staff) has started distribution of Irving Berlin's 'Any Bonds Today?' theme song specially written by him for this branch of U. S. defense. Copyright is in the name of Henry Morgenthau, Jr., Secretary of the Treasury, as a means to circumvent any ASCAP-radio complications for widest clearance.

The 'I've Got My Captain Working for Me Now' wartime evolution is manifested again at Fort Monmouth, N. J., where Ben Bernie's boy, Jason, is Garson Kanin's superior in the film-cutting division of the Signal Corps.

Mutual Network Plugs

The following tabulation of network popular music performances is not confined to WOR, New York release for Mutual Broadcasting System, but also includes the entire MBS chain. Compilation herewith covers the week beginning Aug. 18 (Monday) and ending Aug. 24 (Sunday), from 8 a.m. to 2 a.m. based on daily recapitulations furnished by Accurate Reporting Service and the MBS logs.

TITLE	PUBLISHER	TOTAL
Kiss the Boys Goodbye—*Kiss Boys Goodbye	Famous	31
Daddy	Republic	30
I Understand	Feist	26
You and I	Willson	25
Give Me Your Answer	Mills	24
Guess I'll Have to Dream the Rest	Block	22
Green Eyes	Southern	20
Aurora	Robbins	18
Jim	Kaycee	18
Don't Want Set World on Fire	Cherio	17
Things I Love	Campbell	15
Apple Blossom Time	Broadway	14
Intermezzo	Schuberth	14
Harbor of Dreams	Miller	13
Peaceful in the Country	Regent	13
Love Me a Little Little	Mayfair	13
Don't Take Your Love from Me	Witmark	12
Maria Elena	Southern	12
Rose and a Prayer	BVC	12
Under Blue Canadian Skies	Feist	12
Do You Care?	Campbell	11
Dolores—*Las Vegas Nights	Paramount	11
Don't Cry Cherie	Shapiro	11
I Went Out of My Way	BMI	11
Music Makers	Paramount	11
Tattletale	Santly	10
'Til Reveille	Melody Lane	10
Yours	Marks	10

*Filmusical excerpt.

The writers of G'BYE NOW say "HELLO THERE"
and thanks to JOAN BROOKS' SINGtillating
SINGING POWERS MODELS
NOW AT LOEW'S STATE THEATRE, NEW YORK
for your swell vocals of G'BYE NOW and our new song 'HELLO THERE'
on your personal appearance tour.
We'll be listening Sat. at 6:15 on WJZ and NBC Blue, too!
LEVISON-EVANS MUSIC CORP. 336 West 24th St., New York City

Top British Radio Plugs

(Week of July 21)

Darling Daughter	Chappell
All I Care	Wright
Tell Me	FDH
I Understand	Sun
Amapolo	C-C
How Did He Look?	Prowse
Do I Love You?	Chappell
That Song Again	Wood
Love You So	Chappell
I Yi-Yi-Yi	FDH
Hear Rhapsody	C-C
Happy Day	Gay

Airlines

Continued from page 2

his way home from a trip to his news-gathering unit in London.

Judy Clark to H'wood

Judy Clark, singer and dancer with Ray Heatherton's orchestra at the Biltmore (N.Y.) roof, who has been signed by Republic Pictures, left the port Monday (25) for Hollywood via the American Airlines way. Her first pix for Republic will be 'Marines on Parade,' starring Al Pearce and his Gang, which goes into the works in October. The 17-year-old Lynbrook, L.I., songstress, made not-so-ancient news hawks feel Social Securityish, for a few of them remember when the gal made her singing debut at Texas Guinan's old roadhouse stand in Valley Stream some 11 years ago.

Word flits northward that tomorrow night (28) Cab Callaway and his musicians will fly United Air Lines from Philadelphia to Chicago.

Sunday's (24) spies saw Mr. and Mrs. Oscar Hammerstein, in from L. A. on the sTWAtoliner, while Clare Boothe, Henry Luce's No. 1 playwright, and William Schirer, of 'Berlin Diary' authorship, were off on the evening sTWAtoliner to the western end of the car tracks.

The 23d saw Milton Berle winging his way westward via transport plane, while the same face-on-the-clock saw TWA carry Allen Jenkins to Pittsburg. American Airlines bring to town Madeleine Carroll and Alexander Korda from the Realm of Reels.

Lou Mindling, CBS exec, was off to L. A. the TWA way on Friday (22), while the sTWAtoliner that evening brought in Kyle Crichton, Collier's writer.

A roll call of the week's aerial manifests reveals Mr. and Mrs. Dwight Deere Wiman, of the producing Wimans, were off, TWA, to L. A.; Maureen O'Sullivan chose the TWA route in from Chi, where she had, with Naval Secretary Frank Knox, attended the Governor's Navy Day festival, to do some show shopping for a few days; Billy Gilbert in from the Coast to the east; Mrs. Arturo Toscanini and Jack Kirkland off to Hollywood, and Vincent Lopez, Harrisburgh-bound on a personal appearance tour, all aboard TWA.

Jessel Busy

Georgie Jessel was the busy bee of the airways, hopping out Sunday night (17) to L. A. and bounding back in again four days later to be greeted at the TWA gates by Al Bloomingdale, who is straying from the department store showcase to Broadway to finance the Jessel Broadway musical, 'High Kickers.'

Ole Olsen, of Olsen & Johnson, the 'Hellzapoppin' kids, was due in Monday night (25) from L. A., where the boys have been slaving over a celluloid record of their stage antics.

Katie Hepburn flew out during the week, via TWA, to L. A., with a stop-off at St. Louis. She's to make a picture.

The visit Dan Topping and his wife, Sonja Henie, made to the airport produced somewhat of an event. The couple came down to greet Miss Henie's mother, who was inbound from L. A. aboard a Stratoliner. While awaiting the ship's arrival, the couple ventured upstairs to the Aviation Terrace to arrange a bit of party for Sonja's mama.

The couple never got around to discussing the costs of preparing fatted calves, etc., for they were told they couldn't enter the restaurant because they were accompanied by Miss Henie's two toy spaniels.

More mirthful than miffed, the couple bounced back downstairs, deposited their pups with a friend and arranged their fiesta at another establishment that, they later learned, wasn't adverse to slipping a bit of supper to the canines, too.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to VARIETY. *Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)*

1. Maria Elena (9) Southern	Jimmy Dorsey	Decca
	Tony Pastor	Bluebird
2. Yours (6) Marks	Jimmy Dorsey	Decca
	Vaughn Monroe	Bluebird
3. Kiss Boys Goodbye (4) Famous	Jimmy Dorsey	Decca
	Tommy Tucker	Okeh
4. Yes, Indeed (4) Embassy	Tommy Dorsey	Victor
5. You and I (1) Willson	Glenn Miller	Bluebird
	Tommy Dorsey	Victor
6. 'Til Reveille (1) Melody Lane	Bing Crosby	Decca
	Kay Kyser	Columbia
7. Goodbye Dear Be Back Year (7) C. to C.	Horace Heidt	Columbia
	Dick Robertson	Decca
8. Rose and a Prayer (7) BVC	Jimmy Dorsey	Decca
	Charlie Spivak	Okeh
9. Things I Love (4) Campbell	Jimmy Dorsey	Decca
	Barry Wood	Victor
10. Guess I'll Dream Rest (1) Block	Tommy Dorsey	Victor
	Glenn Miller	Bluebird

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Don't Want Set World on Fire (Cherio)	Tommy Tucker	Okeh
	Horace Heidt	Columbia
Time Was (Southern)	Jimmy Dorsey	Decca
	Charlie Spivak	Okeh
South of North Carolina (Porgie)	Dick Robertson	Decca
	Gene Krupa	Okeh
Peaceful in Country (Regent)	Charlie Spivak	Okeh
	Harry James	Columbia
Booglie Wooglie Piggy (Mutual)	Andrews Sisters	Decca
	Johnny Long	Decca
You Are My Sunshine (Southern)	Bing Crosby	Decca
	Tommy Tucker	Okeh
Jim (Kaycee)	Jimmy Dorsey	Decca
	Dinah Shore	Bluebird
$21 a Day, Once Month (Kaycee)	Dick Robertson	Decca
	Tony Pastor	Bluebird
I've Been Drafted (Pacific)	Kay Kyser	Columbia
	Jesters	Decca
Lament to Love (Roe)	Harry James	Columbia
	Sonny Dunham	Bluebird
Blue Champagne (Encore)	Jimmy Jorsey	Decca
Why Don't We Do This Often? (BVC)	Kay Kyser	Columbia
	Freddie Martin	Bluebird

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning Aug. 18 (Monday) and ending Aug. 24 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUB-LISHER	TOTAL
Guess I'll Have to Dream Rest	Block	49
Time Was	Southern	36
Yours	Marks	32
Daddy	Republic	30
I Went Out of My Way	BMI	27
Booglie Wooglie Piggy	Mutual	25
Green Eyes	Southern	25
You and I	Willson	25
Do You Care?	Campbell	24
Peaceful in the Country	Regent	24
Things I Love	Campbell	22
'Til Reveille	Melody Lane	22
What Word Is Sweeter?	Reis	22
Lament to Love	Roe	21
Maria Elena	Southern	20
South of North Carolina	Porgie	19
Intermezzo	Schuberth	17
Yes, Indeed	Embassy	16
Hi Neighbor	BMI	14
City Called Heaven	Warren	13
Jim	Kaycee	13
Wasn't It You?	BMI	13
B-I-BI	Rinker	12
Hello There	Levison	12
Sing Love Song	Musicana	12
Hut Sut Song	Schumann	11
I See a Million People	Radio Tunes	11
Nighty Night	Beacon	11
You Talk Too Much	Southern	11
We Go Well Together	Regent	10
Easy Street	Pacific	10
Let's Get Away From It All	Embassy	10
You Can Depend on Me	La Salle	10

It's Hotter Than The Chicago Fire!
TOMMY TUCKER'S original recording of
I DON'T WANT TO SET THE WORLD ON FIRE
Okeh 6320
HORACE HEIDT — Columbia 36295
THE CHARIOTEERS — Okeh 6332
CHERIO MUSIC PUBLISHERS, INC.
1585 Broadway, New York City

15 Best Sheet Music Sellers

(Week ending Aug. 23, 1941)

You and I	Willson
Intermezzo	Schuberth
Maria Elena	Southern
Things I Love	Campbell
'Til Reveille'	Melody
Daddy	Republic
Yours	Marks
Do You Care?	Campbell
You Are My Sunshine	Southern
Blue Champagne	Encore
Green Eyes	Southern
Apple Blossom Time	Broadway
I Guess I'll Have to Dream the Rest	Block
*Kiss Boys Goodbye ('Kiss Boys Goodbye')	Famous
Until Tomorrow	Republic

**Filmusical.*

CBS, NBC Getting 'Careless' With ASCAP Tunes; Either Peace Sign Or Due to Name Singers' Pressure

Publishers affiliated with the American Society of Composers, Authors and Publishers have during the past week expressed themselves as puzzled by the increasing inclusion of ASCAP numbers in commercial programs on NBC and Columbia. The pubs can't make out whether the networks' checking staffs have become careless, or whether the laxity is due to the acceptance by these staffs of a near settlement with ASCAP and a feeling that under such circumstances ASCAP would not be inclined to take any infringement action.

The ASCAP pubs involved also wonder whether the clearance staffs of the two webs have assented to the requests for the use of ASCAP tunes from name vocalists on the ground that the publishers would overlook much unauthorized performances rather than antagonize the singers. These pubs have neither called attention to the networks to what has been going on, nor indicated any intention to bring suit. They have in most instances merely advised ASCAP of the songs, program, network and date.

Two vocalists that have of late been dipping into the ASCAP repertoire for their network programs are Bing Crosby and Lanny Ross. Only last week Crosby (Kraft Cheese) did 'Wrap Your Troubles In Dreams' and Ross (Franco-American Products), 'Casey Jones.' Both numbers are owned by Shapiro Bernstein & Co.

6-to-1 Ratio

Hollywood, Aug. 26.

KFAC, which took out an ASCAP license not so long ago, reported yesterday (Monday) that it received requests for 162 ASCAP tunes and 22 BMI numbers during a four-day period.

The requests were directed at seven recorded programs.

Music Notes

Jacques Press and Eddie Cherkose turned in 'I'm Gonna Swing My Way up to Heaven' to universal for 'Swing It, Soldier.'

Smiley Burnette cleffed 'Drifting Smoke' and 'Strings of My Lonesome Guitar' for Paramount's 'Stick to Your Guns.'

Guadalajara Trio sold its song, 'El Relajo,' to Hal Roach for use in 'Fiesta.'

Ralph Rainger and Leo Robin assigned to write songs for 'Rise and Shine' and 'Coney Island.'

Harry Tobias and Harry Baris sold 'Two Bravest Hombres,' to be sung in 'Fiesta' at Hal Roach studio.

Raoul Kraushaar turned in the score for 'Down Mexico Way' at Republic.

Don Woods sold his cowpoke ditty, 'Lonely Buckaroo,' to Gene Autry's Western Music Publishing Co.

'By-U By-O' is latest novelty creation of the Hut Sut trio, Ted McMichael, Leo Killian and Jack Owens. Latter is publishing.

Harry Revel and Mort Greene are doing score for two RKO pictures, 'Call Out the Marines' and 'Dying to Live.'

Phil Silvers and Dudley Chambers are preparing special songs for the premiere of 'Navy Blues.'

Harry Peale and Allen Lair cleffed 'You've Gone' for publication by the Syndicate Music Publishers.

Franz Waxman, who wrote the score for 'Suspicion' at RKO, finished the job by conducting a 50-piece orchestra.

Bob Russell, lyric writer of 'Maria Elena' and 'Time Was,' has placed 'Rainbow Ridge,' new pop, with Southern Music.

PHONOGRAPH RECORD PRICE BOOST SEEN

An idea of mounting costs for disk production is shellac having gone from 8c a pound to 24c, which some believe will inevitably force 35c platters up to 50c a copy.

Jack Kapp, Decca prez, however, states that, so far as his own company is concerned, they foresaw that and stocked up, and undoubtedly the others must have done likewise; furthermore, Decca has been doing all right at the 35c price and he doesn't see any immediate need for retail record price upping.

Juker Bankrupt

Robert Grenner, general manager of the Robert Grenner Amus. Co., filed a voluntary petition of bankruptcy in N. Y. federal court Thursday (21), listing no assets and $4,473 in liabilities. Grenner earns $100 weekly.

Among some of the creditors are Babe Kaufman Music Corp. and sundry jukebox outfits.

Feist's Harry Link Thinks It's Up to ASCAP Writers

New York.

Editor, VARIETY:

Isn't it remarkable that, with about 50 new non-ASCAP publishers flooding the market with songs for the last eight months, how few numbers have stepped out for 'natural hits' as compared with songs by ACAP writers previously?

Now that there is every indication that we will be back on the major networks by Sept. 1, the ASCAP publishers are getting back in action. The hardest job our industry faces is making the dealers, leaders, singers and radio stations conscious of the vast amount of great material available to them. They will have to realize that the catalogs available after Sept. 1 are not material they are compelled to use, because there's nothing else to pick from, but there is open to them the best works of the past 25 years of America's greatest writers. They will find this material is not made up of pseudo hits, forced on them by the attitude of the networks toward the music industry, which was mainly instrumental in the networks reaching their present position; but is material the merit of which was decided by the public through their own free and voluntary acceptance or rejection of songs—and not because they were forced for months to listen to 'synthetic hits.'

Writers Stagnant

In my opinion, during this period, most of our best writers became stagnant. Their attitude has been that it was futile to write material when there was no outlet to get it published or plugged. My idea of the quickest way to bring back the music business would be to flood the market with ASCAP songs. There are 1,300 writer-members in this organization. If the 700 or 800 popular writers would each produce two songs, and the 300 standard and production writers do likewise, within the next 30 days the industry would have a couple of thousand songs being submitted to them. Out of this great number at least 30 or 40 would be hits. This would put the business well on its way to recovery and return the source of good music to the ASCAP writers and publishers. This should make the dealer and music trade in general realize that their 'bread and butter' producer was still the ASCAP writer.

This amount of ASCAP material being exploited by firms with large and high-powered contact men staffs would eliminate the small, 'shoestring' publisher who, during the last eight months, has taken advantage of our unfortunate and enforced position. A lot of great songs on the market would stimulate the sale of sheet music and would go a long way in offsetting losses.

Harry Link.

Affiliates May Hold Up NBC-ASCAP Deal 'Til Oct. 1 to Save on Fees; NAB Meets Today (Wed.) on Contract

NBC will probably determine a date for the resumption of ASCAP music on the network's facilities after the executive committee of the National Association of Broadcasters, at a special meeting today (Wednesday), approves the licensing contract forms that have been completed between the web and the Society. Even though NBC had indicated that it would be inclined to give the ASCAP repertoire the greenlight next week, the belief persists in both ASCAP and broadcasting quarters that the bitter-enders among the affiliated stations will seek to stretch the starting date to Oct. 1, so that they won't have to pay on ASCAP music prior to the final quarter of 1941.

Intimations have been given by NBC that it would like to make the ASCAP catalogs available to its advertisers by at least Sept. 15, but it also wants to make sure that an overwhelming majority of the affiliated stations have actually committed themselves on paper to reimburse the web for their share of the network licensing fee. In other words, NBC doesn't want to find itself at the end of a month or so holding the bag for the major share of the fees due ASCAP.

NBC and ASCAP, as well as the executive committee of the Independent Radio Network Affiliates, are agreed on the substance of the contract and there are just a few legal phrases that have to be revised. Should the NAB's executive committee ratify the agreement as it stands at today's meeting, it will then be up to ASCAP to print the forms and get them out to the stations. The agreement with NBC allows that network 90 days in which to get all its affiliates to comply with the terms.

See NAB Campaign

Approval of the contract forms by NAB's executive committee is expected to be followed by a campaign on the association's part to sell its membership on the idea of signing up with ASCAP and thereby bring the music war to an end. ASCAP's radio committee is scheduled to meet tomorrow (Thursday) to give the contract forms the final okay, but the matter of similar approval will not be put before the ASCAP board of directors until NBC, having received a satisfactory number of okays from its affiliates, states that it is ready to signature the contract.

Hints have emanated from ASCAP quarters during the past week that the whole NBC deal can yet run into a serious snag if the actually signaturing is delayed much longer. The ASCAP board is faced with a change of membership as the result of the recent elections, and, even though the present board okayed the terms of the NBC agreement, the new board of directors, when it takes office next month, can kick over the applecart. The votes that approved the NBC deal were far from overwhelming and the attitude of the new board members can be of such strength as to veto what has already happened and leave ASCAP no alternative but to go through with the anti-trust suits that it had under consideration when NBC made its counter-offer.

On Hot Seat

The suspense is brutal now, for the music men, as they're awaiting the ASCAP go-signal. In many respects it's worse than the many-month enforced embargo on the radio, because they were keyed for a long drawn out fight.

Now, as Sept. 1 looms—and then again looks to be stalled another week or so before 'peace' is ratified—they're chafing at the bit, hungry to tee off.

3d Quarter Plum From ASCAP Will Be Around 650G

If the present rate of collection continues through September, the American Society of Composers, Authors and Publishers will, it was disclosed last week, distribute at least $650,000 among its members for the third quarter of 1941. The royalty divvy for the like quarter of 1940 was $900,000. For the previous quarter of this year (April-June) it was $1,000,000.

ASCAP's operating expenses, since the break with radio, have been reduced around $600,000 a year, and it is estimated that, while the Society under its new contract with radio will collect less, the overhead savings will make it possible for the members to derive in 1942 almost as much in royalties as they did during 1940.

'Thumbs Up' Official

'Thumbs Up,' published by Santly-Joy-Select, has been made the official song for the British War Relief Fund in this country. Santly's tieup with the organization provides for the latter getting a share of the royalties.

Number was co-written by Moe Jaffe, Jack O'Brien and Bert Lee.

Rodgers, O'Hara, Gilbert, Murray, Kramer New ASCAP Board Members

New ASCAP directors in the writer and publisher classifications sees Deems Taylor, Otto Harbach, Richard Rodgers and L. Wolfe Gilbert, among the songsmiths, elected to three-year terms; Oley Speaks, two years; and Geoffrey O'Hara for one year.

Among the publishers, Walter Fischer, Jack Robbins, Jack Bregman and Dick Murray are new three-year termers; Gustav Schirmer, two years; A. Walter Kramer for one year.

The election balloting closed Monday (25) midnight and the totals disclosed yesterday (Tuesday).

Gilbert is new to the board, this giving the Hollywood contingent its first directorial representation. Rodgers is also new, as is O'Hara. Of the two pop songsmiths and one standard writer, one of the replacements is for Edgar Leslie, who resigned recently in pique at the manner in which ASCAP was conducting its radio negotiations.

A. Walter Kramer succeeds to the late George Fischer (J. Fischer & Bro.) and Dick Murray (Paramount and Famous) replaces Will Von Tilzer (Broadway Music). The other pubs are reelections.

There were two other pop publisher candidates, Edwin H. Morris and Lester Santly, but these had, after the ballots went out, expressed a preference to stay out of the running. Despite Santly's statement that he did not want to be a candidate at this time, Louis Bernstein, of Shapiro, Bernstein & Co., sent letters to a group of publishers the week before urging that they give favorable consideration to Santly's candidacy. Ballot count showed a large vote for Morris from among the smaller pop pubs, while Santly received much consideration from the standard group.

Addy With Santly-Joy

Mickey Addy has joined the professional staff of Santly-Joy-Select in New York.

He last was with the Warner Bros. publishing group.

FIRST ON THE LIST!!!

"I GUESS I'LL HAVE TO DREAM THE REST"

TOMMY DORSEY — VICTOR
BOBBY BYRNE — DECCA

GLENN MILLER — BLUEBIRD
LANNY ROSS — VICTOR

HARRY JAMES — COLUMBIA
LES BROWN — OKEH

MARTIN BLOCK PUBLISHING CO., NEW YORK

Distributed by MDS, 799 Seventh Ave., New York, N. Y.

AGENTS WARNED BY PA. ON RULES

Philadelphia, Aug. 26.

William R. Douglas, State Director of the Bureau of Private Employment, Pennsy Department of Labor and Industry, on Friday (22) laid down the law to booking agents anent the new regulations for the 10% business beginning Saturday (30).

The bookers were ordered to attend a meeting at the local offices of the bureau and 50 of them showed up—about 90% of all theatrical bookers here. Douglas explained the provisions of the new law and warned that his bureau was ready to crack down on any violators.

Douglas revealed a hitherto undisclosed amendment to the law. This makes an actor who is party to a violation guilty of 'aiding and abetting' and makes him liable to a $25 fine for the first offense, with stiffer raps, including heavy fines and/or imprisonment for continued violations.

One practice which the new law is expected to curb is the old dodge of agents' representatives, who go to work in a bookers office and then pull out after stealing some of the best accounts.

Under the act, agents' reps must obtain licenses (fee $5), which entitle them to work only for the licensed agent who vouches for him. If the rep leaves the office, the booker must send a report to the State office stating reason why the man left. If a man is deemed 'unfit,' the State may refuse to renew his permit. The State must also okay any transfer from one booker's office to another.

CALLAHAN SISTERS

BABES IN TAPLAND

just concluded 4 WEEKS

HURRICANE

New York

starting 3 week run Aug. 29

STRAND

New York

WITH

SAMMY KAYE

Thanks to

MILES INGALLS

HOWARD MAYER

Pers. Rep. C. E. RICHARD

New Acts in Niteries

ROLF PASSER (3)
Mental Telepathist
8 Mins.
Rainbow Room, N. Y.

Since his opening at the Rainbow Room, Rolf Passer has stepped up his stuff and makes for a nice cafe novelty, particularly in a class room such as this. Working with two aides, a male conferencier and a femme 'control,' through whom he achieves the mental telepathy, Passer calls on still one more assistant, this time a customer. Latter merely accompanies him out of the room as witness that nothing surreptitious occurs.

The emcee explains the idea, and then has the patrons indicate what they would like Passer to accomplish when he returns to the room. They ask for different stunts, such as light my cigar; put a femme's hat on the maestro, have him play a certain tune, and then dance with him; find a needle or other object, etc. All these are announced by the emcee for benefit of the entire assemblage. The comely femme merely stands by, she eventually being Passer's 'control'; i. e., he grasps her wrist—not she his, and thus cannot cue him by any hand pressure—and with that contact the telepathist accomplishes the sundry chores set out for him, beyond his back, and during his absence from the boite proper.

Of Hungarian background, Passer has been in the U. S. for some time, and has appeared from Chicago to the Coast, also in Canada, but this is the first time in New York, for him. Speaking with the proper 'continental' accent, he chalks up a deft score and can play anywhere, class or mass room. He has relaxed not a little since his Rainbow Room debut, and it's for the better. *Abel.*

BOBBY BAXTER
Singing
10 Mins.
Wit's End, Miami Beach

Bobby Baxter scored a mild click at the Grossinger hotel last winter, but it took this off-season booking for him to really attract attention. Very boyish looking for his 24 years, he's the possessor of a wealth of vocal talent.

A pint-sized personality, the full impact of his robust pipes comes as a distinct surprise. Initial reaction is apt to be that accorded a choir boy tenor, but it's quickly dissipated the moment he pulls out the stops. Repertoire can stand plenty of attention though. With a voice such as his, it's a mistake to confine himself to hashing over standard airs.

With smart handling, plus his nifty vocalizing and fresh, youthful appeal, Baxter is a cinch for general nitery or hotel bookings. *Leslie.*

DINTY'S NEW SHOW

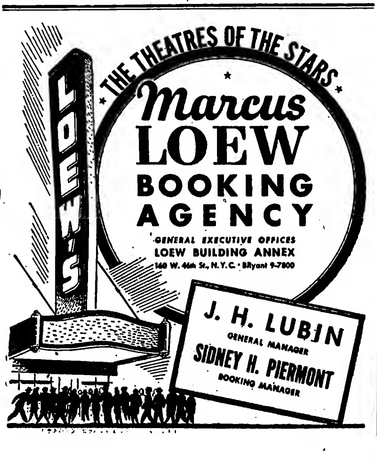
Dinty's Terrace Garden, on the Albany-Saratoga Road, has a new floor show featuring Sol Grauman and his musical Stair-A-Tone.

Others on the bill are: Ralph Lewis, emcee; Three Ritter Brothers, Barbara Belmore, Carlyle Sisters, Florence Hallman, Two Kings and a Queen and Virginia Mauch Dancers (six).

Chi AGVA Ball

Chicago, Aug. 26.

American Guild of Variety Artists local will hold its first annual ball and show in the Sherman hotel on Oct. 13.



Saranac Lake

By Happy Benway

Saranac, N. Y., Aug. 26.

The Len Grottes have closed their camp on Upper Saranac lake, going back to Flushing, L. I., and Loew's Prospect theatre there.

Al Brandt (of the Brandt Bros. chain of theatres) is staging a nifty comeback at the Northwoods sanatorium.

Al Tint, who mastered many setbacks here, is now connected with Whitey Ford's 'Plantation Party' on NBC out of Chicago.

Chris Hagedorn, long up here, is successfully ozoning in Baysbore, L. I.

Emanuel Frisch and Samuel Rinzler, of the Randforce Amus. Corp., in from the big town to ogle Leandria Rinzler and Ben Schultz. At the same time every patient was handed smokes and sweets.

Salvadore Ragone and his frau, both ex-N.V.A-ites who saw a mess of service up here, are both holding up on the good health side.

Pat Rogers, brother of the old vaudeville team of Will and Mary Rogers, got a check and o.o. while advancing a one-night stand that's to show here soon. The aforementioned Will Rogers is not to be confused with the late film-stage comedian.

Ed Ross, Morris Levine, Dolph Singer, Bobby Hatz and Joe Parker, all ex-actors colony products, are all doing o.k. in the big town.

Marie Fromm, who made the grade here, is vacashing locally at Lake Flower.

The temperature was 32 above zero here last week—freezing in August!

Cold spell kayoed two local nite spots, Harvey's and Burke's.

Louis Betz recently mastered the second stage of his rib operation.

Percy Wenrich, the songwriter, is doing a real comeback act while resting at the Hotel Saranac here. Dolly Connolly, his frau, is at his side.

Martha Gill, who did a routine at the Will Rogers, finally got her go-home papers.

Thanks to Joseph Miller, district manager for Columbia pictures, Albany, for sending pre-released pix to the gang at the Will Rogers.

Jack Conlin, who commutes between Philadelphia and this actors' colony, has added so much weight during his summer vacash that he vows that he will join the army.

Sidney Grill home with that final good health okay. Ditto for Marion Hirsch, who went back to work in her home town, Harrisburg, Pa.

Joe Bishop, who tooted a horn for Woody Herman, is skedded as a downtown shopper for the gang at the Will Rogers. That means the boy is well.

Carl Kern all agog over the visit from the fire chief from his home town, Fairmont, West Va.

Vivian Vaughn getting fine reports on general checkup.

Mesdames Christy Mathewson and John McGraw seen walking down this actors' colony's Broadway mitting the gang.

Write to those who are ill.

Dallas' New Ice Arena In Middle of Union Tiff

Dallas, Aug. 26.

With construction only 50% complete and a premiere opening scheduled for Sept. 26, officials of Ice Sports, Inc., which will operate an ice arena at the Fair Park, are unhappy over a dispute between the State Fair of Texas and the Dallas Building & Constructions Trades Council which caused a strike last week. Union officials refuse to permit their members to work anywhere on the Fair Park grounds because non-union labor is being used in another spot on the grounds. Ice officials contend they have no connection with State Fair of Texas and that they used union labor exclusively.

According to Clarke Newlon, general manager of Ice Sports, Inc., 'Icecapades' featuring Belita, will be the opening attraction here.

Ethel Shutta at Spa

Saratoga Springs, N. Y., Aug. 26.

Ethel Shutta is now heading the show at Riley's Lake House, Saratoga Springs, N. Y. Others on the bill are: Claire and Arena, dancers, Marvis Dinning, singer, and Wally Stoefler's orch.

Kay Vernon, singer, opened at Arrowhead Inn Aug. 23. She has warbled on NBC, in musical comedy, hotels and night clubs.

The Good Old Days

Herewith appears a VARIETY review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.

PALACE, N. Y.

(Reprinted from VARIETY of Aug. 26, 1921)

The current bill at the Palace furnished diversified entertainment for a well-filled house Tuesday evening. Show time found the lower floor completely filled with a double row of standees.

Eddie Foy and Family topped the bill, opening after intermission. Foy is using the restaurant skit for his return to vaudeville. It is the best of the turns he has used with his children in support. Their individual abilities are brought forth to the best advantage by it. The development of the Foy youngsters is pronounced, the specialties of each of the younger members bringing forth bountiful returns. As a travesty act it has all the requirements for a headline.

Victor Moore and Emma Littlefield & Co. in a revival of 'Change Your Act,' had the special feature billing. The Moore-Littlefield turn remains the same as presented by them in the past. It is a strong comedy act and next to closing, gave the final punch to a strong comedy bill.

Amaranth Sisters & Co. opened the show with a snappy dance routine by the girls and fast acrobatic work by their male partners.

Jean Granese, No. 2, started slowly with a straight vocal number, but took a decided brace with the comedy by the two male Italian plants in the audience. Miss Granese gives credit in the program to her brother, Charles, at the piano, but no mention is made of the male singer who is largely a part of the act. His vocalizing is one of its strong features and he was allowed a solo as the final encore.

No. 3 held the George Choos miniature musical comedy, 'Two Little Pals,' headed by Jack Henry and Edythe Maye, who are billed above the title. It is one of those flash turns that can be placed in any bill and give satisfaction. Miss Maye is a comedienne who should develop into one of the leaders in her line. Her idea of comedy is refreshing with the present turn containing a role into which she nicely fits. The piece is greatly strengthened by original musical numbers which lyrically are well up with the best in the musical comedy line. Darl MacBoyle is credited as the writer.

Jack Henry runs through with a light comedy role in clever style with the other principals, Estelle McMeal and the dancing team of Harry Pearce and Mabel Grete.

Jack McGowan followed the musical comedy turn with a straight singing routine, having Jack McManus at the piano. McGowan is a production man listed AA1 by the Bradstreets of musical comedy, juvenile business being his line. As a vaudeville turn he can be given the same rating. A singing voice backed by an undeniable personality should pave the way for him to remain in the two-a-day as long as he desires. McGowan is using largely published numbers. One lyric (special) gives as his reason for being in vaudeville the retirement of George M. Cohan from the production field, letting him out of his role in 'Mary.' It proves a nicely worked-out idea. Four additional numbers were used Tuesday evening, each scoring easily.

Closing the first half had Robert Emmett Keane and Claire Whitney in 'The Gossipy Sex,' a comedy sketch fortified with humor, handsomely worked out by the principals. Vaudeville can use a number of sketches on a par with this. It is distinctly up-to-date, teaches a lesson and is entertaining all of the while.

Ruth Budd was placed second after intermission. The spot would seem exceptionally heavy for an act of this nature but Miss Budd landed from her first entrance and garnered returns with each of her feats on the rings and rope. The manner in which this girl carried her Palace spot makes her a sure bit in the heaviest position on any bill.

Ivan Bankoff closed the show with his dancing turn. Bankoff has secured a most capable girl partner, whose toe work eclipses many prominent in this line. She is deserving of program mention. Bankoff had little difficulty in selling his own stepping.

HOTEL STATLER, CLEVE., QUITS SHOWS FOR ORCHS

Cleveland, Aug. 26.

Hotel Statler is dropping floor shows in its Cuban Terrace Room, which pulls up its shutters Sept. 22, but doubling its budget for dance music. Ray Morton's orch reopening it, alternating with a five-piece rhumba outfit not yet picked by J. L. Hennessy, vice-prez for Statler chain. Morton formerly was a singer who started here in 1934 on 'Fox Fur Trappers' program over WTAM, which he deserted to form his own band.

Hotel room will keep its Cuban motif but won't accent the rhumba stuff, which is petering out in this section. Jules Duke's crew staying on in adjoining cocktail lounge until fall season officially starts.

Night life at the moment is practically dormant in Cleveland. Frank Monaco last week closed his swank Monaco's Cafe for three weeks of remodeling. Spot to bloom Sept. 5 with policy of floor revues and out-of-town bands. Freddie's Cafe is also dark until second week of September, and Gourmet Club plans to awaken about the same date.

DON ARRES

HELD OVER

5TH WEEK

ROXY, NEW YORK

Per. Dir.: SAM RAUCH

DEAR MILTON BERLE:

Thanks—and my deepest gratitude and appreciation for your wonderful co-operation during my engagement at the Chez Paree, Chicago.

Sincerely,

BILL GARY

Many Thanks to

Mr. JOHN ROY

For the Kindness and Courtesies He Has Extended Me

ROLF PASSER

Currently

RAINBOW ROOM

NEW YORK

Vaude Back in L'ville After Long Absence; Other Cities Prepare

Louisville, Aug. 26.

After a long absence from town, stage shows are coming back to the National, opening Sept. 5 with a policy of revues, tab shows and first-run picts. House has long been dark, passed through various bankruptcy hearings, has been used for hillbilly shows and sales conventions, and is now being readied for opening by Bert Smith, tab show producer, who operated the old Walnut several years ago.

Smith, recently producing for the Interstate circuit in Texas, will have a line of 24 girls and well-known principals. Opening show will be a revue, with three shows daily and four on Saturday and Sunday. House seats 2,400.

Cincy Shubert Reopens Sept. 5.

Cincinnati, Aug. 26.

RKO Shubert, burg's only combo stand, relights Sept. 5 with Phil Harris' orch as the opening week's stage topper. Horace Heidt's band and Earl Carroll's 'Vanities' come in for the second and third weeks.

It will be the theatre's first getaway with stage shows. In recent seasons, following summer shuttering, the house ran pics for a few weeks before adding stage shows.

Des Moines Season

Des Moines, Iowa, Aug. 26.

Edgar Bergen, heading a variety show, has been booked to open the winter stage season at the Shrine Auditorium here Oct. 3, according to Mrs. George Clark, manager. Mrs. Clark is certain Des Moines will have more stage shows this winter than ever before.

Other bookings she has made include 'My Sister Eileen' for Oct. 13, and Veloz and Yolanda for Oct. 21. 'Hellzapoppin,' which filled the Shrine to its 4,500-seat capacity last season, will return Nov. 13, and 'Tobacco Road,' which already has played the aud on three different occasions, will return Nov. 23. Ed Wynn is scheduled in 'Boys and Girls Together' for Nov. 25, and Al Jolson's 'Hold On to Your Hats' for Dec. 14.

Dunham-Day in Newark

Newark, Aug. 26.

When it reopens on Friday (29), Adams theatre will present Sonny Dunham's band and Dennis Day as its stage toppers. House will operate vaude weekends only (Friday to Sunday), though will run through Monday (Labor Day) this weekend.

The second week vaude bill will include Rochester (Eddie Anderson), Dick Stabile's orchestra and Gracie Barrie. Eddy Duchin's orchestra is scheduled for the third week and Cab Calloway for the fourth.

Ft. Wayne Reopening

Ft. Wayne, Ind., Aug. 26.

Palace will reopen with vaudeville Sept. 5, following summer shuttering. Opening attraction will be Jan Garber's band for three days.

Billy Gilbert will be teamed with Reggie Childs' band for three days Sept. 12. Tony Pastor comes in for four days Sept. 16, and Raymond Scott for four days Sept. 25. Major Bowes' unit booked in on Oct. 2.

Harvey Cocks, general manager, says house will run stage shows for at least 40 weeks this season.

Miller in Albany

Albany, Aug. 26.

Glenn Miller's orchestra will play a four-day engagement at Fabian's Palace, Albany, Sept. 12-15. It's the first time in months this big theatre, originally built for vaudeville as well as motion pictures, has booked any live talent.

Last live talent was a one-night appearance of the Metropolitan Opera Company in May, the initial one of its kind here in 25 years.

FINE WEATHER, GYPSY STRIP N.Y. FAIR RECORD

Syracuse, Aug. 26.

The combination of perfect weather and Gypsy Rose Lee sent the opening day (24) of the New York State Fair here to an all-time record in attendance. Turnstiles clocked 33,663, against the previous record set four years ago of 19,211. Michael Todd produced the show for this year's fair.

DeLories Ziegfeld Maps Winter Ice Show Tour

DeLories Ziegfeld, who puts on the ballet numbers of the Hotel New Yorker's ice revues, is at work on a portable ice tank for touring the hinterland hotels with a road company of the revue which is now at the N. Y. hostelry.

Doesn't plan going out on tour until after Jan. 1, as the current ice show holds over until Oct. 9, when Benny Goodman succeeds Johnny Long on the podium. Latter is due into the Broadway Paramount Oct. 22, does several Paramount shorts at its Long Island studio, and then takes to the one-nighters.

Soldier Biz Would Hypo St. L. Shows

St. Louis, Aug. 26.

A hypo to rescusitate stage shows in this burg is being mulled by Sam Reider, vet showman, and if his plans materialize, the Shubert, a 2,200-seater in midtown, will be the scene of musical comedies, imported from New York, and vaude. Reider, who recently returned from Cleveland, where he pinch-hit for the vacationing manager of the Roxy there, believes the combo policy he has in mind will be a click since the nearby Jefferson Barracks, Scott Field and the not-too-distant Camp Leonard Wood, where approximately 100,000 draftees are in training, would furnish plenty of customers.

A year ago Reider, who formerly managed the Grand, a downtown burlesk house, dropped an estimated $4,000 when he attempted to open the Shubert as a burleskery. The lurid advertising posters with which he plastered the front of the house prior to the skedded opening aroused local clergy, and they raised such a howl that the house never turned the key.

COPACABANA REVUE SET BY INTERSTATE CIRCUIT

Dallas, Aug. 26.

Interstate Theatres has booked the Copacabana Revue headed by Carlos Molina's orch. Also included in the revue are the Six Samba Dancers, Rosita Rios, Estelle and LeRoy, Tito Coral and Victoria Cordona.

Show will open for a week in Houston on Aug. 29, then to San Antonio for a week starting Sept. 6. Dallas follows for a week, Sept. 13, then three days in Fort Worth starting Sept. 21. Three days in Austin follow, opening Sept. 24.

Already announced is a Clyde McCoy booking for November, with Charles Freeman, booker for Interstate, seeking a show for the month of October.

WSIX's 'Country Store' To Tour in Vaudeville

Nashville, Aug. 26.

Apparently taking a cue from the successful road showing of WSM's 'Grand Ole Opry' unit, Earle Mitchell, former New York showman is putting WSIX's 'Old Country Store' under canvas Friday (27) in Nashville. Unit will play towns where WSIX is heard.

Joe Calloway, who has m.c.d the show for past five years, will handle the stage shows. The road unit will include Kay and Al Carvel, Texas Chuckwagon Gang, blackfacers Toby and Susie, the Dixie Drifters, Tennessee Nite Riders, Smith Sisters and Montana Buckeroos. Additional entertainers will include magician, ventriloquist and marionets.

Success of 'Opry' in vaude has been above expectations. Show has grossed on an average of $4,000 weekly.

Bouche Having Trouble

Chicago, Aug. 26.

Albert Bouche, declared unfair by the local AGVA, is evidently having difficulty in piecing together shows for his suburban Villa Venice due to the desertions of acts refusing to appear in the place as long as it's on the AGVA ban list.

Several of the acts which have been working at the place since the ban are leaving the nitery in order to square themselves with AGVA. And the result is that the Bouche shows are being shot full of holes.

All agents have been notified by AGVA of the unfair status of the Villa Venice and the agents are turning down bids from Bouche for talent.

AWAIT TUTHILL ON NBC DEAL

Sale of the NBC Artists Service had still not been effected up to yesterday (Tuesday). NBC officials stated that they were waiting for Daniel Tuthill, assistant head of the bureau and prospective buyer of the network's booking business, to put up the required money. It was also said that the Music Corp. of America was not entirely out as a bidder and that if these two failed to buy the network MCA had a darkhorse prospect whose bid could then be accepted.

In putting the booking business on the block NBC first withdrew its package shows, which include 'Fibber McGee and Molly,' 'Information, Please' and 'Vic and Sade.' What the deal would include is the concert bureau, the Civic Concerts Service and the popular end of the artists' management. In 1930 these three grossed around $500,000 in bookings, with the Civic division accounting for $200,000 and the popular section, $135,000.

It is understood that Tuthill has approached Charles Green, of Consolidated Radio Artists, Inc., about handling his band department if and when he (Tuthill) closes with NBC.

Cafe Bouncer Has No Right to Eject Patron, Boston Jurist Rules

Boston, Aug. 26.

A cafe bouncer has no right to take the law into his own hands and forcibly eject a patron who has been banned by the management, Judge Joseph Donovan has ruled in the municipal court here.

On his own admission that he had pushed an unwanted patron from the Washington street cafe, where he is employed, William Zeesman, a waiter, was fined $10 on a charge of assault and battery.

DALLAS' STATE FAIR BOOKS TUCKER, ACTS

Dallas, Aug. 26.

Conversion of the northwest wing of the Automobile Bldg at Fair Park into what will be known as the Cafe Esplanade started Monday (25). George A. Smith of Fort Worth will be the operator of the de luxe night club which will run through the 16 days of the State Fair, Oct. 4-19.

Orrin Tucker's band with Bonnie Baker will be chief attractions. Other acts will be arranged next week when Smith goes to Chicago to confer with Hogan Hancock of Music Corp. of America.

Oliver, Curbello Orchs Return to LaMartinique

Eddy Oliver and Herbert Curbello orchestras return to La Martinique, N. Y., when Joe Frisco heads that cafe's reopening show Sept. 17.

Imogene Coca may also open with the comedian, or follow solo. Georgie Price is another probability.

Bothe bands are at La Martinique, Long Branch, N. J., currently where bonifaces Dario and Jim Vernon have not had a good summer season; strictly weekend business.

WB Demand to Cut Philly House Band Brings Snag With AFM Local on Pact

Philadelphia, Aug. 26.

It looks like another stalemate between Local 77, American Federation of Musicians, and the Stanley-Warner circuit over the terms of the new contract for next season. The present termer expires Sept. 26.

The union is seeking to have the present pact renewed at the same terms—26 men in the pit at the Earle, with musicians working on Sundays at the Stanley, Camden. (Philly blue laws prevent Sunday shows, so the Earle layout have played Camden on the Sabbath).

Warners is reported to be standing pat on its demand that the Earle band be cut in half. The circuit figures that with 90% of all stage shows booked at the house being name bands, there is very little for the house crew to do. At present the band confines itself to playing exit music.

With both sides equally adamant and no new negotiations scheduled, observers believe that the house will be forced to close down after the engagement of Jan Savitt, who opens Sept. 26. The union will allow Savitt to fulfill his contract.

Whether the union will go so far as to put Warners on the unfair list, as was done last year during the contract difficulties, is doubtful. Instead, it is believed the local will merely put the Earle on the 'restricted list,' which will make it impossible for any traveling band to play the spot without Local 77's okay.

Last year Local 77 put the Earle and other S-W houses on the unfair list, then fought unsuccessfully to get the projectionists to walk out in sympathy. At one point, when the AFM international refused to back up the local in the Warner fight, members talked about seceding to the CIO. The local had demanded that the AFM call out musicians at all Warner theatres and at the Warner producing lots at Burbank.

Big Name Roster Set For Cal. State Fair

Name talent booking for the California State Fair has been completed with signaturing of the Dave Rose orchestra and Tony Martin.

Schedule of talent also calls for Ozzie Nelson, Aug. 29, 30, 31; Abbott and Costello, and Gene Krupa band, Sept. 1; Susanna Foster with Sacramento Symphony, Sept. 2; Orson Welles, Ray Noble band, Sept. 3; Gene Autry, Charlie Barnet band, Sept. 4; Vera Vague, Charlie Barnet band, Sept. 5; Kay Kyser, Sept. 6, and Tony Martin and Dave Rose band, Sept. 7.

Philly Tooters, AGVA Agree To Mutual Aid Pact

Philadelphia, Aug. 26.

A mutual assistance pact was worked out last week between officials of Local 77, American Federation of Musicians, and the Philly local of the American Guild of Variety Artists. Under the setup, bandleaders at cafes will ask all performers playing at the spots to show their AGVA cards. If the performer is not a member of the union, the batoneers will try to put on the convincer to join up. If the actor shows outright defiance, the bandleader then may refuse to work on the same bill as the non-union entertainer. In flagrant cases the band may be pulled by the union.

AGVA has agreed that none of its members would play spots on the AFM's unfair list.

This is the first time since the formation of actors' unions in recent years that there has been an agreement worked out with the musicians' union. Up to now the musicians had fought shy of making any commitments to actors' organizations because the latter had been in constant turmoil with bickering cliques and factions.

The AGVA-AFM agreement was the result of conferences between Richard Mayo, AGVA business agent, and Frank Liuzzi, Local 77 prexy, and A. Rex Riccardi, its secretary.

TERRY LAWLOR HURT IN KY. AUTO MISHAP

Cincinnati, Aug. 26.

Terry Lawlor, songstress heading the revue at Beverly Hills, nearby Kentucky casino-nitery, sustained a broken collar bone and her piano accompanist, Bee Walker, escaped with minor head and arm cuts in an auto collision early Saturday (23) morning in Covington, Ky., opposite Cincy.

Miss Lawlor was removed to St. Elizabeth hospital, Covington, where doctors said she would be confined for several days.

Philly's College Inn Hit by Liquor Board

Philadelphia, Aug. 26.

The State Liquor Board cracked down on Lou Tomasco's College Inn for the seventh time in two years, last week ordering a suspension of the spot's liquor license for 100 days. Tomasco had the option of closing for that length of time or paying a fine of $1,000, at the rate of $10-a-day, which is what defendants almost always do.

This is the second 100-day rap handed down by the board. Three weeks ago Carroll's, a midtown spot, got a similar suspension. It has appealed to the courts.

The College Inn, near Temple University, is charged with selling liquor after hours and allowing entertainment past the Sabbath curfew.

B-K CHI THEATRES SET SEPT. NAMES

Chicago, Aug. 26.

Nate Platt, booking manager for Balaban & Katz, has set headliners for the B&K Chicago and State-Lake through the month of Sept.

The Chicago during the week of Aug. 29 gets Alvino Rey's orch and the King Sisters, plus Tommy Harmon, the all-American. Weeks of Sept. 5 and 12 will be headlined by the Skinnay Ennis orch, coming in from a long stay in the Empire Room, Palmer House. Weeks of Sept. 19 and 26 will have the Jimmy Dorsey Orch.

Across the street in the State-Lake the booking sheet lists Cab Calloway orch for the week of Aug. 29; the 'Funzafire' unit for Sept. 5, followed in order by George White's 'Scandals,' Gypsy Rose Lee and for the week of Aug. 26, the Lionel Hampton orch, which will have just completed a four-week run in the College Inn for the Sherman hotel.

Parker-Daniel to Double Into N. Y. Musical, Nitery

Hollywood, Aug. 26.

The Mary Parker-Billy Daniel revue, with six girls, from the Coconut Grove here, is due to shift into the Versailles, N. Y., this fall, at the same time the featured pair doubles from Vinton Freedley's Broadway musical, 'Let's Face It.' Sonny Werblin, v.p. of Music Corp. of America, has just arrived and, among other of his Coast duties while huddling with company president J. C. Stein is closing the deals.

Understood the Versailles also goes to a name-band policy with Emil Coleman.

Sub Dancers

Los Angeles, Aug. 26.

Mitchell Leisen signed two dancers, Doublas Deane and Doodles Weaver, to replace Billy Daniel and Mary Parker in his subsidiary amusement corporation, 'Hollywood Presents, Inc.'

Lillian Roth has been booked for two weeks at the Cave, Vancouver, B. C. Joe Daniels booked.

This is the most intriguing ad ever written, because it never mentions the person, product nor production it advertises. It will be commented upon by every great advertising agency in America.

●

I have a show playing in Chicago this week. At the State Lake Theatre. It's the same show that played for thirteen months at my theatre in Hollywood. Well, not exactly the same show—we had to condense it to about seventy minutes—so it could play the picture houses as a unit.

It doesn't matter what its name is but it does carry a fine, well established boxoffice trade mark—and if the first three days' business at the State Lake is any criterion, we'll hang up a boxoffice record by the finish of the week.

When I originally staged this musical it was my fifty-third legitimate production. That's a long time producing. Fifty-three major operations. Yes, most of them were successful, but a few of them were not very strong, and some of them died on the operating table. But this one was a howling hit from the day of its birth.

Some shows are like that. They have that intangible something that makes them different.

It means that the producer has pulled every string properly, mixed every ingredient to the right amount—cast, material, music, costumes, scenery, direction, etc., and had all the luck in the world besides.

The cast must be great. This cast is. First, The Slate Brothers. A new kind of Slate Brothers. Working now with more ease and polish, but with that same dynamic pounding for laughs that make an audience spontaneously applaud a gag or a piece of business. And by the way Fay Carroll, who sings with them, is more beautiful than ever. A gold gown for her opening number makes her an "Ah Girl" from then on.

Next is the Weire Brothers (only two of them, Sylvester is still quite ill on the Coast). Herbert and Harry, with their fast pantomime and quiet comedy, they make a perfect laugh balance against the raucous Slates.

Then there's Buster Shaver with Olive and George. Well, you all know the act—but now Olive does a Carmen Miranda with the Weire Brothers and Al Norman (By the way, I'm signing Al up for the new Hollywood show in December, that's how good he is), Buster with Little George work thru the entire show, so does Zerbe and Weire—all acts do. That's what makes the unit different from the usual vaudeville bookings.

From the girl angle there's Jean Devereaux, with her exacting dancing technique, Charlene Kimberland, Anna Lee, Beverly Carroll, Lois Morrissey, embellished by twenty of the prettiest picture girls I could find in Hollywood.

I truly believe it is one of the best units ever produced for picture houses. If the weather is favorable, it will establish B.O. records for every theatre that books it. And it's booked solid until next January.

Miles Ingalls represents us in the East. He's at the Hotel Astor in New York: Hogan Hancock, of M.C.A., arranged the State Texas Fair in Dallas as well as the other fair dates in the South.

Note: Any comments or criticisms of the copy in this ad will be appreciated. Box 251, Variety 154 W. 46th St., New York.

Nitery Notes

Jean Tige replaced Ann Harriett in the vocal spot at Bill Jordan's Bar of Music, Hollywood.

Tom Harty, comic dancer, imported from Boston by Rudy Vallee, opened at the Pirate's Den, Hollywood.

Jalna, recently with Clifford Fischer's 'Folies Bergere,' moved into the floor show at Hollywood's It Cafe.

Bob Fisher, Jack LeMaire and Jerry Kruger have been added to the floor show at the Grace Hayes Lodge in Hollywood.

Defense Employment Splurge Giving Niteries Strictly Weekend Play

Buffalo, Aug. 26.

Bustling defense industries, working their men two and three shifts, have spawned strictly weekend spenders. Plants in this vital steel and plane centre keep their workers so busy the men either have no time or are too tired to spend their coin on week-nights, which means all take one huge spree on Friday, Saturday and Sundays nights.

Ops aren't displeased at it, but it leaves them with empty floors and tables on rest of week.

Resort spots outside of city are enjoying the biggest trade boost, since they allow a respite from torrid city streets. Crystal Beach amusement park, across the Niagara river in Canada, is having its biggest season in years despite 20% tax socked by Canadian authorities on almost everything. But the rush comes only in latter part of the week, Harold Austin, who runs dancery, explaining a truck could be run through dance hall in early part of week and scarcely touch a shuffler.

Same situation forced Beaver Island Casino on Grand Island to whittle Bob Armstrong band from original five days to last three nights of week.

CHORINE SHORTAGE UPS PAY FOR MPLS. GIRLS

Minneapolis, Aug. 26.

Chorus girl shortage is skyrocketing salaries for line gals in this territory. Lennox night club of Duluth, for example, is paying its choristers $45 a week, a record high for hereabouts.

Clubs in Minneapolis and St. Paul don't use any lines in their floor shows.

Hartford Theatre Gives 1 Show Wkly. to Air Unit

Hartford, Aug. 26.

State theatre is donating one show a week to officers and personnel of nearby Windsor Locks air base. Under arrangement made with Lieutenants Colin Kerr, morale officer and Elliott Belson, press relations, shows will be given as long as State is in sesh.

Idea for weekly shows, gratis to the newly created pursuit group air base and its personnel, germinated with Rudy Frank, p.a. for the State. Opener was Sunday (24) with Phil Harris troupe.

Set for next week are Rochester, Dick Stabile band and Gracie Barrie. House has pencilled in the following: Andrews Sisters, Joe Venuti, Brenda and Cobina, Sept. 5; Cab Callawoy unit, Sept. 19; and Truth and Consequences, Oct. 10.

House now operating on a six-day policy.

Nudity Charge Holds Dancer in Toledo

Toledo, O., Aug. 26.

Mrs. Ada Brockett, 23, night club entertainer billed as 'Zorita,' is free under $1,000 bond pending a jury trial on charges of indecent exposure in connection with her 'snake' and 'spider' dances at the Kentucky Klub here.

Direct result of her arrest was the creation of a night club squad by Edward A. DeAngelo, city safety director, who declared war on night club nudity and lewdity.

JIM CROW LAWS EVEN IN CAMP THEATRES

Spartanburg, S. C., Aug. 26.

Jim Crow law, which separates blacks and whites in theatres, hotels, restaurants, etc., and on trains and buses all over Dixie, popped into spotlight unexpectedly here when Wilby-Kincey opened its new $65,000 Palmetto. City fathers visited house after being presented with petition bearing 500 names and protesting use of theatre balcony by Negro patrons. They directed Robert Talbert, city manager, to present at early meeting of council specifications for alterations to balcony.

Talbert said agitation against use of balcony by Negroes was caused by misuse of one word, 'alongside,' in newspapers, and that 1,500 Negoes attended the theatre the week it was opened with no trouble. Newspapermen, visiting the theatre, report Negroes and whites are seated 10 feet apart in the balcony.

Talbert also stated that Negroes had been sold separate section balcony seats at Carolina, chain's top local house, several years, with no trouble. State and Strand have no seats for Negroes.

At Camp Croft here and other Dixie area military posts separate theatres are provided for white and Negro soldiers—although most of them come from the north.

'Down south we do as the southerners do, no matter,' one army officer told a Variety correspondent. 'Takes more theatres but we run less risk of trouble.'

Borscht to Palms

Phil Foster, comic, has been set for two weeks at the Wits End, Miami, starting Sept. 1.

Foster is an alumnus of Grossinger's, N. Y., mountain resort, where he is current.

U. S. Army As Barnum

Continued from page 1

worry-about-the-cost' basis. A tremendous boom for show biz performers of all types is foreshadowed.

Army plans now being formulated are for every boy—except in small remote camps—to have the opportunity of seeing a big, live show at least once every two weeks. In addition, there will be a continuous round of singles and small specialty acts, such as magic, in between the big shows. Minor cantonments difficult of transportation will get only the single turns.

Idea now being worked on is to have the big shows staged by Broadway producers. George Abbott, John Golden, Vinton Freedley, et al., would each get an assignment for the type of show wanted. They'd be allotted a budget and from then on they'd be on their own. They'd employ the writers to provide the material or get it from whatever other source they chose, hire the actors they wanted and in every respect—except that budgets will be a lot slimmer—prepare the show just as if it were one of their own. Producers' services would be donated.

Variety

Army's Morale Branch wants each of the units to be as different as possible. There will be straight legiters, musicals, minstrel shows, revues and vaude in presentation form. Camps will provide a tremendous circuit and, so far as possible, no post will see the same type show twice in succession. Army feels soldier interest will hold up better by varying the legit, minstrels, musicals, etc.

Extremely anxious to stay out of the position of having to choose and hire talent, Army is ostensibly turning over details of its venture into show biz to the Citizens Committee for the Army and Navy. This organization, financed by the USO, has had a number of small vaude units out this summer, but its activities will be greatly enlarged.

No Coin Worry

Where the coin is coming from for all this the Morale Branch isn't saying, but it appears confident that financing will not be difficult. It is understood a direct appeal will be made to Congress for funds; that is why budgets are now being carefully drawn so that a concrete plan can be presented. Alternate schemes are for getting another big lump, in addition to the $500,000 already pledged, from the USO. Private subscriptions may also be sought, if both Congress and the USO prove reticent, from such men as Thomas Watson, head of International Business Machine, who's president of the Citizens Committee and financed it originally.

Theatres on Army reservations will be ready in time and suitable, the Morale Branch feels certain. It has been in conference with War Dept. architects, with the result that there will be good facilities for live entertainment. In each of the new field houses, seating 2,500 to 4,500, with which every camp is being provided, there is a substantial portable boxing ring carefully designed for transformation to a stage. It will be in sections which makes it possible to have anything from a 60-foot by 30-foot opening to a 20-foot stage equipped with drops to make it suitable for a single. Drops and draw curtains are also being provided by the War Dept. for the smaller theatres ordinarily used for films.

Lashing by Variety, Time, Life, Equity and others is said to have had its effect in bringing about a change of administration last week in the Morale Branch. Frederick H. Osborn, who has been active in a Morale Branch civilian subsid, Joint Army and Navy Committee on Welfare and Recreation, was nominated by President Roosevelt to succeed Brig. Gen. James Ulio as chief of Morale. Osborn will be temporarily commissioned with high Army rank.

Frisco AGVA on Alert For Unpaid Salaries

San Francisco, Aug. 26.

Check of American Guild of Variety Artists records here reveals that AGVA, during May, June and July, has collected a total of $2,949.75 in salaries which performers might not otherwise have received.

During same period local chapter has paid out $945.35 to members for relief and transportation.

WORKING NOW

THE WHITSONS STANLEY, PITTSBURGH 50th Consecutive Week This Season	LES GHEZZIS and Katherine Harris CHICAGO THEATRE, CHICAGO
LOWE, HITE and STANLEY Fairs Till October	BEN BERI The Juggler with Hair 4TH WEEK, ROXY, NEW YORK Opens Hellzapoppin, New York, September 1st
BURNS TWINS and EVELYN 4 Weeks Roosevelt Hotel, New Orleans 4 Weeks Rice Hotel, Houston 4 Weeks Washington Youree Hotel, Shreveport Now Nixon Cafe, Pittsburgh	TIP-TAP and TOE 4 WEEKS RADIO CITY MUSIC HALL New York
HELENE FAYE TWO WEEKS EARLE THEATRE, WASHINGTON	BARR and ESTES OLYMPIA THEATRE, MIAMI STEEL PIER, ATLANTIC CITY WEEK OF AUGUST 30TH
FAYNE and FOSTER 3 WEEKS GOLDEN GATE, SAN FRANCISCO Opens Bal Tabarin for 4 Weeks	RYAN and BENSON STEEL PIER, ATLANTIC CITY SUMMER RUN OF 11 WEEKS
THE BARKERS 2 WEEKS GATINEAU COUNTRY CLUB	RAY and ARTHUR EARLE THEATRE, WASHINGTON

All Placed by --EDDIE SMITH-- 1501 Broadway, New York PARAMOUNT BLDG.

Variety Bills

WEEK AUGUST 29

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (27)
Tommy Dorsey Orc
Condos Bros
Jackie Gilford
CHICAGO
Chicago (29)
Alvino Rey Co
Colstons
Ghezzis
Tom Hormon
State Lake (29)
Cab Calloway Orc
MIAMI
Olympia (29)
Briant Raines & Y
Shayo Sherman
Nan Blackstone
Milt Douglas
Maxine Bros & B
MINNEAPOLIS
Orpheum (29)
George White Co

Warner

NEW YORK CITY
Strand (29)
Sammy Kaye Orc
Billy DeWolfe
Callahan Sis
(22)
Rochester
Clyde Lucas Orc
Nonchalants
Sunny Rice
Phyllis Colt
BROOKLYN
Strand (29-2)
Vaughn Monroe O
Lorraine & Rognan
Nonchalants
Dinah Shore
PHILADELPHIA
Earle (29)
Ben Barnie Orc
Brenda & Cobina
Hudson Wonders
Bob Ripa
(22)
Cab Calloway Orc
Avis Andrews
Paul, Slim & Eddie
Honi Coles
PITTSBURGH
Stanley (29)
Jerry Colonna
Mills Bros
F Mesters Orc
Sunny Rice
Shea & Raymond
(22)
Lou Breese Orc
Brenda & Cobina
Donnie Day
Lane & Ward
WASHINGTON
Earle (29)
Gus Van
Arnolde
Roxyettes
(22)
Roxyettes
J & L Sellar
Lucille Johnson
Raye & Arthur

Loew

NEW YORK CITY
State (28)
Ed Sullivan
Harv't M'n Winners
Johnny Burke
Ann Lester
Robbins Bros & M
WASHINGTON
Capitol (28)
Rhythm Rockets
Paul Haakon
Patricia Bowman
Diamond Bros
Fague Springman
Jimmy Edmundson

Independent

NEW YORK CITY
Music Hall (28)
Tip, Top & Toe
Loren Hollenbeck
Dania Krupska
Adrienne Tonner
Margerie Matlin
Rockettes
Corps de Ballet
Erno Rapee Symph
Roxy (29)
Archie Robbins
Ann Ross
Don Arres
Gloria Gilbert
Arnaut Bros
Paul Ash Orc
Apollo (29)
4 Ink Spots
Sun Sat Royal Orc
Ralph Brown
Paulina Bryant
Eddie, Jack & B
John Mason
Sandy Burns
John Bigal
6 Dancing Boys
Whitey Co
AKRON
Palace (29-2)
Phil Harris Orc
Paul Winchell
Amee & Arno
Billingtons
ATLANTIC CITY
Steel Pier (28)
Whitson Bros
Andrews Sis
Barr & Estes
Shep Fields Orc
Glenn Miller Orc
Jimmy Dorsey Orc
Tommy Tucker Orc
Gae Foster Gls
West & McGinty
Christiani Tr
Shorkey
Gautier Co
Richard Dana
Pinky Lee
Ryan & Benson
Ben Yost Co
BALTIMORE
Hippodrome (28)
Rimacs
Emmett Oldfield Co
Cheena DeSimone Co
(One to fill)
State (31-3)
N & V Collins
Burton & Kaye
(Two to fill)
(28-30)
King & Arlina
Ross & Kennedy
Berry, Prince & C
(One to fill)
CAMDEN
Towers (30-1)
Kitty Wolf Co
Anita Boyer
Rio Bros
(One to fill)
FLUSHING MEADOWS
Stadium (27)
Zeke Monnore Co
Thompson Bros
FREEPORT
Freeport (29)
Wally Ward Co
Rochelle 3
Lynn Stephens
B & E Cole
(One to fill)
HARTFORD
State (28)
Rochester
Dick Stebile Orc
Grace Barrie
Walton & O'Rourke
Ruby Ring
JONES BEACH
Stadium (28-2)
Bob Howard
Lime 3
Belle Hawaiione
Pansy, the Horse
NEWARK
Adams (29-2)
Sonny Dunham Orc
Dennis Day
Nan Rae Co
Lane & Ward
PHILADELPHIA
Carman (29)
Parker & Porthole
Aunt Jemima
Alphonse Berg Co
Metropolitan (30-1)
Frances Faye
Diosa Costello
Tommy Reynolds O
Carroll & Howe
Thompson Bros
WASHINGTON
Howard (28)
Andy Kirk Orc
Stump & Stumpy
Billy Nightingale
Jimmy & Jerry
WILLOW GROVE
Willow Grove
(31 only)
King & Arlina
Barry, Prince & C
Ross & Kennedy
Alphonse Berg Co
YOUNGSTOWN
Palace (2-4)
Phil Harris Orc
Paul Winchell
Amee & Arno
Billingtons

Cabaret Bills

NEW YORK CITY

Armando's
Geo Morris Orc
Podrito Orc
Dorothy Allen
Bill Bertolotti's
Nola Day
Lynn Russell
Marianne Farrar
Jane Churchill
Edith Lambert
Annette
Moya Gifford
Ginger Lane
Don Sylvio Orc
Angelo Orc
Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Cafe Society (Midtown)
Eddie South Orc
Calvin Jackson
Kenneth Spencer
Ammons & Johnson
Cafe Society (Village)
Teddy Wilson Orc
Sammy Price
Art Tatum
Helena Horne
Chateau Moderne
Annette Guerlain
Covert & Reed
Lucile Jarrott
Maurice Shaw Orc
Gabriel
Lou Spielman
Dorothy Tannor
Carmelita
Claremont Inn
Joe Ricardel Orc
Club 18
G Andrews Orc
Jules Stower Orc
Pat Harrington
Jack White
Frankie Hyers
Vince Curran
Roy Sedley
Gaye Dixon
Hazel McNulty
Lillian Fitzgerald
Club Gaucho
Don Avendano Orc
Currito & Coral
Lule Camache
Jose Perez
Rosa Rio
Harriet Carr
Renee
Cora & Irene's
Joe Ellis Orc
Ringo & Harris
Betty Frose
Marcella Clair
Nick Leeds
Diamond Horseshoe
Moe Murray
Nita Naldi
Carlyle Blackwell
Joe E Howard
Ross Wyse, Jr
June Mann
Della Lind
Geo Fontana
Lila Lee
Gilda Gray
Charles King
Mangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Benito Collada
Podilla Sis
Teresita Osta
Anita Sevillo
Antonio de Cordova
Famous Door
Babe Russin Orc
Billie Holiday
Johnny & George
Dixie Roberts
Linda Keen
Havana-Madrid
Froilan Maya Orc
Juanita Sanabria O
Ramon & Lucinda
Belen Ortega
Carmen Montoya
Augustin Rival
Alda Rios
Hickory House
Bill Turner Orc
Mercedes
Carol Boyd
Rollin Smith
Ginger Wayno
Hotel Astor
Bob Chester Orc
Bob Haymes
Betty Bradley
Hotel Belmont Plaza
Arthur Ravel Orc
Joe Pafumy Orc
Bea Person
Gwen Gary
Eleanor Eberle
John Hubert
Belmont Balladeers
Hotel Biltmore
Ray Heatherton O
Emily Vass
Clawson Sis
Electro Allison
Pickert & Ross
Hotel Bossert (Brooklyn)
Bobby Parke Orc
Imogen Carpenter
Hotel Edison
Una May Carlisle 3
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Ray Kinney Orc
Meymo Holt
Napua
Leilani Iaea
Nani Todd
Lohua Paulson
Hotel McAlpin
Arturo Arturos Orc
Wendy Bishop
Hotel New Yorker
Johnny Long Orc
Adele Inge
Peter Killam
DeLoriee Ziegfeld
Marilol Vinson
Guy Owen
Angela Carsone
Elizabeth Cravens
Billy Kling
Grace May
Florence Walters
Ice Ballet
Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Alfonso Orc
Jack Waldron
Elenore Wood
Hibbert, Byrd Co
Winton & Diane
Bunny Howard
Ginger Dulo
Wilson Lang
Kay Evans
Hotel Pennsylvania
Jimmy Flora Orc
Hotel Plaza
Dick Gasparre Orc
Chiquito Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

Paul Haakon
Maxine Kisor
Hotel Savoy-Plaza
Howard Lally Orc
Yvonne Chevalier
Hotel St. Moritz
Ford Harrison Orc
Betty Thompson
Emile Boreo
Carla & Fernando
Lolo & Ramon
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Hotel Taft
Vincent Lopez Orc
Ann Barrett
Sonny Skyler
Hotel Waldorf-Astoria (Starlight Roof)
Xavier Cugat Orc
Miguelito Valdes
Lina Romay
Frakson
Evelyn Tyner
H Williams, 3
Hurricane
Dave Dennis Orc
Romani Orc
Billy Vine
Kay Fenton
Olson & Shirley
Lee Mayers
Val Vaitana
Iceland Restaurant
Ted Eddy Orc
Danny White
Stanley 2
Jack Lane Co
Lilyan Dell
Amelia Gilmore
Ann Bronte
La Martinique (West End, N. J.)
Eddie Oliver Orc
Herbert Curbello O
Georgie Tappa
Adrienne
Leon & Eddie's
Lou Martin Orc
Noritt Orc
Oscar Davis
Rose La Rose
5 Crackerjacks
Adrienne Parker
Bee Kalmus
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Victor Harta
Queen Mary
Chiquita Venezia
Lella Gaynee
Terry Carroll
Jack Wallace Orc
Baba Slater
Lorraine Flowerton
Jerry Blanchard
Kimi Toye
Rainbow Grill
Ross Smith Orc
Ashburns
Rainbow Room
Ozzie Caswell Orc
Clemente Orc
Dacita
Jose Fernandez
Juanita Deering
Rolf Passer
Laura Dutton
Riviera (Ft. Lee, N. J.)
Pancho Orc
Fausto Curbello O
Hal LeRoy
F & J Hubert
Marjorie Knapp
Frances Faye
Irene Vernon
Lathrop Bros & Lee
Gower & Jeanne
Lina D'Esko
Clites Hale Gls
Ross Fenton Farm (Asbury Pk, N. J.)
M Bergero Orc
Carole & Sherod
Sally Goy
Spivy's Roof
Eddie Mayhoffe
Barbara LaMarr
Haywood & Allen
Frank Shumen
Spivy
Stork Club
Sonny Kendis Orc
Mimi Berry
Versailles
N Brandwynne Orc
Panchito Orc
Betty Bryant
Nick Long, Jr
Village Barn
Bob Groen Orc
Lois Lynne
Frank Urban
Denver Darling Co
Hoffman Sis

LOS ANGELES

Bar of Music
Bill Jordan
George Kent
Jean Tighe
Tony Sharrahba
Dick Winslow Orc
Biltmore Bowl
Grace Poggi & Igor
Max & His Gang
Rita & Rubin's
Frank Paris
Carl Ravazza Orc
Casa Manana
Charlie Barnet Orc
Cocoanut Grove
Mary Parker
Billy Daniel
Jimmy Brierly
6 H'wood Starlets
Mitchell Leisen Rev
Freddie Martin Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hara
Gene Shelton
Madelyn Meridith
Barney Grant
Dorothy Ford
6 Debonoirs
Beryl Wallace
Ina Hayward
Reyes' Rhumba Bd
Bill Brady
Manny Strand Orc
Florentine Gardens
Corrinne & Tito
NTG
Julian Oliver
Sugar Geise
David Marshall Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Phil Silvers
Lorraine Elliott
Red Stanley Orc
Grace Hayes Lodge
Mary Healy
Neville Fleeson
Peter Lind Hayes O
Grace Hayes
Mary Reilly
Jack Boyle
Jack LeMaire
Val Delmar
Robert Bard
Bob Fisher
Inscita
House of Murphy
Frankie Gollogher
Dorothy Sims
John Crawford
Jean Meunier
Gordon Bishop
Ellen Taior
Bob Murphy
'Il' Cafe
Peter Ray
Lolita
Joe
Dave Forrester Orc
Macambo Cafe
Edwardo Aguilar O
Phil Ohman's Orc
Miramar
Harry Owens Orc
Palladium
Woody Herman Orc
Paris Inn
Kenny Henryson
Marg'rite & M'rtinez
Henry Monet
Helen Lewis
Varne & Sarita
Kathaleen
Helen Miller
Chuck Henry Orc
Pirates Den
Henry Grant
Dennise
Gaby La Fitte
Billy Burt
Tom Hardy
The Strollers
Homer Rhodes
Shadrack Boys
Nick Cochran Orc
Rhumboogie
Blackout in H'wood
Bob Evans
Lovey Lane
Lois Calloway
Buck & Bubbles
Cee Pee Johnson O
Scheherazade Cafe
Mora Manet
Malio Cheron
Yascha Borowski
Russian Gypsy Orc
Seven Seas
Lila Kipikona
Sybil Thomes
Benny Kaha
Puanani Mathews
Miki Wiki
Chief Sautini
Stanley Wheeler
Malua
Chorita Openul
Bobby Mathews
Eddie Bush Orc
Slapsy Maxies
Bon Blue
Cully Richards
May Willlome
Ann Page
Benny Lessy
Patti Moore
Sam Lewis
Joe Polsky
Joe Oakie
Al Bard Orc
Somerset House
Joe Moshay Orc
Trianon
Ted Fio Rito
Armando & Lita

CHICAGO

Ambassador Hotel (Pump Room)
Val Oman Orc
Maggi McNellis
Bismarck Hotel (Walnut Room)
Jimmy Joy Orc
Betty Burns
Maurice & Maryea
Art London
Tune Tessers
Hadley Gls
Art London
(Tavern Room)
Dave Pritchard Orc
Dick Ware
Bob Marshall
Annette Shields
Blackhawk
Art Jarrett Orc
Gail Robbins
Jean Richey
Jose Rosado Orc
Blackstone Hotel (Balinese Rm.)
Johnny Duffy Orc
Patti Clayton
Brevoort Hotel (Crystal Room)
3 Nibilca
Peggy Loeter
Lole LaChonce
Bob Billinge
Broadmont
Wally Rand
Pat Patterson
Betty Cooda
Anita Fogo
Juna Darling
Sally Barr
Herb Rudolphs Orc
Brown Derby
Harriet Norris
Jo Ann Dare
Charlotte van Day
Mary Earl
Chiquita
Evelyn Lee
Virginia James
Jo Franks
Edith Mitchell
Savage Trio
Marsha DeLond
Jim Polk
Ethel Brown
Advocates
Sammy Frisco Orc
Capitol Lounge
Modulators Orc
Maurice Rocco
Louis Jordan Orc
Chez Paree
Carmen Amaya
Cross & Dunn
Sara Ann McCabe
Christine Forsythe
4 H'wood Blondes
Boyd Raeburn Orc
Bobby Ramos Orc
Evans Gls
Club Alabam
Larry Vincent
Pancho & L Roche
Irene Burke
Natasha
Mickey Dunn
Bernie Adler
Paulette LaPierre
Dotty Dale
Marion Moore
Allan Coo
Dave Unell Orc
Eddie Roth Orc
Colosimos
Frank Quatrell Orc
Galo 6
Tomack & Reis Bro
Andree Andrea
Al Samuels
Hoffman & Kaye
Mildred Parr
Heatwood & Stone
Sparton Duo
Jack Prince
Marquita & Micklea
Pronaph Gls
Harry Pooley Orc
Congress Hotel (Glass Hat Rm)
Vincent Bragale O
Del Shoro
Eddie Dondero Orc
Drake Hotel (Camillia House)
Bob Grant Orc
Russell Swan
Edgewater Beach Hotel (Beach Walk)
Orrin Tucker Orc
Bonnie Baker
Jack Bartell
Stuart & Lea
Nighthawks
Dorben Gls
Herb Foote
885 Club
Johnny Howard
The Conrade
June Carson
Louise Shannon
Johnny Honnert
Julio Garcia Orc
Eitel's
Hona Muenzer 4
Doris Wittich
Cosmo Pusa-Teri
Heidelberg 4
Rathskeller
Louis & Orc
5100 Club
Danny Thomas
Roberts & Reynolds
Mary Beth Sires
The Bartons
Bob O Lin Gls
Mark Fisher Orc
Garrick Stagebar
Harry Sis
Vic Artise
Milton Webb
Ann Howard
Graemere Hotel (Glass House Rm)
Crusaders
Dorothy Timmins
Betty Grey
Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Vierra Hawoliane
Helen Sumner
L'Aiglon
Spiros Stamos Orc
Gwendolyn Vaussell
Edna Sellers
Isobel de Marco
New Yorker
Morey Amsterdam
J & J Walton
Mary Ann Russell
Doris DuPont
Kerslow Gls
Arne Barnett Orc
Al Milton Orc
Palmer House (Empire Room)
Skinnay Ennis Orc
Rosario & Antonio
Carlos Romirez
3 Pitchmen
Johnny Mack
Inez Gonan
Carmino Calhoun
Pedro DeLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Geno Korwin Orc
Jaros Sis
(Panther Room)
Benny Goodman O
Carl Marx
Coleman Clark
Rhumba Casino
Joan Merrill
Georgie Tapps
Gloria Gilbert
Galli Galli
Eduard & Diana
Pan-Am Donc
Don Pedro Orc
Jean Mode
Fe Fe Cansy Orc
606 Club
Billy Carr
Margie Kelly
Diano Rowland
Jean Mode
Dolly Sterling
June March
Jacqueline Mignoo
Bernice Marshall
Cloire Scott
Lola Andre Dano
Jeri Vance
Hazel Scott
Alaha
Elayns
Sol Loko Orc
Tripoli 3
Villa Moderne
Don Orlando Orc
Hoveler Gls
Villa Venice
Rosita Ortega
Poggi & Iger
Tana
Vanessa & Sandino
Jacqueline Mignoo
Buzzonnia
Rinaldi
Aurette Sis

ATLANTIC CITY

Ambassador Hotel (Surf Rom)
Johnny Pick Orc
Applegate Tavern
Gwen Marlowe
June Ven
Romaine
Marie Kaye
Toodles Carroll
Ethel Terry
Helen Twenten Orc
Babette's Club
Diana Fontane
Vivienne Hague
Owen & Parker
Milton Huber Orc
Fernandez Orc
Guy Martin Rev
Bath & Turf Club
Gracie Borrie
Jerry Cooper
Pupy
Gerardo
Jack Whitehead O
Benson's Cafe
Princess Whitewing
Bobby Wallace
Rita Cunningham
Roe Coletta Orc
Breakers Hotel (Ship Deck)
Beale Street Boys
University 3
Pearl Williams
Brigantine Hotel (Treasure Is Rm)
Pedro Albani Orc
Claridge Hotel (Mayfair Room)
Marty Magea Orc
Chelsea Hotel (Terrace Room)
Johnny Hamp Orc
Billy Van 3
Cliquot Club
Ann Howard
Mildred Gilson
Ramona
Bunny LeRoy
Bert Dagmar
Eadie Lang
Cosmo & Anita
Tony Gillard Orc
Chez Paree
Bothwell Brown
Helen Jerrico
H Montgomery
Club Harlem
Larry Steele
Aland & Anise
Derby Wilson
The Beachcombers
Frances Brock
Jackie Mabley
Cook & Brown
Myra Johnson
Hotcha Drew
Helen Penn
Coleridge Davis Orc
Club Madrid
Jackie Law
Lucian
Dude Ranch
Dude Ranch Orc
Endicott Orc
Elephant Cafe
Francee Carroll
Chuck Wassman
Joe Armstrong
Joe Doyle
Peggy Shields
500 Club
Dorothy Blaine
Edna Janis
Dick Finney
Henry Jerome Orc
Jockey Derby Club
Lenny Ross
Bobby Johnson
Kiki Hall
Lee Norre
Pappi Carmnn
Ronny Ferris
Bobby Dell
Nomad Club
Sally Keith
Jackie Whalen
Zola Gray
Edith Delaney
Dixie Sullivan
Helen Colby
President Hotel (Round the World Room)
Mayla
DeMar & Denise
Les Bartell
Howard Brooks
Cheena de Simone
Phyllis Baker
Anselmo Sacasas O
Juanita's Bd
Paddock Int'l
Ina Lorraine
Ramon Talavera
Vicki Cooper
Marie Kibbey
Jackie Richards
Paradise Club
Pigmeat Markham
Vilma Middleton
Beverley White
Lucky Bucks
Tampa Boys
Bardu Ali Orc
Charlie & Dotty
Tondeleyo & Lopez
Victoria Vigal
Penn Atlantic Hotel (Palm Room)
Al Francis Orc
Sue Mitchell
Renault Tavern
3 Peppers
4 Men of Rhythm
Sid Rose
Harry Kay
Dorothy Johnson
Al Francis 3
Ritz Carlton Hotel (Merry Go Round Room)
Carmen Cavallaro O
Riverview Inn (Somers Point)
Jacqueline Herman
Mary Ramsey
Freddy Yahn Orc
Traymore Hotel (Stratosphere Rm)
Bill Madden's Orc
The Paulens
Poochee-Poochee
La Hola
T. K. 9 Club
Alan Gale
Grace O'Hara
Estelle Sloan
Eddy Blum
Judy Cummings
Ralph Brown
Eddie Thomas
Bobby Lee Orc
Village Garden (Black Horse Pike)
Don Gibson
Lenny Burke
Hap Brander Orc
Wyoming Cafe
O'Halloran Sis
Ray Loftus

PHILADELPHIA

Club Bali
Ramoni Rhumba Bd
Alan Fielding Orc
Bali-lovelies
Gil Galvan (3)
Virginia Ranioe
Helene Standish
Jano Johnston
Ben Franklin
Ralph Eastwood
Leo Zollo Orc
Ellen Mitchell
Eleanor Knight
Birmingham Inn (Pemberton, N. J.)
Birmingham Orc
Jean & R Carney
Jarry Gordon
Carroll's
Happy Arnold
Chorlie Gainest Orc
Carrie Finnell
Elena Martinez
Baby Wassau
Bobby Vail
Jean Leo
Carrollettes
Jack Lamont
Ann Dee
Cedarcr'd Log Cabin (Malaga, N. J.)
Kay Weber
Ray O'Day
Cynthia Evans
Barbara Dale
Dolly Bruce
Carol Kent
Deanie Dawn
Frances Williams
Beth Byron
College Inn
Mary Love
Sid Raymond
Garner Gls
Southernaires
Embassy
George Clifford
Susan Lang
Allida & Chico
Johnny Parrish
Chiquita
Carlos Reyes Orc
Evergreen Casino
Lamorr & Martin
Vivian Vance
Pat Shavlin Orc
(H Walton Roof)
Doris Stipp
Glamour Gls
Helen Heath
Vera Nava
San Souci Dano
Paul Le Paul
Cerney 2
Morianne
Lou Morrison
Neil Fontaine
Carrie do Ludo
Jam Session
Geo Vercechia
Mickey House
Billy Kratchmer
Hopkins' Rathskeller
Jimmy Vonuti Orc
Anita James
Sunny Ray
Lorraine Chevalier
Jimmy Evans
Agnes Barry
Lakeview Inn (Hammonton, N. J.)
Jimmy Walker
Lucille Rand
Marcelli & Roslta
Buddy Roberte
Don Ranick
Aaron Orkin
Lido Venice
Doricno
Ch Dougherty Gls
Danny Verseo Orc
Little Rathskeller
Muriel Kritlow Dan
Da Lloyd McKay
Al Shenk
Gil Galvan (3)
Victor Hugo's Orc
Manoa Inn
Gene Tobin
Dot Garvey
Edythe Sallade
Frank Cunco Orc
Nancy Nowell
Minstrel Tavern
Martin 2
Ed McGoldrick, Jr.
Margie Rose March
Sissy Ginnie Loftus
Ed McGoldrick, Sr
Nell Dieghan's
Victor & Ruth
May Dige
Leonard Cooke
Fred Werner
Bradfords (2)
Roy Hottinger Orc
Old Falls Tavern
Sonia La Dare
Dotty Villard
Billy Hayes' Orc
Frankie Richardson
Betty Keennn
Locoma
Rainbow Terrace (Strafford, Pa.)
Cecil Golly Orc
Margie Kelly
Geno Hyman
Jimmy Engler
Hal Fifer
Red Hill Inn (Pennsauken, N. J.)
Julia Cummings
Renaldo
Warren Phillips
Murray Ann
Romon Grille
Betty Fredericke
Johnoy Guilfoyle
Gloria Dale
Lonny Pegton Orc
Howson Sis
Rendezvous (Hotel Senator)
Groavoners
Walter Lane
Sam's Cafe
Frank Fonti
Popper Garrett
Bud Reath
Paul Rich
Joe Alti
Al Rea
Mike Ray Orc
Showboat
Art Jordan
Joe Rankin
Brochard (3)
Gerard & Betty
Kathrin Wolf Gls
Harry Taylor Orc
Silver Fleet Inn
Kippee Velez
Joan Corez
Chic Laulor
Max Levin
Joa Lenny
Dany Richards
Phil Mills Orc
Joe Scotty
Silver Lake Inn
Maurine & Norva
Geo Reed
Don Omar
Alice Lucey
Frank Hessol Orc
Spatola's
Ted Friedman
Maxine Lewis
4 Hyde Parkers
Stamp's
Faye Trotter
Margie Drummond
Marion Tulley
Lanny Vale
Gwen Stodor
Terry Lynne
Hal Pfaff Orc
Jack Griffin
69th St. Rathskeller
Barbara Lee
Victor Dacosta
Shander & Margo
Ray Harkins
Victor Nelson Orc
20th Century
Stylists
Kenny Shoffer Trio
Marjorie Hyoms
Arthur Strohmon
Weber's Hof Brau (Camden)
Jules Flacco's Orc
Pen Bannerman
Karin Zoska
Syd Golden
Pumphandle Trio
Al Goldecker
Shirley Martin
Korollee
Harry Roch
Jack Smith
Stan Sherry
Roy Davis
Signor Carmino
Raths'r Eldoradians
Dove Florson
Wilson's
Joe Hough
Martin & Lee
Nardo
Sandy McPherson
Geo Baquet Orc
Yacht Club
Betty Gaynor
Diane Cooper
Judy Renault
Arnold Croce Orc

CLEVELAND

Alpine Village
Doris Bay
Claude & Andree
Evers & Dolores
Bob Copfor
Carl Mueller
Otto Thurn Orc
El Dumpo
Bob Manners Orc
Sammy Lipman
Antoinettes
Eldorado Club
Aggie Auld
J Mackanzia Orc
Hotel Allerton
Joe Baldi Orc
Hotel Carter
Clixton Sprenger
Ambassadors Orc
Hotel Cleveland
Leighton Noble Orc
Hotel Fenway Hall
Johnny Cowgill
Granl Wilson
Hotel Hollenden
Glover & LaMae
Parker & Porthole
Frances Mercer
Sorelli
Sammy Watkins O
Hotel Statler
Jules Duka Orc
La Conga Club
Freddie Carlone Orc
Lindsay's Skybar
Jaun Florer
Pearl da Lucca
Regal Club
Ducky Malvin Orc
3700 Club
Art West
Ruth Farranta
Pat Jordan
Don Walsh Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Loren Parsons
Sanford Mandel
Barry Wilkinson
(Motor Bar)
Vio Abbs
Bowery
Cass Daley
6 Brucettes
Duke Art, Jr
Doryce & F Drew
Paddy Cliff
Don Arden Dano
Chas Carlisle
Banny Resh Orc
Casanova
Diana Barry
Shirley Parker
Lee & Rouse
Guena & Guepplna
Lee Walters Orc
Casino Gardens
Goo Olson Orc
Kouton & Arnfield
Pritchard & Lord
Ken & Roy Paige
Joan Blair
Club Congo
Maxine Sullivan
Betty St Claire
Gladys Madden
Alice Lyons
3 Juds
Snowball & Johnny
Joyner & Joyce
6 Readettes
King Perry Orc
Corktown Tavern
Dolly Stirling
Beth Farrell
Ellen Kaye
Joe E Kerns
Colo & Corte
6 Veeters
Les Arquette Orc
Hund's
3 Old Timers
Manuel Lopez
London Chop House
Tonia Valenti
Barney Green
Frank Whitman O
Club Mayfair
McGrath & Deeds
Webster Sis
Ronce Melva
Vickey La Meer
Bob Hopkins
Art Mea
Phil Olsen Orc
Club Mar-Jo
Paul Regan
June Carson
Dancing Dietricha
Merritt Lamb Orc
Morocco
'Gay Nineties' Rev
Buddy Duray
Joe Foder Orc
Madelon Baker
Nebiolo's
Beth Farrell
O'Donnel & Loyce
Estrallita
Leonard Seel Orc
Northwood Inn
Anita Jacobi
Woods & Bray
Harry Schilling
Roshee & Lee
Ray Carlin Orc
Olde Wayne Club
Dinorah Orc
Bernice Bishop
Palm Beach
Carlos, Vesta
Gus Howard
Martin & Marvel
Betsy Bain
Roshier & Shadow
Don Pablo Orc
Huck's Redford Inn
Moc McGraw Orc
Royale
Raul & Eva Reyes
Paul Rosini
Coppy Harra Co
Ruth Craven
Royale Starlets
Dick Worthington
Pamela Britton
Don McGrano Orc
Statler Hotel
Sando Williams Orc
San Diego
Al Alexander Orc
Rudy Horn
Leola Taylor
Valencia & Yolanda
Margo Wade
Slevadora
Ethel Shepherd
Charles Nolan
Slyvia
Patricia Lyone
Billy Romano
Martel & Dawn
Jack Thomas Orc
The Tropics
Betty Blair
Jean Field
Linda Bruce
The Friars (3)
Vincent Bragale Orc
Verne
Billy Meagher
Bobbie Robbins
Raul & Annette
Alto Fryer Orc
Whittier Hotel (Gold Cub Room)
Herman Fine
Wonder Bar
Irene Roach
Consuella
Hy Baron Orc
Castrillos Orc
509 Club
Dale Rhodes
Di Giovanni
Margo Good
Good & Goody
Verna Wilcox
John & Jessie Horn
Olga Ray
Horace Houck Orc

BOSTON

Beachcomber
Harry Morrissey
Linda Bruce Dono
Pepito & Lucia

(Continued on page 55)

MUSIC HALL, N. Y.

Robert Shanley, Dania Krupska, Adrienne Toner, Marjorie Matlin, Loren- Hollenbeck, Tip, Tap and Toe, Three Swifts, Corps de Ballet, Glee Club, Rockettes, House Symph Orch conducted by Erno Rapee; Richard Liebert; 'Little Foxes' (RKO), reviewed in VARIETY, Aug. 13.

Strings are off the budget at the Music Hall because 'Little Foxes' is a hit picture likely to stay several weeks, so the physical production for the stage show is a sockeroo. Result is that the talent gets hefty backing and it all provides punchy entertainment. Builds to a potent climax at the finale, as the Rockettes, in white sailor togs, do their precision kick on a battleship setting, with huge gun turrents upstage swinging around and emitting puffs of smoke in a simulated broadside.

Show, dedicated to the USO and titled 'Follow the Fleet,' opens with Robert Shanley, apparently from the Glee Club, vocaling from the uncurtained downstage left, then the entire curtain rising to disclose set representing South Sea island USO recreation center for sailors. Corps de Ballet, costumed in a Music Hall version of native duds, does a hula number, with Dania Krupska, Adrienne Toner and Marjorie Matlin offering individual bits.

Against the same set and with the Glee Club members representing the sailor audience, Tip, Tap and Toe, standard blackface trio, do their familiar sliding tap dancing on a large, oval platform. Set changes to a battleship layout and the Glee Club offers several songs, with different members warbling solo interludes and supplying visual comedy business. It's quite good and has even more movement than the once-wooden Glee Clubbers have recently shown.

Three Swifts, vet juggling turn, next does its standard comedy tossing in gob togs, building to a solidly received close. Rockettes provide the spectacular finale on still another, much more elaborate battleship setting. Because of the extra-long feature, the entire stage bill runs only about 40 minutes. *Hobe.*

SHEA'S, BUFFALO

Buffalo, Aug. 22.

Bob Armstrong Orch (14) with Tiny Schwartz, Vera Holly, Three Treys, Billy De Wolfe, Rossilianos, Ray and Trent, Gil Maison; 'Whistling in Dark' (M-G).

Pretty mild midsummer entertainment for a deluxe pic parlor used to presenting top name bands. It's an item which doesn't put any violent strain on the budget.

Bob Armstrong has been around these parts for some time and has cut himself quite a groove with the local hoof-and-ear addicts. Long a sustainer around WBEN, he has more recently drawn a Canadian beer sponsorship and been cut in for an NBC piping. Dances, benefits and similar events have added to his considerable local following. Currently he is holding down the Casino dance spot at Grand Island (state) Park for the summer. This is the group's first appearance as a band show and, as the first instance of a local radio crew going onstage, its something of a gamble for the house. It's probably smart enough boxoffice because of Armstrong's local popularity, but as entertainment it is mostly on the down side.

Too bad that Armstrong undertook this one without more footlight experience or professional direction. It demonstrates again the gap between ear and eye entertainment. The group has always sounded acceptable enough over the ether, but in person its way short on appearance and delivery. There's no excuse for slipsbod stage manners and deportment from the ensemble, and the instrumentation could do with lots less tin and much more modulation.

Tiny Schwartz, Vera Holly and the Three Treys, from the regular program lineup, add little to the show. Schwartz, a six-foot deadpan tenor of uncertain range, is emphatically nil here. Miss Holly stacks up as an unenthusiastic thrush heard to much better advantage on the air. The Three Treys, long local network standbys, have looked and sounded smoother both via the airways and in other personals.

Added talent helps carry off the proceedings. Ray and Trent develop their legology into some fine acros and handbalancing, although missing fire in timing and finesse at this catching. The Rossilianos are Polish folk-dancers for the longhairs, if any, and are definitely out of the band show world.

Strange commentary on modern variety talent is that an animal act can come near being the peak of a performance. That's what Gil Maison's click dog show did here and, as seems to be the current mode with these acts, the patter neatly overshadows the tricks. Maison's turn is cute stuff all the way—including himself, his patter, his animals and his femme assistant.

Billy De Wolfe is top man with this show. On his first showing here within recollection, DeWolfe whammed the payees and rode home on a heavy torrent of palm-smacking His efforts are strongly reminiscent of Red Skelton's type of stage emceeing. With a bit of strict direction and a brush-up of his material, this ingratiating clown should be able to negotiate any grade.

Bumper crowd at last show opening day, with plenty of noise from what looked like a predominant contingent of ickles. *Burton.*

STATE, HARTFORD

Hartford, Aug. 24.

Phil Harris Orch (15) with Patricia Kay, Billingtons (2), Ames and Arno, Paul Winchell, Sam Kaplan pit band; 'Puddin Head' (Rep).

For its opening attraction of the new semester, State booked a show that has turned out better at the b.o. than appeared on paper. Making his first trip here, Phil Harris, during the first three days of a six-day booking, chalked up a pretty neat coin score.

At teeoff of his show, Harris goes into a detailed gagging bit about characters on the Jello program, including Jack Benny.

Fifteen-piece band, consisting of two pianos, three trumpets, three trombones, traps, French horn, guitar and four saxes, spends most of its time backing up the acts that make up the fast-moving, smoothly paced divertissement. Piloted by the affable Harris, band has a well-balanced collection of sweet and swing. Arrangement of 'Poet and Peasant' and 'Things I Love' are particularly okay. 'Hut Sut Song,' done with Harris under a green spot is solid.

Harris, as a maestro, spends all of his time fronting the band and gabbing away. His chatter is entirely informal and ingratiating. In a couple of spots, though be seems to spiel a bit too long. Relegates himself to two vocals. Weak spot of show is lightweight vocal department, no one's fault as Harris' thrush, Patricia Kay, is laryngitis stricken. Despite her handicap, luscious looking redhead is out for a fair effort at a boogie woogie number.

Billingtons, boy and gal, are neat-appearing, youthful tapsters. Exude pleasant personalities and sell selves easily. Ames and Arno, mixed knockabout standards, are big laughgetters with their hoked stuff. Work exceptionally hard and earn the plaudits accorded them. Paul Winchell, uses a redheaded dummy in his ventriloquism bit. Chatter is lively. He has an apparent lip motion but okay material puts him across. *Eck.*

TOWER, K. C.

Kansas City, Aug. 23.

Jerry Coe and Maari Ann, George Lyons, Florence Hin Low, Lester Harding, Caroline Gargotta, Rajah Raboid, Herb Six house orch; 'Private Nurse' (20th).

Assemblage of acts this week rounds out a good variety bill and entertainment average is a step ahead of what's been offered here past several weeks. No one act particularly outshines another, but all get across well to hold the pace of the show at a clicky pitch. Standard and assisting acts are run off in 35 minutes, and then house is turned over to Rajah Robold, top-billed, who fills out 23 to 25 minutes to make this one of the longest shows in several weeks.

Leading off, Jerry Coe and Maari Ann classify as a variety act, with Coe showing off an accordion in trio of numbers before bis partner comes on for a modern terp. Coe shakes a tambourine cleverly and they wind up in a novelty dance as a Ubangi-jittering pair. M.c. Lester Harding fills second niche warbling 'Yours' to expressed satisfaction of the house before he brings on Caroline. Gargotta as the house's weekly amateur winner. She's been on these boards enough past three years almost to rate pro standing. Her tapping is first-rate, though choice of "Boogie Woogie Bugler' as a vocal was unfortunate for a moppet. From the orch stand George Lyons works out his swing harp on several modern and standby pop tunes and closes with an Irish number to show off a capable vocal. All of these acts thus far have appeared at the house previously within the year, and all earned better receptions than on their earlier stands.

Acrobatic contortionism demonstrated by Florence Hin Low is likewise aces. She sets off an extremely elastic and graceful figure with appealing modernized Chinese costumes on first section of show. Raboid then works solo, blindfolding himself as he answers questions written by the customers while act is in progress. Sans blindfold last 10 minutes he devotes time to identifying patrons by their initials and calling out answers to their unexpressed queries as they verify his statements. As mentalist and psychic Raboid docs some clever work and his delivery keeps the 25 minutes moving fast.

The full hour is not solid socko, but combination has enough strong innings to sum above average, and that's exceptional on such a long show. *Quin.*

STATE, N. Y.

George Jessel, Hudson Sisters (2), Joyce Matthews, Powers Singing Models (3) with Jay Levison, Ruth Hughes Aarons and Sandor Glancz, Wynn Murray, Betty Bruce; 'Caught in the Draft' (Par).

Too much show at Loew's State, but all good. It could be billed George Jessel and his Glamour Gals, it being the s.a.est lineup this house has had in weeks. It's frequently the reverse—a plussage of men, but apart from Ruth Hughes Aarons' table-tennis vis-a-vis and the Singing Powers Models' pianist in the pit, it's an all-femme frolic. And all very easy on the optics.

Jessel, of course, is the mainstay, marking his 15th return to the Loew flagship and seemingly insuring himself for 15 more repeats if he wants it. Nor will Bob Hope's 'Caught in the Draft' on screen hurt at the b.o., despite its having been milked for five weeks at the nearby Paramount.

Jessel is the omnipotent oom of Broadway and 45th. He's on from barrier to the tape, having trimmed it all down to 30 minutes which, according to State standards, is still plenty of show. So much so that it curbs him monologistically, though what he does is highly effective.

In sequence, he opens with a spiel ribbing radio, its quiz shows, newscasters, etc. Thence the Hudson Sisters (Rae and Geraldine), nee the Hudson Wonders (2), who have grown up considerably and pulchritudinously since last seen by this reporter at Paris' Folies Bergere in one of those Frenchy revues which required no interpreter for the American kids' tiptop whirling-dervish, acro-dancing. Now, lithe and lissome lasses, they have added mature, photogenic appeal to their nipups, flipflops and general upside-down stuff.

Next is Joyce Matthews, who is trailerized by Jessel as Milton Berle's No. 1 romance. Miss Matthews is a blonde looker who's her best author; nobody could write better lines than those with which nature endowed her. Jessel's fol-de-rol about a stage-coaching lesson, prior to a Metro contract, is so much hors d'ouvres. Get a load of Miss Matthews—and that's all, brother. Quite fittingly Jessel preludes 'You're Always on My Mind,' from his forthcoming Broadway musical, 'High Kickers,' with her as foil.

Then the Powers Singing Models, a likely looking threesome who, even if they're only stand-ins for the magazine ads' gals whom they're supposed to represent, lend a nice Stork Club touch to the usual vocal harmonics. They're long-legged gals who wear clothes well, look ditto and sing better than that around a mike. Two brunets and a blonde, Rosalind, Carolyn and Kay, they trailerize John Powers' beaut factory and the NBC. Jay Levison, their arranger-accompanist, is in the pit, and his 'Panamanita' is the act's finale. 'Country Needs More Love,' 'Ever Think of Me' and 'Melancholy Baby' (by Katherine as a solo) make for a brisk routine, expertly arranged and professionally merchandised.

Then Ruth Hughes Aarons-Sandor Glancz, with her kid brother mike-announcing the table - tennisters. They put on a quite exciting ping-pong exhibition. At long range, in a theatre, they're possibly even more effective than at the Rainbow Room, where they just completed a frequent return. Miss Aarons is the femme world's champ; he the former Hungarian topper.

Next, Wynn Murray, no longer a 'Babe in Arms,' but a grown-up gal, nicely trained down in ingenue fashion, and selling a song as if for a sponsor—which she has done frequently enough on the Fred Allen show. 'Sing for Your Supper' and 'Where or When' are two Rodgers and Hart excerpts from her past shows, and thence 'Minnie from Trinidad,' which she lends extra lyric values, possibly because most of the others just slur through it.

Thenee, Betty Bruce, whose two good reasons for dancing are quite advantageously made public as she tap-steps to a nifty personal score with her intricate hoofing. Jessel finales to 'Lovely Day Tomorrow,' interspersed with personal philosophy and small-talk, with not a little nostalgia and a mild payoff or two to those who ribbed him and his 'adolescent' wife, etc. Finale is a strong s.a. display, as the nine femmes return (in nice costume changes); Jessel cues the customers into good humor for vaudeville's continuance, plus a little plug for 'the grand country' we live in.

Withal, Jessel's a surefire showman who can bivouac on Broadway as long as the Hotel Astor has been standing and make 'em come back again and again because he knows how to sell. *Abel.*

EARLE, PHILLY

Philadelphia, Aug. 23.

Cab Calloway Orch with Cozy Cole, Honi Coles, Avis Andrews, Paul, Slim and Eddie, Cab Calloway's Boys and Girls (6); 'Parson of Panamint' (Par).

It's 56 solid minutes of Harlem transplanted on the Earle boards this session, with all the Harlemese connotation of the word 'solid.' The Cab is all over the lot, singing, tapping, wailing, while piloting the zingy show and his band of jive artists.

Band tears right into something called 'Special Delivery.' Second number is the latest Calloway recording, 'All I Can See is You,' followed by 'Booglie-Wooglie Piggy,' with maestro handling the vocals in excellent style.

Honi Coles, lanky sepia tapster, holds down the deuce with unusual, eccentric terping. Calloway returns onstage wearing a huge straw hat and long white jacket for his tricky rendition of 'Geechie Joe.' This is followed by him and his band beating out the pseudo-spiritual 'Yes Indeed.'

In the trey spot comes taffy-colored, attractive Avis Andrews, striking in a white evening gown as she gives out with 'In Still of Night' and 'Man I Love.' Though lacking somewhat in voice, gal has plenty of salesmanship.

Calloway's quintet—guitar, sax, drums, xylophone and bass—go into action with an old-fashioned jammeroo with 'Meet Me at Savoy' as standout number. This is followed by Calloway's terping sextet, three gals and three guys, who give out in true Lenox avenue brand of hoofing, paced by Calloway himself.

Cozy Cole then solos on the skins in a bit titled 'Rhapsody in Drums.' Almost halting the proceedings was the swift tap-acro stint of Paul, Slim and Eddie. The crowd continued to pound for more but the trio declined to encore.

Finale has the whole troupe onstage in a number called 'Chica Cow Conga' with the gang swinging off in a conga line.

House was almost filled when show was caught (Saturday afternoon). *Shal.*

FOX, ST. LOUIS

St. Louis, Aug. 22.

Senator Murphy, The Colstons (2), Sally Foster, Roy Davis, Diana Lure, Paul Ash Orch (40); 'This Woman Is Mine' (U).

In response to a recent survey that showed 67% of natives contacted wanted vaudfilm, Fanchon and Marco has installed stage shows in this 5,000 seater. Current show, first here since last spring, runs 60 minutes and has enough divertissement to satisfy the most exacting. Outside of the al fresco Municipal theatre, Forest Park, which winds up season Aug. 31, and the Grand, downtown burlesk, which opened season this week, the Fox is the only house in town presenting shows.

Current bill, with the exception of Sally Foster, featured songbird at the local KMOX, was fetched here from New York with Paul Ash doubling as maestro and m.c. Ash has injected a new idea into the show by clustering song hits by new writers at the start of the shindig, adding another bunch about midway and then ending up with the national anthem.

Outside of Senator Murphy, none of the acts is known here, but all click. A femme voice, over the public address system, introduces Ash as he steps through the curtains, which fold back to expose the huge band on the full apron. After the tooters, all local talent, are paced through 'Daddy,' Miss Foster, a blonde looker, does 'Maria Elena' o.k. and the band continues with 'The Thing I Love' and 'Green Eyes.' with Miss Foster back with vocals for the latter before the 'Hut Sut Song' is socked over.

Ash brings on Diana Lure, an acro-tapster who exhibits shapely gams in addition to some swell steps. The mob liked her routines. She gives way to Roy Davis, who has one of the most novel acts seen in these parts. He plays records on a small phonograph and then goes through the motions of singing and exhibiting all the grimaces as if he were actually warbling. Songs played are 'Sonny Boy' as done by Jerry Colonna; 'I Heard Three Birds' by Cyril Smith, and 'You'd Be Surprised' by Bonnie Baker.

Then the band plays the second group of songs, 'Intermezzo,' 'Isle of May,' with a boogie woogie version after the way it should be played: 'My Reverie' and the overture '1812.' The Foster gal comes back for her third session, this time wearing an attractive cowgirl costume to warble 'Blanket Me With Western Skies,' the ditty she sang on Al Pearce's coast-to-coast program from Hollywood last spring. The customers really warmed up to her by this time and unlimbered plenty of palmpounding.

Next is Murphy, who hasn't been here in several years. He hasn't lost his audience appeal. His monolog is up to date with barbs directed at tax-payers, draftees, politicians, Hitler, Mussolini and the 'Japanazi.' The senator copped three bows. The Colstons, sister and brother dance team, are socko in their screwy acro dancing.

At supper show caught house was well filled despite terrific opposish from the Municipal theatre, where the houses have been more than 9,500 every night during the run of 'The Red Mill.' Fox will continue to present the combo policy when shows sought are available. *Sahu.*

KEITH'S BOSTON

Boston, Aug. 23.

Abbott & Costello, Six Willys, Johnny Woods, Lucienne & Ashour, Bea Wain, Larry Flint house band (12); 'Lady Scarface' (RKO).

With their 'Hold That Ghost' in its third week at the Keith Memorial, after a very recent five-week run of 'In the Navy,' Abbott-Costello in person are jamming 'em in at the Boston: Ex-burley comics jump right into a line of chatter that the mob is waiting for, Costello fools around with the orchestra a bit, then they encore with that terrific routine about the ball game. Avoiding all the best-known bits from their pictures, the comics stay away from the Hollywood personal appearance angle almost entirely.

Surrounding bill, which opens the vaude season here, is intelligently booked, okay for the family. Six Willys, opening, and Lucienne and Ashour, trey, got the best reception when caught Saturday (23) matinee. Willys give out a slick juggling routine that is smartly paced and varied. Big early flash comes when all six arc cross-firing at each other with clubs, then they click with a short juggling bit with hoops. Finale is a whizzer with four of the troupe balancing on two ladders, tossing clubs at each other with the other two down below.

Lucienne and Ashour probably rip through the same Apache-acro dance they have performed before here in vaude and musicals, but it's so continuously zippy that it appears to have a few new twists. After the couple finished scrubbing the decks with each other, they had to bow off in a barrage of duke din.

Bea Wain received a nice patter of recognition when she first appeared. Opens with 'Hut Sut,' follows with 'Sister and I,' and gives satisfaction in both cases; but her best number, by a wide margin, is 'Bounce Me Brother.' Encores with 'Deep Purple.'

Johnny Woods, deuce, also m.c.s the show, cutting his intros to a minimum and thereby showing good sense in that capacity. Takes a while for the customers to warm up to his impersonations of radio people, but after he does Kaltenborn and Vallee, they're with him right to the finish.

Larry Flint's house band is unchanged in personnel, but sounds slightly better than last season.

Holdout biz when caught. *Fox.*

STEEL PIER, A. C.

(MUSIC HALL)

Atlantic City, Aug. 24.

John Boles, 3 Stooges, Wesson Brothers (2), Evelyn Farney, Gae Foster Ballet (16), Ben Yost Singers (8), Dick Dana, Pinkie Lee, Ryan and Benson, Walter Morton, Music Hall Orch.

John Boles and 3 Stooges receive top billing, but it's a thoroughly good show all around at Steel Pier this week. The usual weekend crowd caused speed-up of shows when caught Sunday (24), eight shows being skedded. (Same number were given Saturday).

Boles received good hand upon appearance and sings 'Follow the Sun.' Next is 'My Sister and I,' followed by 'Look for Silver Lining,' which is very effective and got big response. Wearing a goofy looking hat and holding a bunch of flowers in his hand he then does 'Waiting at Gate for Katie,' a standard with him.

The Three Stooges drew big hands with their slapstick.

Richard and Eugene Wesson click with their impersonations. They synchronize their characterizations, one doing voice, other facial contortions. Edward G. Robinson, Fannie Brice, Wendell Willkie, Edgar Bergen and Charley McCarthy are included in the takeoffs, and for encore they mimic President and Mrs. Roosevelt. Explaining the satire, they state it is 'only in fun,' and 'they are thankful they live in a democracy where one can take such liberties, even with the Chief Executive.' While latter part of act is not particularly dignified, especially where the two sing and dance to 'Hut Sut Song,' it is humorous and applause was tremendous. It was necessary to bring out team twice

Outstanding comedy is also supplied by Pinkie Lee, from Frank Elliott's standby Minstrels, who has been taking larger spot each week in show. Dick Dana emcees.

The Ben Yosters, in cowboy costumes, open with 'Hi Neighbor,' and follow with a medley of cowboy songs highlighted by their arrangement of 'Home on the Range.' Gae Foster Girls appear in two colorful numbers. Their opening is in keeping with the 'Rio Grande Revue' title, doing a Spanish dance. Their stepping is best in finale number which is rustic scene with Yosters in overalls.

Sammy Kaye's Orch, Alex Bartha's band, three films, Children's theatre, wild animal zoo, Sharkey the seal and water circus are among other attractions on pier. *Carter.*

STATE-LAKE, CHI

Chicago, Aug. 26.

Earl Carroll's 'Vanities,' with Slate Bros. (3), Al Norman, Buster Shaver with Olive and George, Weire Bros. (2), Fay Carroll, Jeanne Devereaux, Zerke and Wehr, Ann Lee, Dorothy Byton Dancers (6), Ballet (16); 'Dancehall' (20th).

This is one of the best vaudeville units to come around in some time. Earl Carroll has assembled a lineup of standout vaudeville acts which score terrifically here and demonstrate once again the wallop of a vaude show properly arranged.

The only weakness lies in the production accoutrements. The girls are anything but nifty, the costumes are oldish, and the scenery cheap and dull.

But these trappings are relatively unessential to a show that has personality performers who take an audience and rock it. And no local audience has been rocked in the manner this one was at the last show Friday (22). It's indicated that the boxoffice will whirl to a dizzy height this week due to this booking.

The Slate Bros. have never worked harder or better. Their material remains familiar in the main, but it's good stuff and their new items are consistently funny. Slate Trio remains an act which could really go places, but which needs that certain break to make good in the big-money brackets.

Standout, however, of the entire show is Al Norman, who several years ago was going ahead fast, but who disappeared from the major theatres for a time. Here he is back again, and he evidences a great comedy ability and showmanship. A naturally fine comedy novelty dancer, Norman has a wealth of personality showmanship. He handles this audience with fine skill and had to beg off. He works throughout the show, on his own and with the Slate Bros., and every time he's on he's dynamite.

Buster Shaver, with Olive and George, again scores. The outstanding midget act in show business today, this pair remains a brilliant dancing team of little people, while Olive possesses the tops in showmanly ability. She's putting on some weight, but a born performer on every count, she discredits the weight angle by ability.

Three Weire Bros. are here only two because one of them is sick and remained on the Coast. The two aren't as good as three, and that's to be expected, because as a threesome they had developed much funny business. But the twosome does well enough and manages to get plenty of comedy from their eccentric dancing and burlesque violin-playing.

Excellent toe whirling is the contribution of Jeanne Devereaux, and Ann Lee has a good acro control specialty. Zerbe and Wehr are an adagio dance act that's suitable. Fal Carroll is the comedy point of much of the Slate Bros.' clowning, but, oddly enough, the audience liked her singing when the boys let her go.

Dorothy Byton dancers are a sextet of acrobatic girls who are the one weak spot in the talent lineup, giving forth with motheaten chorus girl tumbling. And the 16 girls in the Carroll line contribute little, too. *Gold.*

GOLDEN GATE, S. F.

San Francisco, Aug. 20.

Gleason's Royal Guards (7), Carlton Emmy's Dogs, Britt Wood, The O'Hagans, Flagg & Arnold, Charles Kaley Orch (13), Peggy O'Neill Line (12); 'Jungle Cavalcade' (RKO).

Light summer show on the boards this week, supplementing 'Jungle Cavalcade,' and it filled the house with kids and greyheads for the opener.

Line is on first in bright new costumes, backed by excellent lighting for an okay start, followed by Flagg and Arnold, hand-to-hand control acros whose liquid motion in white trunks drew half a dozen spontaneous outbursts from the customers. Get off nicely by saving a neat one-arm lift for the encore.

Charles Kaley's band deuces with Trey goes to Carlton Emmy and his a jam seah that's solid with the jivers. 12 dogs, a smash click. Leap-frog routines, done entirely on a long, waist-high table, are full of laughs. Pooches are remarkably trained, hardly waiting for cues and seeming to enjoy the show as much as the payees.

Gleason's Royal Guards, sextet in white and blue cape uniforms and knee boots, are next, with their femme arranger batoning the band. Lads are husky-appearing, evenly matched and give out with plenty of harmony on standards ranging from 'Sweet Mystery of Life' to 'Song of the Vagabonds.' Each of the six gets a crack at solo passages during the act and all have nifty pipes, boys doing five turns before they could get off.

Britt Wood makes his annual visit in the next-to-closing, with just enough variation in his routine to keep it up to date. His nifty harmonica, rube gags and 'Covered Wagon' song are still just what the folks want, and though he ran over several minutes at the opener, still had to beg off.

Introduced by the line in a garden frock-minuet routine, the O'Hagans close. Vet vaude couple, who resemble a page from the family album, are a heart-punch for the a.k.s with their spry grandpa-grandma harmonizing and story-telling.

Biz fine at opening. *Wern.*

CHICAGO, CHI

Chicago, Aug. 23.

Horace Heidt Orch (16) with Larry Cotton, Donna & Her Don Juans (4), Red Ferrington, Ollie O'Toole, Fred Lowery, Mimi Cabanne, Ronnie Kemper; 'Charley's Aunt' (20th).

A happy combination, this, with the Jack Benny flicker held over for the second week and a stage offering of Horace Heidt & Co. which should make for rejoicing in the b.o. department. And show really merits it.

Musically, the Heidt band is only average, but from the entertainment standpoint, it must be rated among the top. Heidt m.c.s creditably and gives his supporting company ample opportunity on their own. There is a neat opening production number, 'Queen in the Parlor,' and show gathers momentum which carries all the way through.

Larry Cotton, romantic balladeer, scores solidly with three tunes, as does Ronnie Kemper, n velty singer, known best in these parts for his version of 'Cecilia.' Ballads in the feminine manner are handled capably by Mimi Cabanne, and Donna and Her Don Juans, quartet, offer some harmonious vocalizing.

Whistler Fred Lowry does the difficult 'Flight of the Bumblebee' to excellent results, and encores with a rendition of a cowboy song, accompanied by the yodeling of the Don Juans. Socko comedy relief is offered by Red Ferrington, robust novelty singer, and a diminutive chap, Ollie O'Toole, for whom a real future can be predicted. O'Toole does unusual impersonations, treating them all from the comedy angle, and kibitzes around with Ferrington throughout the entire show.

For something different, Heidt invites a few of the audience onto the stage for a little game of musical guessing. Idea is good, and situations crop up which lend for plenty of laughs. Finale number includes the entire company in a satisfactory 'musical comedy' offering.

Biz strong at second show Saturday (23). *Gold.*

LYRIC, INDPLS.

Indianapolis, Aug. 22.

Jan Garber Orch, Lee Bennett, Fritz Heilbron, Herman Hyde and Sally Burrill, Whitson Bros. (4), Lloyd and Willis; 'Ice-Capades' (Rep).

In this age of priorities it is comforting to reflect that no government agency has as yet taken Jan Garber off the list of good things still to be obtained. Garber and his boys have been making the town for a long time, and while there have been some low spots in the chart, he, nevertheless, never fails to bring out a numerous band of loyal followers.

This week, the goods on display behind the footlights is nicely balanced to provide payees with considerable entertainment. Three acts are added to the band, consisting of two trumpets, two trombones, two pianos, drums and four sax. Garber still retains his two popular vocalists, Lee Bennett, for romance, and Fritz Heilbron, comedy.

Band opens with 'Girl Friend,' followed by Heilbron singing 'Goodbye, Dear,' with the 18-month draft extention built into the lyrics. Later, Lee Bennett sings 'Hindustan,' 'Lovely Day Tomorrow' and 'Maria Elena.' The two pianists get the spot for some fancy keyboard work on a Paderewski's minuet. Heilbron returns to sing 'Daddy,' followed by a red-wig impression of the way Mary Martin might sing 'My Heart Belongs to Daddy.' Garber bows the fiddle down in the bill in a medley of tunes ranging from waltz favorites to hillbilly. The whole band goes boogie-woogie for a closer with Lee Bennett returning to vocalize Garber's theme, 'My Dear,' for a final curtain.

The acts, in order of appearance, are Lloyd and Willis, boy and girl team, who do a ballroom tap and waltz tap. He then demonstrates the buck-and-wing, while she exhibits a ballet tap. The Whitsons do some whirlwind risley work. They mix comedy with their muscle work, winning some giggles along with a nice mitt salvo.

Herman Hyde and Sally Burrill have had a spot on the house payroll for years. Their turn is always surefire for plenty of guffaws. Hyde breaks up his partner's attempts to sing with the introduction of trick musical instruments, tossing in all the strings from a fiddle to a harp. The bass viol that lays an egg is still the sock of their turn.

Running time of 58 minutes is swiftly paced, and at third show Friday (22) house had full upper and lower decks with standees. *Kiley.*

CAPITOL, WASH.

Washington, Aug. 25.

Rolly Rolls, Mazzone-Abbott Dancers, the Biltmorettes, Rhythm Rockets (house line) (16), James Barton, House Orch; 'Kildare's Wedding Day' (M-G).

The recipe this week is uninspired, the routine of the staging ordinary, but topnotch ingredients make this excellent vaudeville entertainment. There's plenty of variety and no one lets the pace lag.

Youngsters who know only the 'Tobacco Road' billing may find James Barton a surprise, but those who remember vaudeville can always shed another tear for its passing at a glimpse of one of the able veterans. Barton's of a breed not being developed in great numbers by night clubs and today's variety, a smooth and sure performer who wins an audience immediately and takes it with him all the way. He opens singing talking 'You Made Me Love You,' goes into that drunken Irishman bit that seems to grow funnier instead of more familiar, tosses in a bit of the slick hoofing that isn't seen often and winds up leaving the customers wanting more.

Rolly Rolls, Continental music hall performer seen recently at the N. Y. Rainbow Room, and playing his second vaudeville date in this country, is another skilled performer who's a surefire applause winner. He's introduced as notable concert pianist, but customers fear they're in for something too good for them only as long as it takes him to get wound up on his version of 'Hallelujah' as Debussy might have done it. Follows this with another impression, then into his portrait of a new pianist at his first concert, neatly timed for laughs, with explosion within the piano a sock finish. Playing of 'Old Man River,' while blindfolded and with cloth covering the keyboard, provides a solid climax to the Rolls turn.

Mazzone-Abbott dancers are spotted where they should be, in show's finale, their spectacular Apache dance, with plenty of mayhem and gunfire, making loud and flashy wind-up. The three Biltmorettes are on early, after first Rhythm Rocket (house line) number, good, as usual, in their acrobatics. Rockets make three appearances, mainly as punctuation between the acts, but come through with an expertly performed garland number in mid-show.

Lynn Allison, local soprano looker often used at the house, takes over, with organist accompanying, in 'community sing' spot usually held down by Art Brown, vacationing. It doesn't work out so well, however, from audience participation standpoint. Miss Allison's pipes are just too melodious for amateur barbershop tenors to have the nerve to interrupt her; they just listen. *Mac.*

ORPHEUM, OMAHA

Omaha, Aug. 26.

Gene Krupa Orch (17), Wally Brown, Walter Dare Wahl, Virginia Austin, Johnny Desmond, Anita Day; 'Million Dollar Baby' (WB)

With Johnny Desmond taking over the Krupa vocalist spot vacated by the crafted Howard DuLany, Gene Krupa's band opened to sock returns at the Orpheum Friday (22), and by Saturday night was headed for a big b.o. week.

Desmond, recently with Bob Crosby's band, delivers effectively in two spots. Walter Dare Wahl's comedy acros with his unbilled partner are still smash though long since standard.

Wally Brown's comedy talk drew hearty guffaws. Virginia Austin's clever puppet act was good for some big applause.

Krupa is generous to his band and co-artists on spotlighting, never hogging it while doing two specialty numbers on his drums. His jungle rhythms catch the popular fancy as do his quieter numbers. Band (17) is especially effective in the trumpet section headed by Roy Eldridge.

Band works in a beautifully arranged set. Routining is clever, too. *Rach.*

HAMID'S PIER, A. C.

(HIPPODROME)

Atlantic City, Aug. 24.

Ken Maynard, Lone Star Rangers (2), Eddie Roecker, Joey Ross and Gladys Bennett, Harold Boyd and 3 Jigsaws, Grace Drysdale, Dan Goldie's House Orch with Herb Sands; 'Ice-Capades' (Rep).

Ken Maynard has the big billing at George Hamid's amusement center this week, with Eddie Roecker in second spot and serving as emcee.

Dressed in flaming red shirt and all the other trappings of a film cowboy, Maynard makes his appearance astride his horse Tarzan. He alights and puts the equine through a series of tricks. Then the two Lone Star Rangers, guitarists, strum and sing a cow tune, later joined by Maynard and his fiddle. They got a big hand with their rendition of

(Continued on page 55)

Night Club Reviews

CHEZ PAREE, CHI

Chicago, Aug. 22.

Carmen Amaya and Co. (8) Christine Forsythe, Hollywood Blondes (4), Sara Ann McCabe Cross and Dunn, Fred Evans Ballet (16), Boyd Raeburn Orch (14). Bobby Ramos Orch (10).

Again Joey Jacobson and Mike Fritzel score in Chicago with a new attraction, a booking that took considerable nerve and will redound to the continued success of the Chez Paree as the town's outstanding independent nitery.

Carmen Amaya was an item in New York, but in Chicago she was an unknown quantity, and it took plenty of heart by the Chez Paree operators to take a chance on the billing of this girl. And it was a good booking. The Chez has been the hangout of the old faces year after year, so it is smart to come up with an entirely new name for the customers.

Senorita Amaya herself is an outstanding performer, while the other seven people in the act, merely background, are members of the family. Amaya rattles those castenets as they have never been shaken before in this town. She has a fiery, innate sense of gypsy rhythm that had this audience rocking and forgetting about jitterbugs, conga and the rhumba. It's a new dancing style for local consumption, a hypo for the blase mob which is sure it's seen everything.

Two of her sisters dance nicely, a cousin plays the guitar, and other members of the family also play guitars while Amaya holds up the entire family by her own brilliant flamenco terping.

As shrewd as is the booking of Amaya is the setting of an old-time local standby, Cross and Dunn. They come up with a lineup of songs that are fresh and up-to-date. Most of it is excellent, funny stuff and, as ever, sold it in great fashion. But for all the new stuff, the customers still remembered and demanded some of their oldtime favorites, such as 'One Hamburger for Madam'; Cross and Dunn wisely satisfied this demand.

Opening is Christine Forsythe, a looker with a million dollar figure and a fine tap dancing style to match.

Another single is Sara Ann McCabe, a vocalist well established in Chicago. A radio name of several years' standing, Miss McCabe is backed now by personals in vaude, shows and niteries that make her surefire as a satisfying vocalist anywhere. With fine, clear-cut pipes, she runs through variety of tune styles, covering the pop and semi-classical field with equal ease.

Hollywood Blondes, girl roller skating turn, are a good acrobatic turn, a good novelty in the Chez, where acrobatics are seldom seen.

Fred Evans continues to produce outstanding chorus ideas and routines, his current layout remaining on the high standard he has established here.

Boyd Raeburn orchestra plays a long, tough show with remarkable deftness for a band new to this place. Raeburn is youthful and makes a bright appearance in front of the band. His orchestra comes up with excellent styling for the customer hoofing. Bobby Ramos m.c.s the show and tries much too hard. Ramos has the rhumba orchestra for the tropical dance sets. *Gold.*

PAGO PAGO ROOM

(DEMPSEY-VANDERBILT HOTEL)
(MIAMI BEACH)

Miami Beach, Aug. 19.

Alan Carney, Towne and Knott, Statler Twins, Charles Vaida, House Line (6), Dave Lester Orch (6), Jimmie Christie Orch (4); $1 minimum.

With biz generally bullish on the beach this summer, the Pago Pago Room is drawing almost as large crowds as during height of last season. You can't get in for dinner without a reservation, and this is something that even Ben Gaines, the operator, could hardly have anticipated when he decided to keep the room open during the summer.

Judged by seasonal standards though, the current revue is under par. Only standout is Alan Carney, who scored heavily in recent Olympia stage appearance.

Working in this smaller room, Carney is an even bigger click than on the stage. He's a versatile mime with an apparently inexhaustible repertoire of impersonations and easily the best thing in the show. Not only does Carney sound like the characters he's dubbing, but he looks like 'em. Clever rhyming mono introduces each subject and eliminates stage waits. He is also a smooth-working emcee, getting off to good start with a 'please don't bother to applaud me, I'm paid to entertain you' pitch. Welcome relief after shilling most turns do here to cull palmpatting.

The Brazilian ballroomology of Towne and Knott shows little thought or originality.

Charles Vaida's tenor soloing is okay. Very s.a. pipes have held him over most of the summer. Gestures and stage deportment appear somewhat mechanical, however, and can be improved. When this apparent self-consciousness is overcome he'll be excellent bet for any class cafe. Two blonde lookers, the Statler Twins, also show to better advantage here than on the stage. Gals uncork some nifty footwork, and underpinnings provide a pleasant distraction.

Whoever tabbed this house line New York's 'loveliest' girls really went overboard. They'll get by, but if they continue to bill 'em as Manhattan's best, and Mayor LaGuardia ever gets a look, he'll probably call an investigation. Gals' hoofing will stand inspection though, and nifty costuming helps.

Dansapation is split between Dave Lester's combo and Jimmie Christie rhumba group. Lester did a fine job batoning Latin Quarter show last season, but present aggregation is a disappointment. *Leslie.*

VILLA MODERNE, CHI

Chicago, Aug. 18.

Winnie Hoveler Dancing Darlings (6), Dick Gordon, Don Orlando Orch (8).

Going into a show policy for the first this summer, this outside-city-limits nitery presents a short, but interesting show certain to catch on.

Strength of the show lies in the Winnie Hoveler Dancing Darlings. Six lookers, these gals offer some distinctive and beautifully costumed routines. They open with a gaucho number that has plenty of fire and requires some deft dancing by the girls. After a quick change, the gals return for a circus number and aerial ballet. A complete circus scene is depicted, with various members of the turn appearing as a ringmaster, a trained leopard, a clown, and the three remaining girls as aerialists. These gals swing back and forth on ladders suspended from the ceiling, doing their stunts with extreme skill. Number is one of the best performed by an act of this type.

Rounding out the bill are Dick Gordon, tenor with fair voice and delivery, who also m.c.s, and Don Orlando, who in addition to leading his band, contributes two accordion solos. Band goes over. *Loop.*

N. Y. Nitery Followup

Eddie Davis is vacationing, so his partner, Leon Enken, has lined up a substitute bill at Leon & Eddie's, which, if not possessed of quality, is certainly attracting a quantity of business. Its general mediocrity sustains the current adage that they're hungry for diversion and stepping out regardless. L&E lineup is a cheater, basically, and not particularly distinguished. Oscar Davis (no relation to Eddie) is an inept emcee. Adrienne Parker, toe dancer, is so much hors d'ouvres. Bee Kalmus, seasoned songstress, is the professional highlight, but Rose La Rose, stripper, may be presumed accounting for some of the business with her frank style of working. You gotta be in the mood for Mlle. La Rose. The 5 Crackerjacks are a Harlem combo of acro-ground tumblers, in the Arabian school, but too slovenly attired for intime cafe work: in fact, just slovenly, period. They'd be wise to perk up their nondescript garb by some pretext to cleanliness and professional neatness. Otherwise, the Bobby Sanford line of eight backs up the proceedings and also participates in the boomps-a-daisy finale. Lou Martin, sax-maestro, again heads his snappy dance sextet, and is featuring a new upright form of Solovox that produces a fetching effect. Narita heads the conga-rhumba combo.

Maribel Vinson and Guy Owen, just returned from the ice revue at Rio de Janeiro's Copacabana, are added starters with the ice show at the Hotel New Yorker, N. Y., along with another recent augmentation, Adele Inge, replacing Belita, the blonde English beaut, who rejoined 'Ice-Capades' in Atlantic City. Miss Inge is a wow of an acrobatic skating novelty, easily the highlight of the revised blade revue here. Runnerup is Guy Owen with his amazing and easy style. Peter Killam is the juve lead, with an effective 'Top Hot' specialty in rhythmic precision; and DeLories Ziegfeld, Angela Carsons, Elizabeth Cravens, Billy Kling, Grace May and Florence Walters comprise a versatile background for the ensembles which Don Arden has imaginatively staged and produced. The Frenchy cancan finale, the opening Dixie-Belle routine, the Pan-American stuff, including the flashy Mexican-hat double by Vinson-Owen, punctuate one of the best ice revues here. Johnny Long continues with brisk dansapation. *Abel.*

Tyrone-Annabella Head Barn Troupe To West Point for Special 'Liliom' Date

Westport, Conn., Aug. 26.

As a major item in a publicity buildup, the like of which has never been equalled in the 11 years operation of the Country playhouse here, the Tyrone Power-Annabella team headed a caravan of some 90 people that safaried from Westport to West Point on Sunday (24) to put on a single performance of 'Liliom' for the Academy personnel. Transportion of sets offered a workout for government setup, hauling being done via army trucks.

Approximately 2,500 officers, cadets and guests caught the play, which ended with a Power curtain speech and presentation of flowers to Annabella. Program included luncheon at the Officers Club, a buffet supper at Cullum Hall and an after theatre party at the Officers Club. Sandwiched in between were an inspection of the Post, an organ service at the chapel and a garden party on the grounds of the Reservation Superintendent, Major General Robert Eichelberger.

Play was presented as one of intermittent legit attractions offered to Post personnel throughout the year. Comment from cadet body was favorable on Power's virile interpretation of his role (and incidentally those boys were a tough audience from that viewpoint) and bouquets, figuratively and literally, went to Annabella for a fine performance.

Among those making the trip, in addition to the Powers, were Mr. and Mrs. John C. Wilson, Lawrence Langner, Armina Marshall (Mrs. Langner) and Richard Skinner.

Keaton-'Gorilla' as Finale

Toledo, O., Aug. 26.

Buster Keaton in 'The Gorilla' is the final attraction, beginning tonight (28), of the initial nine-week season at Lakemont Landing, strawhat theatre near Toledo.

Baseball Play to B'way

'Triple Play,' a baseball comedy by William Roos, was recently inadvertently referred to in VARIETY as 'Triplicate.' A fall production on Broadway is planned by Harald Bromley.

Latter is presently sponsoring, with Harold J. Kennedy, the five-week summer theatre season at Springfield, Mass.

Extend Det. Strawhat

Detroit, Aug. 26.

Sole strawhat in this area extended its season an added week due to the heavy run on 'What a Life,' in which Gene Reynolds, young Hollywood player, is featured. The run of the play was increased from two weeks to three by the Will-O-Way Players, thus giving them a nine-week season.

Group, directed by William Way Merrill will wind up with an original musical comedy, 'The Ninth Minute,' authored by the director and with music by his sister, Cecella.

Shubert Barn Tryout

Jessie Royce Landis will star in 'Dr. Brent's Household,' new drama by Edward Percy, in Robert Elwyn's presentation at his Woodstock (N.Y.) Playhouse as the last vehicle of the season, Aug. 28 through Labor Day, Sept. 1. Play, originally tried out in England, is now the property of Lee Shubert, who is casting the Woodstock production.

Miss Landis will head a predominantly Broadway cast in which she portrays a psychopath, a woman who returns home after internment in a sanatorium.

The author co-authored 'Ladies in Retirement' with Reginald Denham.

'Off the Record,' also Shubert property, was originally scheduled for this date at the Woodstock Playhouse, but has been cancelled because Charles MacArthur has not finished rewriting it.

'Household' is a rewritten version of 'The Fiddler Played It Wrong,' which was given a Sunday night tryout several years ago by the Repertory Players at the Strand, London.

'Quiet' Sounds Off

San Francisco, Aug. 26.

'Quiet Please' perked up in its second week here for a good $6,100 at Duffy's Alcazar, due to departure of 'Anna Christie,' which was skimming the cream of the pop price trade at the Curran.

Shows in Rehearsal

'**Candle in the Wind**'—Playwrights-Theatre Guild.

'**Mr. Big**'—George S. Kaufman.

'**Keep Covered**'—Morris Sarnoff.

'**Best Foot Forward**'—George Abbott.

'**The More the Merrier**' (formerly 'Great Whitewash'—Otto Preminger-Norman Pincus.

'**Brother Cain**'—American Civic Theatre.

'**Two Story House**'—Brock Pemberton.

'**Boys and Girls Together**'—Ed Wynn.

'**Meet the People**'—Shuberts.

'**Distant City**'—John Tuerk.

'**Lady in the Dark**'—Sam H. Harris.

'**Claudia**' (Chicago company)—John Golden.

Favor Compromise 75G Tax Offer for Lyceum, Mpls., to Avert Razing

Minneapolis, Aug. 26.

Acceptance by the Hennepin county board of $75,000 in settlement of taxes totaling $150,000 for the last 10 years on the Lyceum theatre building is expected to avert the threatened razing of the showhouse, the only home available for touring legit here.

In seeking the compromise on the real estate taxes, the Northwest National Bank & Trust Company, trustee for the owners, said the property hasn't earned sufficient to meet its taxes. While taxes for the past five years aggregated $75,000, the property had a total revenue of only $58,000, it was pointed out.

The vote in favor of accepting the compromise amount was four to one.

'Fun and Games' Goes Over in London Bow

London, Aug. 26.

'Fun and Games,' which opened at Princess Aug. 21, has been described by critics as an excellent popular musical.

New production well liked by opening night crowd.

Premieres

(Aug. 25-Sept. 6)

'**The Gentleman Came to Kill**,' by Ray Golden, at Assistance League playhouse, Los Angeles.

'**The King's Maid**,' by Ferenc Molnar, at Bass Rocks theatre, Gloucester, Mass. (25-30).

'**Sorrow for Angels**,' by George Donald Batson, with Ruth Chatterton, at Brattle hall, Cambridge, Mass. (25-30).

'**Lend an Ear**,' revue by Charles Gaynor, at Town Hall, Cohasset, Mass. (25-30).

'**Balalaika**,' operetta by Eric Maschwitz, George Posford and Eric Grun, at St. Louis Muny Opera (25-30) (American Preem).

'**Mr. Wife**,' by William Zehv and A. B. Channon, at Hunterdon Hills playhouse, Jutland, N. J. (26-30).

'**Off the Cob**,' revue, at Starlight theatre, Pawling, N. Y. (26-30).

'**Dr. Brent's Household**,' by Edward Percy, at Woodstock (N.Y.) playhouse (28-31).

'**Fun for the Money**,' revue with sketches by Charles Sherman, music and lyrics by Chet Forrest and Bob Wright, at Playhouse, Hollywood (28-6).

'**Rufus and His Wife**,' by Philip G. and Julius J. Epstein, at County theatre, Suffern, N. Y. (1-8).

'**The Good Neighbor**,' by Jack L. Levin, at Stony Creek (Conn.) theatre (1-8).

'**It's All Done With Memos**,' by Laurence Greene and Theodore Dibble, at Hilltop theatre, Ellicott City, Md. (2-6).

'**Talk Out Loud**,' revue with sketches by Reuben Shipp, music by Al Moss and Will Lorin, lyrics by David Greggory, at Unity house, Forest Park, Pa. (6).

Lillian Gish's Reason

The reason Lillian Gish didn't continue with the Chicago or Detroit companies of 'Life With Father' is that after not missing a rehearsal or performance for nearly a year and a half, she felt the need of a rest.

Oscar Serlin asked her to continue after her contract expired, but Miss Gish felt in need of a vacation and is now in Beverly Hills. That explains why she is not now in one of the 'Father' companies, rather than any question of her political views in the present crisis.

'HELLZ' $54,000 ON L. A. RUN

Los Angeles, Aug. 26.

'Hellzapoppin' closed its engagement at the Biltmore Saturday (23) with over $30,000 in the till for the last 10 days, giving the house a take of $54,000 on the 18-day run including a special Sunday (17) night performance.

'Tobacco Road' came back to town last night (25) with advance sales strong. 'Jump For Joy,' Duke Ellington revue at the Mayan, continues getting $7,100 on seventh week after $8,900 on sixth. 'Fun For the Money,' new musical revue, relights the Hollywood Playhouse on Sept. 1.

'Tobacco Road,' giving its 5,888th performance, opened last night (Monday) at the Biltmore with nice attendance. Sharecropper drama's cast is headed by John Barton as Jeeter Lester. Others in cast include Sara Perry, Vinnie Phillips, Robert Rose, Sondra Johnson, Merryl Boyden, William Bishop, Dick Lee, Lilian Ardell and William Robertson.

Theatre Guild Vague On Revival of 'Jacket' With Woollcott, Harpo

Plans for a Theatre Guild presentation of 'The Yellow Jacket,' with Alexander Woollcott and Harpo Marx, as a subscription offering for Broadway and the road are now vague. It had been set for Broadway. Show was a tremendous box-office click recently at Marblehead, Mass., but was not so well regarded as a New York revival prospect.

Woollcott, ordered by his physician to take an extended rest because of a heart condition, is scheduled for lecture dates in November and also has a tentative deal for a radio series. Marx will take a vaudeville unit on a tour of army camps.

Despite the record-breaking business done by 'Jacket' at Marblehead, the show only broke even for the strawhat management, principally because of the budget for cast names, including Fay Wray, Rex O'Malley, Clarence Derwent and others, besides three musicians.

'EILEEN' KEEPS NIFTY CHI PACE AT $11,000

Chicago, Aug. 26.

Town's single show, 'My Sister Eileen,' continues at a constantly improving pace, now that there is a flock of convention and vacation people in town. Cooling weather is also b.o. factor.

Came through in its 28th week in the Harris to brilliant $11,000 and indicates great strength for some time yet. Matinees remain a continued sellout.

'Father' Up to 16G, Det., Despite Transit Strike

Detroit, Aug. 26.

Soaring up in its final week 'Life with Father' garnered an approximate $18,000 at the Cass to round out its 12-week stay with a flourish—despite a local transportation strike. Farewell week might have seen the Dorothy Gish-Louis Calhern company hitting higher—to the level of opening weeks—had not the strike put out all streetcars and buses and put taxis and parking space at a premium.

However, the final week's strong gross placed the summer offering here well over the $200,000 for its run, which took in 120,000 customers. Company now takes a month's vacation before starting coast-to-coast tour, and house goes dark for week until 'Meet the People' comes in Aug. 31.

Tourists, Cool Weather Help B'way; 'Arsenic' Back to Capacity at $16,600

Engagements

Ella Logan, 'Crazy House.'
Helen Flint, 'Theatre.'
Philip Tonge, 'Blithe Spirit.'
Gil Stratton, Jr., 'Best Foot Forward.'
Gina Malo, Gregory Peck, 'The Doctor's Dilemma.'
Marguerite Namara, Robert Craven, 'Claudia' (Chicago company).
Dorrit Kelton, Doro Merando, G. Albert Smith, Herbert Duffy, Guy Sampsel, 'The More the Merrier.'
Merle Maddern, Ben Smith, Morgan Farley, Kaye Brinker, 'The Distant City.'
Ruth Clayton, Three Diamonds, Milton Watson, 'Viva O'Brien.'
Howard St. John, Janet Fox, Henry Levin, 'Two-Story House.'

Fischer Adopts Name Of His Paris Nitery for His N. Y. Revue Theatre

Clifford C. Fischer will probably rename the 44th St. roof theatre, N.Y., formerly the Nora Bayes, as the Ambassadeur, a compromise on his Les Ambassadeurs, Paris, which Henry Lartigue now operates as a joint venture, with Fischer. However, Les Ambassadeurs is a smart cabaret-theatre, while Fischer's N.Y. spot will be a theatre strictly.

It opens in October with a 10 p.m. revue theatre policy. Marek Weber's and Codolban's orchestras will officiate, and a name new to Broadway will emcee. He is being negotiated for now. Monte Proser, who pressagented Fischer's French Casino on Broadway, will probably re-associate in this venture although also retaining his interest in the Copacabana, N.Y., nitery.

'Native Son' Tops A.C. Season at Big $9,000

Atlantic City, Aug. 26.

'Native Son,' with Canada Lee and Anne Burr, grossed approximately $9,000 for week ending Saturday (23) at Garden Pier. This tops all local legit b.o. receipts so far this season. Four matinees were skedded for week, but an extra one was added Friday.

Al Jolson opens tomorrow (Wednesday) in 'Hold On to Your Hats.' At close of this show Ben Jacobson and Rube Bernstein, who have been operating Garden Pier theatre all summer, plan to close.

Current Road Shows

(Aug. 27-Sept. 6)

'**Beautiful People**'—Windsor, Bronx, N. Y. (2-7).

'**Boys and Girls Together**' (Ed Wynn)—Mosque, Newark (5-6).

'**Flight to the West**' (Isabel Jewell)—Flatbush, Brooklyn (27-31).

'**Hellzapoppin**'—Aud., Long Beach, Cal. (27); Civic aud., San Jose, Cal. (28); Mun. aud. Sacramento, Cal. (29-30); Curran, San Francisco (31-6).

'**Hold on to Your Hats**' (Al Jolson)—Garden Pier, Atlantic City (27-30); Shubert, Boston (1-6).

'**Jump for Joy**' (Duke Ellington)—Mayan, Los Angeles (27-30).

'**Man Who Came to Dinner**' (Taylor Holmes)—Central, Cedarhurst, L. I. (27-31).

'**Meet the People**'—Cass, Detroit (1-6).

'**Mr. Big**'—Bushnell aud., Hartford, Conn. (6).

'**My Sister Eileen**'—Harris, Chicago (27-6).

'**Native Son**'—Windsor, Bronx, N. Y. (27-31); Flatbush, Brooklyn (2-7).

'**The More the Merrier**'—Maryland, Baltimore (2-6).

'**The Wookey**' (Edmund Gwenn, Heather Angel)—National Washington (27-30); Ford's, Baltimore (1-6).

'**Tobacco Road**' (John Barton)—Biltmore, Los Angeles (27-6).

'**Two for the Money**' (Willie Howard)—Brighton, Brighton Beach, N. Y. (27-31).

'**Two Story House**'—National, Washington (1-6).

'**Village Green**' (Frank Craven)—Maryland, Baltimore (27-30).

Continued cool weather, plus the seasonal pilgrimage of tourists to New York, gave Broadway another b.o. boost last week, pushing the grosses to autumn levels. Potent sign was the fact that attendance was strong at matinees, normally slim pickings during the summer period. Three more shows join the list next week, bringing the number of offerings to 13.

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'**Arsenic and Old Lace**,' Fulton (33d week) (C-938; $3.30). Comedy hit bounced back to capacity for all performances; $16,600.

'**Claudia**,' **Booth** (28th week) (CD-712; $3.30). Business took a marked jump, particularly early in the week; nearly $10,500.

'**Hellzapoppin**,' Winter Garden (153d week) (R-1,671; $3.30). Also advanced a trifle in the general trend; around $16,500.

'**It Happens on Ice**,' Center (2d repeat engagement) (6th week) (R-3,027; $1.65). Skating spectacle moved up again, registering approximately $2,000 better; $25,000 estimated.

'**Lady in the Dark**,' Alvin (reopens Monday, 1). Advance sale of more than $12,000 reported for this Moss Hart-Kurt Weill show, with Gertrude Lawrence alone remaining of the cast leads.

'**Life With Father**,' Empire (93d week) (CD-991; $3.30). Leaped again nicely, notably on bigger takings for the early-week performances; $14,-100.

'**My Sister Eileen**,' Biltmore (35th week) (CD-991; $3.30). General improvement also felt at this show; $11,000; Shirley Booth due back in lead part next Monday (1).

'**Pal Joey**,' Shubert (reopening Monday, 1). Rodgers-Hart musical resuming for probably four weeks before going on road; registered healthy improvement to $11,500 for final week at Barrymore.

'**Panama Hattie**,' 46th Street (43d week) (M-1,347; $4.40). Cole Porter show sold out six times during the week, compared to three times the previous semester; $24,500; Ann Barrett succeeded Betty Hutton this week.

'**Separate Rooms**,' Plymouth (74th week) (C-1,107; $3.30). This long-stayer goes to the road the end of next week; up a trifle last week to $3,800; Anna Sten replaced Virginia Smith.

'**The Corn Is Green**,' National (39th week) (D-1,162; $3.30). Marked improvement again last week, continuing rise from midsummer low; around $10,000; moves Sept. 9 to Royale.

'**Village Green**,' Miller (opens next Wednesday, 3). Carl Allensworth comedy currently getting a Baltimore break-in arrives next midweek.

'**Watch on the Rhine**,' Beck (21st week) (D-1,214; $3.30). Boost to about $18,000 is plenty strong and the anti-Fascist play is slated to stick well into the new season.

'Red Mill' Nifty 47G, St. L., Despite Rain

St. Louis, Aug. 26.

Rain and threats of rain for four nights hindered 'The Red Mill' biz at the Muny Opera here during the week ending Sunday (24). Victor Herbert operetta, nevertheless, ran up a nifty $47,000.

It rained on both opening and closing nights and threatened a downpour on two other performances.

'Hellz' Retakes Upset N.Y. Return of Olsen-Johnson

Hollywood, Aug. 26.

Retakes and pickup shots on 'Hellzapoppin' at Universal retarded the departure of Ole Olson and Chic Johnson for New York, where they are due for huddles with Lee Shubert and Harry Kaufman about their new Broadway musical tentatively named 'Crazy Show.'

Extra work on the film delayed the comics until Saturday.

'Hansel-Gretel' Revival

The Metropolitan is planning a revival of 'Hansel and Gretel' for Christmas this season. Opera, which has not been given in a half dozen years, will include Jean Dickenson and Rise Stevens in the leads, and Erich Leinsdorf in the pit.

Another planned revival at the Metropolitan this coming season will be 'Elixir d'Amore,' which has not been given since Tito Schipa, Edith Fleischer and Ezio Pinza sang it in 1934. Present casting calls for Salvatore Baccaloni, Bruno Landi and Bidu Sayao.

Cut-Rating Has Been a Big Factor In B.O. Click of 'Separate Rooms'

The handling of 'Separate Rooms,' which concludes a long, unexpected run at the Plymouth, N. Y., within the next two weeks, is regarded along Broadway as a classic in cut-rating. On Sept. 6, when the final performance will be played, the comedy, which originated on the Coast, but did not play Hollywood, will have accomplished a stay of a year and one-half, principally through the skillful manner in which two-for-one coupons were distributed.

An incredible number of bargain slips were made available in every spot in the metropolitan district, factories, large and small stores, institutions getting bundles of the bargain tickets from time to time. Approximate total of two-for-ones distributed was 17,300,000, no similar campaign approaching that figure. Percentage of slips handed into the boxoffice where two tickets for the price of one were purchased was four-fifths of 1% during the first year, with declining returns thereafter.

Kept Many Shows Lighted

It is known that a higher percentage of the bargainers have given some sustenance to the boxoffice, especially when selected lists of plants or persons are used. During the depression the two-for-one practice kept a bunch of shows lighted on Broadway. Some managers sent out bales of two-for-ones over a limited period of weeks, as high as 500,000 being for one show, while others distributed between 40,000 and 50,000. There is a set fee for planting the two-for-ones, ticketsellers out of jobs handling the spotting, while other persons devote full time to the distribution. Two-for-ones are not restricted to New York, and in week stands on the road, where such distribution is resorted to, percentage of returns has been more than 5%.

'Rooms' opened in Seattle, then played San Francisco, Chicago and Boston under the title 'Thanks for My Wife' before it was renamed and presented on Broadway. Play was considerably handicapped not only because of the title change, but in being spotted in the Elliott theatre, located on the fringe of the present-day theatre zone. After considerable changing and removal to the Mansfield, 'Rooms' started to turn a weekly profit.

Modest Operation

Being a one-set, short-cast play, 'Rooms' has a modest operating cost, principal factor in its continuance. Understood that it went into the red for around $35,000, with Lee Shubert buying in, before the upturn. When the play was again moved, this time into the Plymouth, business improved and for a considerable stretch the grosses averaged $9,000 and better. At that level and less 'Rooms' has been making a goodly net, both for the show and house, where it spanned the season and a second summer.

'Rooms' boasted of three names, Alan Dinehart, Lyle Talbot and Glenda Farrell. Latter has withdrawn and Anna Sten took over the femme lead on Sunday (24) and will tour with the show. Several names appeared originally as presenters, but some were dropped from the billing. Bobby Crawford has made the presentation since.

Another switch in management has recently been effected, and Ben Stein, who has been general manager, will present 'Rooms' on the road. Stein recently inaugurated the idea of paying 75% of salaries in cash and 25% in defense bonds. That plan is still being continued, with the actors reported to be well satisfied, as it insures their saving an appreciable percentage of their earnings.

Interstate Sets Bigger Name Road Season

Dallas, Aug. 26.

Interstate circuit will present more road legit shows next year than they have in three years.

Katharine Cornell in Shaw's 'The Doctor's Dilemma,' slated for Christmas at the Majestic, Fort Worth, is among the chain's toppers. Other road shows lined up that will be distributed over Interstate are 'Hold On to Your Hats' (Al Jolson), January; 'There Shall Be No Night' (Lynn Fontanne-Alfred Lunt), November; 'Boys and Girls Together' (Ed Wynn), March; 'My Sister Eileen,' March.

Hogan, Dugan in N. Y. For London Raid Play

James P. Hogan, Metro director, and Tom Dugan, film actor, are currently in New York to arrange Broadway production of their new play, 'London Nocturne,' which deals with events in an air raid shelter during a bombing attack on the British capitol.

Understood the Theatre Guild is one of the managements considering the show.

'CORN' TO EXIT N. Y. THEATRE AFTER ROW

As a result of a scrap between Herman Shumlin and the management of the National theatre, N.Y., 'The Corn Is Green' will move Sept. 9 to the Royale, N.Y., a Shubert house. National is an independent theatre, owned by a bank and managed by Harry G. Sommers.

Tiff occurred when Shumlin learned yesterday (Tuesday) that Sommers had signed for the Maurice Evans revival of 'Macbeth' to occupy the National in November for eight weeks, forcing him to find some other location for 'Corn' at that time. He immediately gave Sommers two weeks' notice, effective Sept. 8.

Shumlin tentatively planned to keep the show at the National until the Christmas holidays and then send it on an extensive road tour.

Gene Kelly to Coast For Picture After Directing Abbott Show's Dances

Gene Kelly, who is staging the dances for George Abbott's new musical, 'Best Foot Forward,' will continue briefly in the title part of the producer's other show, 'Pal Joey,' when it reopens with a matinee performance Monday (1) at the Shubert. However, George Tapps will take over the role in a week or so and continue it for the balance of the New York engagement and on tour.

Dancer will be busy with the 'Best Foot' staging assignment until the show's New York opening, scheduled for Oct. 1 at the Ethel Barrymore, after a Philadelphia tryout. He then goes to the Coast on a picture contract. First assignment isn't definitely set, but he has been told it may be the next Alfred Hitchcock picture for David O. Selznick. It's slated to go into production about Nov. 1.

Kelly last week succeeded John Lonergan as dance stager for 'Best Foot.' It made him the second newcomer to get a dance directing assignment on Broadway this season. Other is Charles Walters, who with his former dancing partner, Dorothy Fox, will stage the dances for 'Let's Face It,' new Cole Porter musical to be presented by Vinton Freedley-W. Horace Schmidlapp and Richard Krakeur. Walters staged the dances for one previous musical, the Dennis King show which folded on the road last season before getting to New York.

Herman Bernie's Prod.

Herman Bernie plans a Broadway production of a comedy provoked by the goings-on at a woman's milk farm. Robert Marko is the author. Bernie plans an early-winter production.

'Fat of the Land' is the title.

Charles Harris will be company manager for George Abbott's new musical, 'Best Foot Forward.' Sidney Harris (no relation) is with 'Pal Joey.' Carl Fisher remains Abbott's general manager.

NEW HAVEN STARTS WITH ABBOTT SHOW

New Haven, Aug. 26.

Shubert theatre legit season gets under way here Sept. 11 with preem of George Abbott's musical, 'Best Foot Forward' (formerly 'Young Man's Fancy'). Show is in for three days.

House is under new management this season, a corporation headed by Morris Nunes having taken a long-term lease on theatre operated by the Shuberts since its erection 26 years ago. Leonard Sang is in from New York as manager, succeeding E. D. Eldridge, who has represented the Shuberts locally for over 25 years.

Following the Abbott show, 'Arsenic and Old Lace' comes in for three days (15-18); then Gladys George in 'Distant City' (19-21). Al Jolson's 'Hold On to Your Hats' is set for Sept. 25-27, and Katharine Cornell is due in 'The Doctor's Dilemma' Oct. 2-4. Vinton Freedley's production of 'Let's Face It' comes in Oct. 9-11.

Among shows pencilled are the New York company of 'Hellzapoppin,' tentatively set Oct. 6-8; Maurice Evans in 'Macbeth,' Oct. 23-25; and Eddie Cantor's 'Banjo Eyes,' Nov. 6-8.

House will operate primarily on a legit policy but will fill in with vaude and name bands, also operating Sundays, a condition that did not prevail previously.

LATER BOW IN PHILLY THAN EXPECTED

Philadelphia, Aug. 26.

Philly's legit season doesn't get the August opening gun mentioned for it, and first show will be approximately two weeks later than last year's initialer.

'The Wookey' (Edgar Selwyn) previously called 'They Fought at Arques,' switched from here to Washington for its opening, and now the curtainraiser will be Katharine Cornell's revival of 'The Doctor's Dilemma' at the Forrest on Sept. 8. It is strictly a one-week booking, with the new George Abbott musical, formerly 'Young Man's Fancy,' now 'Best Foot Forward,' definitely skedded for the 15th after a three week break-in in New Haven.

Locust will also start the 1941-42 season in September but dates are not officially announced. 'Johnny Belinda' is mentioned but so is 'Separate Rooms.'

The Erlanger can definitely be counted out of legit bookings this season. Overflow of bookings might mean either the Walnut, rehabilitated last year for 'Life With Father,' or the Shubert, mentioned for burlesque until chorine shortage was given as reason for postponement, would get some of the legiters.

Record Number of Strawhat Tryouts Slated for Broadway; Dozen Set, Formerly Just a Few

Record number of strawhat tryouts are scheduled for Broadway presentation this season. One opens next week, one the following week and several others are in active preparation. Total of about a dozen are on various production schedules for New York during the fall and winter. Previously there have been only a handful in any one season.

Next week's opening is 'Village Green,' Carl Allensworth's comedy, which Dorothy and Julian Olney and Felix Jacoves tested early this summer at their Ridgeway theatre, White Plains, N. Y. Frank Craven was starred and has the same spot in the current production, which is currently playing a break-in week at the Maryland, Baltimore. Broadway opening is slated for Wednesday (3) at the Henry Miller.

'Two Story House,' comedy-meller by Parker Fennelly, was tried out this summer at the Bass Rocks theatre, Gloucester, Mass. Brock Pemberton is giving it a preliminary road run, opening Monday night (1) at the National, Washington, and will preem it Sept. 9 at the Morosco, N. Y.

'Mis' Nellie of N'Orleans,' oldie revival with Grace George, played tryouts earlier in the summer at Stockbridge and Gloucester, Mass., and will be presented by William A. Brady at his Playhouse, N. Y., in the fall if next week's engagement at Westport, Conn., indicates the piece has boxoffice pull.

Gordon's Operetta

Max Gordon is definitely slated to do the operetta, 'New Orleans,' which was first produced early in the summer at the St. Louis Muny Opera. John Van Druten's 'Behold We Live,' presented some years ago in London and last week at Dennis, Mass., with Gertrude Lawrence and Philip Merivale, for the first time in the U. S., is a possibility on Dwight Deere Wiman's slate.

The Ingrid Bergman revival of 'Anna Christie,' done recently on the Coast and playing next week at Maplewood, N. J., may be presented for a tour by Cheryl Crawford and John Wildberg. So may 'The Hot Mikado,' with Bill Robinson, which also was revived last week at Maplewood.

'Western Union, Please,' by Frances Goodrich and Albert Hackett, was tested this summer at the Paper Mill playhouse, Millburn, N. J., with Charles Butterworth starred. Aldrich & Myers may bring it to Broadway in the fall.

Jean Muir and Sanford Meisner have tentative New York plans for 'Rufus and His Wife,' the Philip G. and Julius J. Epstein comedy which they will try out at the Suffern (N. Y.) strawhat next week. Also Alexander Greendale's 'Walk Into My Parlor,' playing various strawhat tune-up dates, is scheduled for Broadway in the fall by Luther Greene.

David O. Selznick has indicated on the Coast that he will present his current Santa Barbara (Cal.) tryout, 'Lottie Dundass,' with Geraldine Fitzgerald, in New York this season, if he can get suitable revisions. Stewart Chanen and Dimetrios Vilan likewise have tentative plans for production of Theresa Helburn's 'Little Dark Horse,' which Lawrence Langner and Armina Marshall preemed at Westport this summer.

There is still talk of a Broadway presentation of 'La Belle Helene,' the swing version of the Offenbach operetta tried at Westport early in the summer.

Selznick Sets Hardwicke To Stage, Act in Strawhat

Santa Barbara, Cal., Aug. 26.

Sir Cedric Hardwicke has signed with David O. Selznick to direct and play the part of General Burgoyne in 'The Devil's Disciple,' to be produced here at the Lobero theatre, starting about Sept. 15 as one of the Selznick strawhat shows.

It will be Hardwicke's first appearance on the stage in several seasons. Film player Alan Marshal will also have a part.

'ARSENIC' ROAD UNIT IN N.H. REOPENER

Road company of 'Arsenic and Old Lace,' which played an engagement in Chicago last spring, reopens Sept. 15 at the Shubert, New Haven, for a three-day engagement. Then goes to Hartford, Schenectady, Syracuse, Buffalo, Ithaca and Rochester, N. Y., before opening an extended run Sept. 29 at the Plymouth, Boston.

Rehearsals start Tuesday (2) with Jack Whiting replacing Clinton Sundberg, Forrest Orr succeeding Herbert Corthell and Augie Adams for Helen Twelvetrees. Erich von Stroheim, Laura Hope Crews and Effie Shannon will again have the leads.

Original company again went to capacity business at all performances last week at the Fulton, N. Y., and is apparently headed through the fall and winter. No cast changes are contemplated. Boris Karloff, who got out of a Columbia picture commitment this summer to remain with the show, may have to fill the assignment next spring, but that's merely tentative.

Dodie Smith's New Play

Carmel, Cal., Aug. 26.

Dodie Smith, author of 'Call It a Day,' 'Dear Octopus' and other plays, is working on a new comedy-drama of unrevealed title, which she expects to have completed in time for fall Broadway production.

Dwight Deere Wiman, who produced 'Call It a Day' and 'Octopus,' will probably get first look at it.

Annie Doesn't Unzip Anymore

Corio Refuses to Revert to Her Burley as Per Legit Mgr.'s Demand

Ann Corio, who thought she had given up burley when she left 42d street for strawhats, discovered last week that the opinion is not unanimous. Manager of the Brighton theatre, Brighton Beach, N. Y., demanded she take-it-off in the third act of 'The Barker,' in which she was appearing there. She vetoed the idea, which led to threats of charges and countercharges before Equity until the actors' union stepped in and said Miss Corio was a respected member of that body and didn't have to peel if she didn't want to. That ended the dispute but not the hard feelings between Brighton manager Edward Goldberg and the cast.

Goldberg had warned Miss Corio she was going to have to unzip at Brighton, which is hard by Coney Island, when she was appearing at his Central theatre, Cedarhurst, L. I., the previous week. She maintained she was through with that stuff and anyway it was extraneous [illegible] to 'Barker.' Which gave Goldberg time to prepare for other measures at the opening Tuesday (19) night. He imported another stripeuse, Marcelita, from Coney Island.

William Harrigan, in the title role of 'The Barker,' figuring Goldberg was only trying to embarrass Miss Corio, refused to follow instructions by going off script and introing Marcelita. Gal came on stage stood there a moment like an undecided fawn and then followed Miss Corio into the wings. She was on hand again Wednesday, but Equity stepped in to save the day and she never did get her chance.

Miss Corio, incidentally, flies to the Coast Sept. 15 for her initial film appearance. She's to star—in a sarong—in 'Swamp Woman,' being produced by George Merrick and Max Alexander for Producers Releasing Corp. She returns east Oct. 5 to begin rehearsals for a tour in 'White Cargo' under sponsorship of Addis and Rorke in association with William Leventhal.

Kruger Steps From WB 'Animal' to Stage Version

San Francisco, Aug. 26.

Otto Kruger jumps out of his role in Warners' production of 'The Male Animal' into the lead of Henry Duffy's stage version at the Alcazar here Sept. 8.

With Kruger will be Robert Scott of the original New York company.

Buff Tees Off Sept. 18

Buffalo, Aug. 26.

Erlanger will open local legit season Sept. 18 with Cornelia Otis Skinner in Somerset Maugham's 'Thea- [illegible]

Strawhat Reviews

BALALAIKA

(AMERICAN PREMIERE)

St. Louis, Aug. 25.

Play with music, in three acts (nine scenes), book and lyrics by Eric Maschwitz, music by George Posford and Bernard Grun. Settings, Watson Barratt; choreography, Theodor Adolphus. Presented at Municipal Opera, Forest Park, St. Louis, Aug. 25, '41.

Alexey Vassilyevitch........Bob Lawrence
Colonel Balakirev..........William O'Neal
Cook's Guide..................James Pollack
Postcard Seller...............Dudley Harder
Mrs. Morrison.................Helen Raymond
Rondall P. Morrison.........Vincent Vernon
Taxi Driver.....................Edward Krawll
Varvara..............................Ethel Taylor
Fedora..............................Maryon Dale
Madame Petrova.................Ruth Urban
Igor Serversky....................Leroy Busch
Foilya...................Randolph Symonette
Nicki................................William Lynn
Masha..............................Violet Carlson
Lydia Marakov....................Nancy McCord
Count Peter Karagin..............Arthur Kent
Prince Karagin..............Frederick Persson
Manley................................Emil Wachter
Professor Marakov.........Joseph Macaulay
Stage Director....................William Mender
Call Boy..............................Edwin Kiemp
Denikov..............................Jack Donohue
Sergei...............................William Mercer
1st Revolutionary...............Lynwood Crewes
2nd Revolutionary..Frederick Schneider, Jr.
Premiere Ballerina.................Vivien Fay

American preem of 'Balalaika,' produced in London five years ago, was a click here tonight (Monday), but it is doubtful whether any producer will risk the coin necessary for another presentation because of its filming a couple of years ago. An all-time opening night record was hung up when 10,800 jammed the al fresco theatre in Forest Park and paid an estimated $4,500.

Fine cast with a fine collection of warblers and sock sets designed by Watson Barratt helped the piece go over. Nancy McCord, as Lydia, Arthur Kent, as Count Peter Karagin; Bob Lawrence and William O'Neal carried the burden of the singing chores to click. William Lynn, diminutive comedian and Violet Carlson, equally small, were heavy socks on comedy, with Helen Raymond, as the American traveler scoring swell in a drunk scene.

Others in support who scored are Joseph Macaulay, Frederic Persson, Ruth Urban, Ethel Taylor, Maryon Dale, William Mercer and Jack Donohue. Intricate terping routines were cooked up by Al White, Jr., with Theodor Adolphus and the line winning lots of palm-pounding for their execution. Vivien Fay and Edward Caton won the mob with their dance specialties.

Eric Maschwitz's original script, which was changed a trifle for the flicker, was easily recognized by those who saw the picture version. Libretto, dealing with the White Russian era of pre-Revolutionary days, then the post-war days, has retained much of the charm that must have been part of the original.

Sahu.

LOTTIE DUNDASS

Santa Barbara, Cal., Aug. 26.

Drama in three acts (five scenes) by Enid Bagnold; presented by the David O. Selznick company at the Lobero theatre, Santa Barbara, for five performances, opening Aug. 21, '41; directed by Vladimir Sokoloff; stars Geraldine Fitzgerald with Dame May Whitty and Joanna Roos; production designed by Kate Drain Lawson; song composed by Edward Lindsay-Hogg and Adrian Vanderhorst; music arranged and conducted by David Raxin.

Cast: Geraldine Fitzgerald, Dame May Whitty, Joanna Roos, Clarence J. Straight, Boyd Davis, Walter Williams, Norma Varden, Bertram Tanswell, Pax Walker, Evan Thomas, Ben Webster, Janan Evans, Faith Brook, David Bacon.

Second summer play venture by the David O. Selznick company at the Lobero theatre could have stood further tightening before opening. Generous talents of Geraldine Fitzgerald, Dame May Whitty and others in the cast gave 'Lottie Dundass' an interesting debut before the elite of Hollywood and Santa Barbara, but because of the need for tighter writing it was a restless audience. Enid Bagnold, author of 'National Velvet' and 'Serena Blandish,' did her best work on the second and third acts, but can find plenty of polishing to do in the first act to speed up the character establishment and get the play down to business.

Plot is laid in a small English town and presents Miss Fitzgerald as Lottie Dundass, a girl who yearns to be an actress but is prevented by illness. Neurotic creature also has a streak of insanity, inherited from her murderer father, now confined to an asylum. She gets her opportunity when a travelling company finds itself without a leading lady. Lottie's friend talks the producer into giving the girl a chance, but 10 minutes before curtain the troupe's regular understudy appears. Lottie strangles her in much the same fashion as her father committed his crime and makes her debut successfully. The murder is discovered by her friend and mother, and the latter, when Lottie suffers a heart attack brought on by the excitement, withholds her medicine and Lottie dies for the final curtain.

Miss Fitzgerald is splendid as the strange girl, the play marking her second appearance on the American stage, having previously done 'Heartbreak House' for the Mercury Theatre before entering pictures. Dame May Whitty gives an assured performance as the mother of Lottie. Joanna Roos as Lottie's friend makes the most of a strong part. Boyd Davis, Norma Varden, Bertram Tanswell, Pax Walker, Evan Thomas and Janan Evans excellently contribute the second act's comedy as members of the travelling show company. Faith Brook, daughter of Clive Brook, is good as Lottie's victim. Others of the cast show well.

John Houseman and Alfred De Liagre, Jr., produced for the Selznick Company, and Vladimir Sokoloff directed. Kate Drain Lawson did the production design, achieving a novel effect in her treatment of the backstage set.

THE KING'S MAID

Gloucester, Mass., Aug. 25.

Drama in two acts, by Ferenc Molnar. Features Sam Jaffe, Teresa Wright. Staged by Oscar Serlin, setting by Ralph Alswang. Presented by Martin Manulis and Henry Levin, in association with Oscar Serlin, at Bass Rocke theatre, Gloucester, Mass., Aug. 25, '41.

Eliza..........................Marilyn Erskine
Anna.............................Teresa Wright
Rosenbaum..............................Sam Jaffe
Mrs. Ballant....................Leslie Bingham
Horman...............................Karl Maldon
Dr. Szilassey..................Duane McKinney
Lieut. of Gendarmee......Edward Requello
Gendarme......................Arthur Marlowe
Old Men.................{William Hughes / Jack Daloy / Gilbert Squillace}
Jeannette.....................Juliette Langdon

Eschewing theatrical artifice to tell simple story of goodness and faith, Ferenc Molnar has written unusual play, one which may represent moving religious experience to some onlookers and may strike as thin drama. Controversially inflammable to boot.

'Maid' hardly more than long one acter with intermission, is about a devout servant girl reared in convent who tries to console ill-treated Jewish peddler living in Hungarian rooming house. Recognizing Christ-like kindliness in old man, played by Sam Jaffe, Slavey (Teresa Wright) reads to him from New Testament and shows that unwittingly he has been upholding precepts first expounded by Jesus. To Jaffee it comes as revelation that poor and downtrodden are encompassed by Christ's love, and pride fills him that the Great Prophet and teacher was also a Jew.

Hungarian Christian community, however, will not allow the Jew to claim Christianity, and the maid's fiance, angered by what he considers presumptiousness, strikes the ailing old man a mortal blow. Unconsciously following in Christ's footsteps, Jaffee forgives his murderer and lies that he himself provoked injury by insulting name of the Lord.

Molnar has written with deep conviction, and the Oscar Serlin tryout has been given benefit of flawless performances by Miss Wright, who justifies glowing predictions, and Jaffe, investing humble role with dignity. Duane McKinney, as doctor attending dying Jew; Karl Malden, as fiance responsible for his death; Edward Racquello, police inquisitor; Leslie Bingham, the cynical landlady touched in spite of herself by martyrdom, and Marilyn Erskine, as her precociously mancrazy daughter, as well as lessers, all contribute feelingly, giving evidence of Serlin's perceptive direction. Single Garret interior is atmospheric.

Set against background of war just over the border in Poland, maid's attempts to show pointlessness of theological and ideological strife may stir up dissension, raising question among Jews and Gentiles whether faiths are basically reconcilable as Molnar seems to suggest, and whether it would be best or even possible for one to merge with the other is completely out of ordinary. Thus, play faces unpredictable future, testifying to author's and producer's courage.

Paul.

THE BEGGAR'S OPERA

(REVIVAL)

New Hope, Pa., Aug. 11.

Ballad opera (new version), in three acts (7 scenes) by John Guy; music arranged by Frederic Austin; settings, Howard Bay; staging and musical direction, Lehman Engel; presented by Bucks County Playhouse, New Hope, Pa., Aug. 11, '41.

Cast: Jane Pickens, Walter Cassel, Richard Hale, Edith King, Wallace Acton, Dorothy Johnson, Robert Challener, Curt Conway, James Gregory, Zonla Porter, Carmen Gagliardi, Otto Hulett, John Harrold, Samuel Liff, David Weiss, Mitchell Agruss, Garry Davis, Robert Shaw, Steve Brody, Emily Buckley, Inez Harris, Bernice Sherman, Vivian Bloch, Josephine Silver, Ruth Fremont, Eleanor Knapp, Shirley Brown, Julia Huffman, Margaret Wallace.

Eighteenth century classic, given a smooth and integrated production—which this one isn't—should stand up well as a novelty revival in the strawhats or similar legit showings.

Maybe Lehman Engel, who staged the show in addition to taking care of the musical end, was bending over backwards trying to prove that a musician can have just as much theatre sense as a Broadway director. At any rate, he's filled John Gay's lusty old comedy with too much irrelevant, distracting and corny business. But it takes more than poor direction to murder a good property, and when the actors stand still long enough for the audience to hear a few lines, or a song or two, the bawdy old opus clicks.

Plot concerns the adventure of Macheath, the highwayman, pursued by Polly Peachum and Lucky Lockit, who both want to marry him, and by the lassies' parents, who want to turn him in for the reward. Characters are among the coarsest set of trulls, vixens and sneakthieves in dramatic literature, but it's all done with a light touch—or should be—and makes for good, dirty fun. Book is replete with off-color lines; it registered as well at Bucks County as it did in London in 1728.

Score was compiled back then by one Dr. Pepusch, and rearranged by Frederic Austin for Nigel Playfair's London revival, which ran for a long stretch in the '20s. It's still fine listening, fresh and tuneful and with more verve than the music Kurt Weill wrote for his 'Threepenny Opera' version, seen briefly on Broadway in '33.

Cast is mostly snowed under by the direction, but Jane Pickens, as Polly, shines like a good deed in a naughty world and had the talent scouts on their ears opening night. A looker with a fine voice, she has complete command of a difficult style and part. Walter Cassel manages to turn Macheath into a stooge by his lack-luster performance and Richard Hale, Edith King and Wallace Acton ham unforgivably. Next to Miss Pickens, Dorothy Johnson and Curt Conway get the best results by playing their parts straight. Shirley Brown, as Lucy Lockit, shows promise as a singing and dancing comedienne, but her Martha Raye imitation doesn't belong. The chorus is sloppy and amateurish both vocally and dramatically. Settings by Howard Bay are in the groove.

SORROW FOR ANGELS

Cambridge, Mass., Aug. 25.

Comedy drama in three acts, four scenes, by George Batson. Stars Ruth Chatterton; features Barry Thomson. Staged by Wylie Adams, settings by Andrew Mack. Presented by Cambridge Summer Theatre (Lee Falk and John Huntington) at Brattle Hall, Cambridge, Mass., Aug. 25, '41; $1.65 top.

Stanley Corwin............................Wilson Lehr
Milly.....................................Marjorie Pegge
Ernest Mordaunt..................Robert E. Perry
Angola Mordaunt.....................Helen Gillette
Margaret Mordaunt..........Ruth Hermansen
Kent Wallace.....................Robert Wilcox
Carrie............................Nina Wentworth
Claire Fenwick....................Ruth Chatterton
Waldo J. Corwin.................William Mendrek
Dennie Reardon......................Barry Thomson

'Sorrow for Angels' is joy for Ruth Chatterton, but sad news as a b.o. prospect. While George Batson's writing gives of a bright glow in spots, he has an eminently unoriginal plot. He merely sketches his characters and passes the buck to the players.

Even with a more proficient cast 'Sorrow' would go limp.

Cast as a zippy, truant wife returning from 18 prodigal years in Europe to look over the old camping grounds in a stiff, starch Connecticut homestead, Miss Chatterton affords some very pleasing theatrical moments. Equally good when bantering with her spineless husband, sparring with his sour, disapproving sister, or keeping her distance from flirtatious gentry on a weekend visit, she far exceeds the vehicle.

Star has a brief, sobby scene when she deals out advice to her 18-year-old daughter, but her lighter sequences are so much more enjoyable that she leaves a good over-all impression. It takes no sage to figure out that the prodigal wife won't return to the fold, that her daughter will not repeat her mistake, but marry the writer instead of the old family businessman.

The character of Waldo Corwin, which Batson merely introduces here, as played by William Mendrek, is a very likeable middle-aged sport, hamstrung by a straight-laced son. Mendrek provides much of the fun and easily stands out in the supporting lineup. Ruth Hermanson breathes quite a bit of life into the snippy sister character, and Robert Perry carries on well enough as the husband who lacks the fizz of the Scotch-and-sodas he drinks. Wilson Lehr and Kent Wallace do well enough as the losing and winning suitors for the daughter's hand, while Barry Thomson is under par as a gay-dog Irishman sweeping Miss Chatterton off her feet. Most unfortunate casting is Helen Gillete as the ingenue.

Direction of Wylie Adams is noticeably better than usual for a strawhat such as this, possibly explained by the note that Miss Chatterton supervised production.

Fox.

Walk Into My Parlor

Glen Rock, N. J., Aug. 20.

Drama in three acts by Alexander Greendale; produced and staged by Luther Greene; settings, Mordecai Gorelik; at Glen Rock Playhouse, Glen Rock, N. J., Aug. 18, '41; $1.65 top.

Theresa................................Rosina Galli
Carmella.........................Amelia Romano
Ilio....................................Silvio Minciotti
Salvatore.........................Guy Thomajan
Gino......................................Nick Conte
Grace..............................Hortense Alden
Nick................................Robert Simon
Luigi...............................Joseph DeSantis
Rose.........................Hildegarde Halliday
Aurora...........................Rachel Minciotti
Dadish................................Joseph Julian

After a stormy week at Sayville, L. I., summer theatre, where play aroused irate citizens to call in the police to stop 'indecent' performance, Luther Greene brought 'Walk Into My Parlor' to Glen Rock, N. J., Playhouse for another week of break-in prior to scheduled Broadway opening in the early fall.

Reception in Long Island caused Greene to preface first curtain with plea that all customers with weak stomachs apply for immediate refund at boxoffice, rather than go flouncing out during the play. Producer called 'Walk' a realistic slice of life as lived by certain Italo-Americans in Chicago, with no intent to shock or trade on blue appeal. Speech, while shrewd showmanship since it glued audience to the chairs, seemed scarcely necessary, for play, although realistic enough, raised hardly a single New Jersey eyebrow.

Author Alexander Greendale was one of first recipients of Dramatists Guild fellowship in playwriting, given for 'Walk Into My Parlor,' indicating committee was on its toes when it made the award. Play is tense, dramatic, and trenchantly written study of Italians in America struggling to eke out a meagre existence.

Production is first rate, with Greene's direction getting most out of the tense moments. A bit of re-writing might not hurt in occasional scenes where dialog becomes a bit pompous, but otherwise Broadway chances are fairly good. Picture possibilities, however, are limited because of specialized appeal of subject matter and censorship difficulties.

Rosina Galli is standout in excellent cast, giving warmth to the essentially unsympathetic role of Mama Sorelli, unusual characterization for this type of play. Nick Conte also impresses as Gino, although his Group Theatre posturings become a bit tiresome as the play goes on. Guy Thomajan is inaudible at the beginning, but works into likeable characterization as the dumb, but honest, Salvatore. Hildegarde Halliday, from radio and revues, on for hilarious bit in the second act as gabby daughter of the Sorellis, is sock comedy bit in otherwise serious play. Others in the cast, Robert Simon, Hortense Alden, Silvio Minciotti, Amelia Romano, Joseph DeSantis, Rachel Minciotti and Joseph Julian, all give good accounts of themselves.

Mordecai Gorelik's set makes striking first impression, but closer inspection reveals some curious angles; for example, part of the kitchen is shown onstage, but the rest of it, to judge from view through stage window, either doesn't exist or rests on thin air.

Denham in N. Y. With New Broadway Script

Reginald Denham, co-author of 'Ladies in Retirement' and 'Suspect,' returned to New York by auto from the Coast last week with the completed script of a new play for possible fall Broadway production. He hasn't revealed the title or subject matter, but the scene is understood to be New York, the first time he has located a play in the U. S. He hasn't decided whether to produce it himself or turn it over to someone else.

Playwright went to the Coast last spring to collaborate with Garrett Fort on the screen treatment of 'Ladies' for Lester Cowan. The completed picture is scheduled for release by Columbia in October. Denham has another picture deal in the works.

Play Out of Town

THE WOOKEY

Washington, Aug. 25.

Drama in three acts (five scenes) by Frederick Hazlitt Brennan; staged by Robert B. Sinclair; settings, Jo Mielziner; presented by Edgar Selwyn at the National Theatre, Washington, D. C., week of Aug. 25, '41.

Ernie Wookey..........{George Sturgeon or / Charles Gorman}
Aunt Gen.............................Carol Goodner
Mrs. Wookey.......................Norah Howard
Primrose Wookey...............Heather Angel
Constable Simpson..........Henry Mowbray
Walt Gibbs.......................Neil Fitzgerald
Mr. Wookey.......................Edmund Gwenn
Rory McSwiggin..............Horace McNally
Cousin Hector....................Victor Beecroft
Mr. Archibald.......................Byron Russell
A. R. P. Warden...............Roland Bottomly
Dr. Lewisohn......................Everett Ripley
First Boy...............................Allen Shaw
Second Boy.......................Gilbert Russell
Third boy..............................John Moore
First Girl..............................Grace Collins
Second Girl............................Cora Smith
The Vack Lady...........Olive Reeves-Smith
The Curate...........................Sean Dillon
First-Aid Man......................Harry Sothern
Messenger............................Allen Shaw
Subaltern...........................Gilbert Russell
Colonel Glenn....................Charles Francis
Navvies.......................{John Trevor / Milton Blumenthal}

Frederick Hazlitt Brennan has conceived an excellent theatrical character in 'The Wookey,' but, at this moment at any rate, he hasn't developed the character sufficiently. He has something, definitely, in his portrait of a Cockney tugboat captain, who rails at his Government but finally takes part in the war. That something, however, isn't brought to the fore clearly in 'The Wookey.' Formerly titled 'They Fought at Arques,' 'The Wookey' is being backed by Metro, with which producer Edgar Selwyn is associated. Brennan received $30,000 from M-G as advance royalties on film and stage rights.

Brennan's play is acted splendidly by Edmund Gwenn, Heather Angel, Carol Goodner, Norah Howard, Horace McNally and a number of others. It has been provided a handsome physical mounting by Jo Mielziner. And directed with understanding by Robert Sinclair. But it talks incessantly long after it has established its point—that the Briton will be brave. With a new, or at least a refurbished, third act, one designed to end the chatter when the intended stage of character development is achieved, play should be highly dramatic.

Central figure, 'The Wookey,' certainly is one audiences will love and admire. A tough, independent Cockney tugboat captain is Wookey, one who is fed to the teeth with his Government's wishy-washy attitude. At the outset he isn't going to join that government in any blarsted war that could have been avoided if Downing street had listened to him and shown a firmer hand a few years previously.

This is about the extent of the first-act exposition, which also could do with a bit of doctoring. It winds up with 'The Wookey' in trouble with his Government because, with a sneer for its belated interest in his safety, he has lost most of the family gas masks and given his shelter to a neighbor.

Second act is the one that moves, dramatically and physically. Turning a deaf ear to a broadcast plea for boats to send reinforcements to France, 'The Wookey' only crosses the channel to Dunkerque when he is told by his sister-in-law that her husband needs rescuing. After 17 trips, one with a disabled British destroyer in tow, Mr. Wookey returns to have his tug libeled because he owes a bill for gasoline and oil. This is what arouses him to the point of sending off a curt letter to Winston Churchill. In the midst of his dictation there is an air raid which pops an incendiary bomb through a window and right into the Wookey parlor. That's going to startle audiences no end. Climax of the letter caps the scene, Mr. Wookey ending his complaint by offering his services.

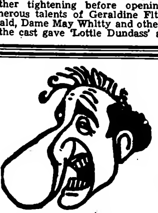
The raid which opens the third act leaves the Wookey home in the London dock area in shambles, with Mrs. Wookey dug from the debris as the family's first Hitler victim. 'The Wookey' is fighting a war on two fronts by this time, still stubbornly shouting against the Government's management of the war effort, while doing his bit.

All of this, however, could be pointed toward more telling dramatic effect, perhaps, with British-German conflict made a more personal affair of Mr. Wookey's. His central character seems the sort who would go out and throw rocks at bombers breaking his windows with incendiaries.

Still 'The Wookey' is not beyond aid, for the Gwenn performance in the title role is topnotch. He has a lot of play to carry, but he manages to do it. Others, with no exceptions, lend sturdy support, whipping off Brennan's rich Cockney witticisms easily—more easily after the listeners' ears are tuned to the accent.

Technically 'The Wookey' is a superb piece of workmanship. Mielziner's four sets are realistic to a high degree and completely effective. Same can be said for the elaborate sound and lighting effects which are used to engineer several air raids during the course of the action.

Mac.



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Broadway

Nate Blumbergs' 22d anniversary celebrated on the Coast Sunday (24).

Jack Schlaifer checked in as Edward Small's eastern rep on Friday (22).

The John Roots (Margaret Mullen) have moved back in town from Wilton, Conn.

Al Rosen, Loew's State manager, never did get his rest, a civil suit holding him in town.

Arthur Heinemann, reader in Paramount's story department, sold a short-short story to Liberty.

Jerry Rosen, the Broadway tailor, is going very chi-chi with penthouse quarters on Madison avenue.

Dick Condon's 2½-year-old daughter recuping nicely after emergency appendix op last Friday (22).

Max Meth signed to direct new Cole Porter (Vinton Freedley) musical. Rehearsals start Sept. 8.

Marian Baldwin, Gabriel Pascal's aide, a guest over a recent weekend of Mrs. Roosevelt at Hyde Park.

Dorothy Lovett, RKO contract player, back to the Coast by plane Saturday (23). Called to Providence by death of her father.

Late theatrical attorney Maurice Goodman's daughter, Susan, engaged to Lieut. Richard M. Rossbach, last with Lazard Freres.

Sherman (Stork Club) Billingsley has gag cards printed up reading: 'Confidentially, our competitors are a bunch of blankety-blanks.'

Rudy Vallee trying to sell his lodge at Lake Kezar, Lovell, Me., as he plans to make his permanent home in Hollywood henceforth.

Maestro Harry Salter summoned back hastily from Canada, curtailing his vacation, in order to confer with agencies on fall radio deals.

George D. Lottman still laid up at his Hotel Roosevelt suite. His family came in to be with the publicist, giving up their Miami Beach home.

Stella Unger returns to N.Y. Sunday (24) after three weeks in Hollywood to resume her weekly broadcasts on NBC Wednesdays at 6:30.

Wally Downey planed to Mexico City, thence to Panama and Havana, and back in N. Y. in 10 days. Lining up Latin talent for the U. S.

Bob and Betty Wade succeed Maribel Vinson and Guy Owen Sept. 12 at the Hotel New Yorkers' ice revue; latter going to the Coast on a picture commitment.

Moss Hart liked his makeup so much as Beverly Carlton in 'The Man Who Came to Dinner,' at New Hope, Pa., he's now wearing a McCoy mustache.

Eddie Sherman scrams back to the Coast Thursday night (28) with Abbott and Costello from Boston, the comedy team closing their p.a. tour at the RKO Boston.

Rodney Bush, head of 20th-Fox publicity, much better after long siege of illness which kept him home nearly two months. Due back on job early next month.

Leonard Lyons, N. Y. Post columnist, back from Mexico City vacash, and reports that the tourists are so heavy they're camping out virtually through lack of proper accommodations.

Irving Zussman and his Hurricane syndicate have taken over the Beachcomber in the Winter Garden Bldg. since Monte Proser vacated it.

Australia

By Eric Gorrick

Far Eastern war threat slows show trade somewhat.

Adelaide newspapers cutting out amusement ads by 60%.

U. S. melodies r[illegible]ain the most popular at dance halls here.

Lack of imported talent zeroed winter concert season over here.

Dorothy Thompson, U. S. columnist, most aired speaker this zone via BBC.

Drastic petrol rationing is crippling touring shows throughout the various Aussie sectors.

'Gone' (M-G) still okay in second year at minor-capacity house, the Sydney (Greater Union).

Maurice Silverstein, Singapore rep of Metro, is to wed Betty Bryant, Aussie star of '40,000 Horsemen' (U).

Gordon Ellis, g.m. of British Empire Films, announces that Monogram is sinking frozen coin into war bonds.

Metro bringing in 'Ziegfeld Girl' for extended run try at Liberty, Sydney, following 18 weeks with 'Philadelphia Story.'

Gilbert-Sullivan opera unit completing season in Perth, western Australia, for Williamson-Tait. May do repeat run in Sydney.

Walter Grainger, Walt Disney's local rep, huddling with Hoyts-Greater Union covering 'Fantasia' preem in Sydney shortly.

Legit shows in Sydney include revival of 'Sally' for Williamson-Tait and 'Eight Bells,' a sea yarn of British origin, for Alec Coppel at seminabe Minerva.

Carroll-Musgrove Theatres, operating Prince Edward, Sydney, hit a profit of $35,112, increase of $2,660 over the previous year for the fiscal year ended June 30.

Ken G. Hall, Cinesound, presently scripting, directing and editing special shorts for Department of Information as well as turning out weekly newsreel with own unit.

Excerpts from 'Ziegfeld Girl' given major play over Australian Broadcasting Commission's national network. Pic bows into Sydney at Met's Liberty on long-run bid this month.

New Zealand has dropped right out of the legit spotlight insofar as any new shows are concerned. Difficulty in taking coin away, plus high taxation, sours the territory presently for legit and vaude-revue sponsors.

When theatrical union employes declined to staff Regent, Sydney, for a Sabbath screening of 'Great American Broadcast' (20th) for wartime charity, Charles Munro, Hoyts, brought in own office staff. Screening netted $1,200.

Vaude-revue is doing good biz in this sector. New show moving into Sydney for Tivoli loop includes Eddie Gordon, Bobby Henshaw, Rebla, Page and Nona, Ray Baird, Kwam Bros., Gardner and Kane, John Dobbie and Trevor Young.

Walt Disney, via Aussie rep Walter Grainger, has set 'Fantasia' for dates at Embassy, Sydney, and Savoy, Melbourne. Former is a 990-seater jointly operated by Hoyts and Greater Union, with the latter an 800-seater controlled by interests headed by Stuart F. Doyle.

Atlantic City

By Mildred Carter

Dinah Shore to play Steel Pier Sept. 5, 6, and 7.

Canada Lee guest at Paradise Club supper party.

Ida Lorraine tops new show at Paddock International Club.

Life mag photogs here shooting pictures for 'Life Goes to Atlantic City.'

P. Mortimer Lewis, of theatre chain, and family at their cottage in Pleasant Mills, N. J.

Jimmie Lunceford to play for event Aug. 28 sponsored by Arctic Avenue (Colored) Y.M.C.A. at Convention Hall.

Mayla, Chinese-American singer and DeMar and Denise head new revue at Round the World Room of President hotel.

Musician's union benefit ball skedded Friday night (29) at President hotel. Glen Gray and Shep Fields among name bands to play.

Consuela Flowerton begins engagement at Babette's nitery Tuesday (2). Owens and Parker, who played entire season here, leave that day.

Vaughn Monroe's orch completed week's stay at Hamid's Pier Monday (25). Glen Gray opened Thursday (26) until Sept. 1. Tony Pastor plays Aug. 31.

Sepia show scheduled for Garden Pier this week called off when local musicians union demanded 18 musicians in show be matched by same number of locals in pit.

L. Arnold Grayson, who played the giant in short-lived Eddie Dowling musical, 'The Little Dog Laughed,' now stands in uniform at entrance to Hamid's Pier.

Carmen Cavallaro's orch completes summer engagement at Ritz Carlton Merry Go Round Room on Monday (1). He opens at Carlton Hotel, Washington, Sept. 12.

Sammy Kaye's orch began week's engagement at Steel Pier Saturday (23). Frankie Masters ended stay Friday (22). Glenn Miller plays here Saturday and Sunday (30 and 31) and will be followed on Labor Day by Jimmy Dorsey.

Mayor Taggart and city commissioners met Saturday (23) to insure adequate gasoline supply for Labor Day weekend, when heaviest crowd of season arrives here. Purpose is to make sure gas will be provided for visitors returning home.

St. Louis

By Sam X. Hurst

Fred H. Collier, columnist of the Globe-Democrat, left an estate valued at $13,902.

State troopers busted up gambling devices uncovered at the Missouri State Fair at Sedalia.

Post-Dispatch boosting biz at film houses by running institutional ads advising natives to enjoy 'movie vacations.'

Fay Gorman, dancer in local niteries, preparing for trek to Honolulu, where she will wed a U.S. Navy employe.

Joe Schick, a native, again maestroing the tooters at the Grand, downtown burlesk house, which opened season Friday (22).

Maurieta Vuyisteke, known as 'Coliseum Joe,' for 24 years super of the old Coliseum in midtown, died of heart disease at his home. He was 69.

Robert J. Meyers, 30, a carny entertainer, died of heart disease in a local hotel. He and his wife, Aileen, also a performer, were enroute to California.

Films of Lindbergh and Willkie drew more applause than those of F.D.R. and Winston Churchill in four firstrun houses here, according to a daily rag that checked the theatres.

William E. Gordon, an insurance broker, has built a dance floor in the back yard of his home here and draftees are invited to terp cuffo. Phonograph music is provided as well as the femme partners.

London

Alan Keith wed to Pearl Woolfe non-pro.

Price-cutting war has hit the laboratories.

Florence Desmond has made a briefie for Oxydol.

Esmond Knight lost a leg in action as naval lieutenant.

Ritzy Embassy Club reopened, with Sonnie Miller as host.

Bea Lillie is acting as her own agent for vaudeville bookings.

Jack Jackson has taken new suite of offices at Bond street.

A. E. Abrahams' offices are now in Pinner. His London offices were blasted.

Mother of Kay Young, former Lee Fischer gal, was killed in recent London air raid.

Phillip Moss-Vernon running shows at Reading for the Mayor's War Relief Fund.

Buddy Bradley staged the cabaret show at the Embassy club, which reopened recently.

Cyraldo, conjuror running his own vaudeville unit, was originally a butcher in Leicester.

John Jackson, former member of the Three Sparkes Brothers, is a sergeant air gunner.

Sam Spewack, who Clippered here from Baltimore via Dublin, is at the Savoy. Will stay two months.

Walter Maxwell, many years ago manager for Lena Ashwell and Evelyn Millard, is now a war cop.

Morton Fraser, due to join Army has been given extension, and so is staying on with Len Mittel road show.

Robert Winthrop Flanagan is the moniker of Bud Flanagan, who gave that name when summoned for speeding.

Sonnie Hale about to enter army.

Sir Seymour Hicks has retired from government show group catering to troops.

Says Charles Cochran: 'Sally Gray is best actress I have seen for some time. She can throw away her dancing shoes.'

Sidney Lipton, former leader at Grosvenor House, and now in the Signal Corps, is due for Army commission shortly.

George Posford has written new number for Gracie Fields to be published by Chappell. It's titled 'Good Bye For Now.'

Charles M. Woolf lunching with Marquess of Queensberry and discussing making of film on the life of the Queensberrys.

Tessa Herald, niece of Sir Harry Lauder, serving as corporal in Women's Auxiliary Air Force. She used to be in vaude.

Francis, Day & Hunter is seeking exclusive contract with Val Guest, who collaborates in songsmithing with Manning Sherwin.

Ganjou Bros. and Juanita, after 22 weeks with Jack Taylor's revue, 'Eve On Leave,' resumed dates with General Theatres Corp.

Margery Weiner, local head of Music Corp of America, already framing Victory Ball for one of London's famous hotels.

Serious throat trouble sustained by Yvonne Arnaud postponed 'The Nutmeg Tree' at the Lyric for at least a couple of months.

Archie Watson, formerly artists' contact man for Columbia Graphophone Co., is now staff captain in the Worcestershire Regiment.

Joe Le Plant, former stilt walker with Bob Pender troupe, now in the Merchant Service and was recently torpedoed on one of his trips.

Oriel Ross out of Stanley Lupino's musical, 'Lady Behave,' replaced by Judy Campbell, former star of Eric Maschwitz's 'New Faces' revue.

Johnny Lockwood, former compere with Jack Hylton's vaude shows for the forces at the Scala theatre, is now in the Royal Air Force.

Paul Kimberly appointed by Army Council to new post of Controller of Cinematography. Move intended to combine all Army film arrangements.

Billy Gerhardi, former band leader at Piccadilly hotel, now operates saloon in Westbourne Grove London, under his own name of Bill Hardy.

Vera Lynn rushed from 'Applesauce,' Palladium revue, to undergo emergency appendectomy. Out for four weeks, with Fred Emney replacing.

Hugh French to double as m.c. and leader of the combination Ambrose is putting on the road as his octet. Vaude unit has Polly Ward along for comedienne.

Sir Hugh Walpole left around $215,000, $20,000 of which he bequeathed to his secretary-chauffeur, an ex-policeman who had been with him for years.

Quentin Reynolds said to have been offered $1,000 per week as added attraction in 'Me and My Gal,' at London Coliseum, but turned it down.

'Black Vanities,' Victoria Palace revue, closed for two weeks despite capacity biz. R. H. Gillespie and George Black thought cast was entitled to a holiday.

For eight years in succession Leslie Macdonnell has had a band attraction at the Palace, Blackpool week of August Bank Holiday. This year it was Joe Loss.

A Northern Ireland district has banned P. G. Wodehouse's books from their public library following condemnation of the author's radio activities from Germany.

Harry Lewis, formerly sax player with Ambrose band, and now in the Royal Air Force, will wed Vera Lynn shortly. Couple has already bought house in the country.

Some provincial spots in England are still afraid to bill Katharine Hepburn. In her latest, 'Philadelphia Story,' it's James Stewart and Cary Grant who are featured.

Charles Coborn celebrated his 89th birthday by joining the Bank Holiday crowd on Hampstead Heath. As he is still singing for the troops, he claims he's oldest working funster.

Eric Wollheim's 'Folies Superb,' which laid off recently, has resumed its provincial tour. Show consists of several scenes of former Clifi Fischer shows from the London Casino.

Charles B. Cochran is not doing new revue he contemplated. Reasons are 1) there's a redundancy of this type of show in the West End, and (2) there's an acute shortage of talent.

Eddie Grossbart, former owner of Melray club and previously band leader who used to play in some of Ben Blue's vaudeville units in England, now owns saloon in the City of London.

Archie A. Shenburne, formerly food chainstore operator, is playing show biz. Owns Regal, Southend and has leased Hippodrome, Ipswich, to operate for vaude. Also has three revues touring the sticks Charles Harvard, formerly of standard cycling act of Harvard, Holt and Kendrick, which played the Keith circuit some years ago, is his general manager.

Mexico City

By Douglas L. Grahame

Lily Pons and her orch-conductor husband, Andre Kostelanetz, vacationing here.

Jacques Singer, director of the Dallas (Texas) Symphonic orchestra, here to pick a Mexican soloist.

Thomas Perrin, Jr., pic juvenile player, debuted as newscaster with 'Night Reporter' at local radio station XEQ.

Guz Aguila, pic producer, narrowly escaped possible death during a fire that broke out in a local bus, caused by a carelessly discarded cigaret butt. Aguila escaped through a window.

Mapy Cortes, Puerto Rican comedienne who has done well here, and Ramon Armengod heading the cast of 'La Liga de las Cansiones' ('Songs League'), novelty pic that Mauricio de la Serna, manager of the swanky local Cine Teatro Alameda, and Alonso Sanchez Tello, vet producer, are making.

Felipe Mier, ex-Warners' manager here, is the only Mexican member of the Film Board of Trade, unofficial organization of the American distributors. Mier, a producer who also distributes, because of his membership on the board would be affected by the exchange workers' strike against the Americans, threatened for Sept. 2.

Bucks County, Pa.

Romney Brent in to stage "Biography" at New Hope.

Monica McCall, the play agent, commuting to her Solebury farm.

'Desert Song' for Yardley Sept. 1. Their first fling at a musical comedy.

Laura and S. J. Perelman weekending on Fire Island with Wolcott Gibbs.

Edith King and Violet Heming in from Toronto for 'Old Acquaintance' at New Hope, Sept. 1.

Margaret Vargas, Life art editor, down taking pictures of Art Gallery on grounds of New Hope Playhouse for possible layout.

Nat Burns planning to keep his Yardley, Pa., theatre open through September, then move into Philly to play stock until spring.

Louis Calhern backed down on playing week of Sept. 8 at Playhouse. Instead is taking a real vacation from Father Day in road 'Life With Father.'

Chicago

Irving Mack's son, Joe, got married on Sunday (24).

Eddie Fritz has joined the William Morris agency's music department.

Stanford Zucker agency shifted to new offices in the De Paul building.

Milt Stein, as chief of the local Campbell music firm, setting up new offices.

Novelty ditty, 'Meyer Is a Flier Now,' has been penned by Charlie Kallen and Tom Sherman.

National Artists Bureau, booking and personal management agency, opening offices here about Sept. 10.

Larry Russell, staff arranger for WBBM, leaving Sept. 1 for California to join Ted FloRito as arranger.

Bob Strong orchestra picking up two days in the Trianon ballroom before heading for series of one-nighters.

Hollywood

Jean Phillips has the mumps.

John Carradine laid up with flu.

Ann Sheridan bought a ranch in Encino.

Madeleine Carroll vacationing in Canada.

Jules Levey had an operation on his nose.

Irving Rapper to Mexico City for a month.

Margaret Sullavan laid up with sunburn.

Dick Stockton to Mexico City on vacation.

George Jay laid up with two fractured ribs.

Arline Judge bought a new house in Bel-Air.

Eddie Rubin pulled out of the RKO flackery.

Rose Hobart laid up with a sprained ankle.

Fritz Lang hospitalized with gall bladder trouble.

Leonard Fields bedded by a stomach ailment.

Don Roberts moved back into the Orson Welles unit.

William Holden to the hospital for an appendectomy.

Felix Young reports he will open the Trocadero in the fall.

Gabe Yorke returned after two weeks in Salt Lake City.

Richard Thorpe to Canada on his first vacation in five years.

Alan Mowbray was elected president of the Masquers Club.

J. Cheever Cowdin arrived from New York for studio huddles.

Martha O'Driscoll bought a home for her mother at Toluca Lake.

The James Gleasons celebrated their 35th wedding anniversary.

Hal Wallis reports he hooked two big marlin swordfish off LaJolla.

The Nate Blumbergs celebrated their 22nd wedding anniversary.

The Felix Jacksons moved into their San Fernando Valley home.

Frank Whitbeck to Denver for the Inter-Mountain Circuit convention.

Curtis Bernhardt pinch-hitting as director for Vincent Sherman, who is ill.

Cecile Kramer back at her story-editor desk after a Catalina Island siesta.

Wynn Rocamora shifted from NBC Artists Bureau to the Lyons & Lyons office.

James A. Fitzpatrick doing Florida as his first traveltalk for 1941-42 at Metro.

Charles F. Reisner in the hospital seriously ill following an appendix operation.

Lynne Roberts down with flu while 'Young America' is being shot around her.

Jaik Rosenstein is absent for a while from the Universal flack staff with mumps.

Milton Salzburg, Pictorial Films prexy, arrived from New York for a short visit.

Lamar Trotti back from a 10-week hunt for picture material in the south and east.

Harry Sherman's Cowpokes walloped Y. Frank Freeman's Tigers, 4 to 3, in baseball.

Ruth Hiatt, screen actress, granted an annulment of her marriage to Harry Liberman.

Matty Fox, in New York since last May, returned for Hollywood confabs at Universal.

Michele Morgan, French film actress, took out her first American citizenship papers.

Bernie Grossman is off his Universal songwriting job temporarily with a throat ailment.

Martha Raye back to her Universal chore after a week in a wheel chair with a sprained ankle.

Clark Gable and Carole Lombard shoved off for the Arizona desert on a three-month vacation.

Victor Kilian going back to the Broadway stage when he finishes his current picture stint.

Kay Norton left his cameraman job at Warners for duty for the U.S. Navy photographic division.

Aida Broadbent is staging her dancing group at the California State Fair, opening Friday (29).

Johnny Weissmuller emerges from the jungle to play in the Pebble Beach golf tournament next week.

Angna Entera interrupted her stage tour to play her first film role in 'Passage From Bordeaux' at RKO.

John Chapman spending his vacation from New York Daily News chores as an amateur gold prospector in Nevada.

Nils Asther's illness caused him to cancel a part with the New York Theatre Guild in the Helen Hayes show 'Candles in the Wind.'

Sidney L. Bernstein in from England as guest of Alfred Hitchcock. He is chairman of the board of Granada Theatres, Ltd., over there.

Bob Hope will be rooting at the Women's National golf championship, Brookline, Mass., Sept. 7, for his wife, Dolores Reed, who has a six handicap at Lakeside.

Richard W. McFarland, former legit manager for Doug Fairbanks and London representative for United Artists years ago, is in a Hollywood hospital for a checkup.

Irving Cummings takes a two-month leave from his Paramount director job to buy 14 horses for his racing stable, chiefly at Lexington, Ky. Part of his vacation will be spent at Aqueduct, Belmont and Pimlico.

OBITUARIES

WILMER WALTER

Wilmer Walter, 57, vet legit and radio actor, died Aug. 23 in a New York hospital following a two-week illness. At the time of his death he had the title role of 'David Harum' on the radio (WEAF, N.Y.). Walter was born in Philadelphia and had been on the stage 18 years before entering radio a dozen years ago.

In legit he toured the U.S., Canada, the West Indies, and South America.

FLOYD JUDSON NEALE

Floyd Judson Neale, 54, radio music commentator, died of cerebral hemorrhage at his home in New York Aug. 24. Since 1938 Neale was a leading Mutual Broadcasting Corp. commentator on serious music, his commentaries having been heard on Alfred Wallenstein's sinfonietta and symphonic strings programs, the Perole string quartet, and the Elisabeth Rethberg concerts.

Neale first became associated with Mutual's WOR 12 years ago as an announcer after having worked for WGBS, N. Y., as program director. He entered radio as a program arranger after serving in the Naval Intelligence in the newsreel and film censorship division during the first World War.

Deceased was a lifelong student of chamber music, founding the La Salle string quartet, and was credited with having suggested the award for diction which the American Academy of Arts and Letters formerly made to radio announcers.

Surviving are two sisters.

A TRIBUTE

TO THE MEMORY

OF

WILMER WALTER

Frank and Anne Hummert

GEORGE FISCHER

George Fischer, 70, president of J. Fischer & Brother, music publishers, died Aug. 23 at Fire Island, L. I.

Music publishing firm was founded by Fischer's father, Joseph A., in Dayton, O., with offices now in New York. The firm published sheet music, but Fischer was principally interested in classical and religious music. Deems Taylor dedicated one of his works to Fischer and latter published some of Taylor's compositions.

Fischer was a member and a former director of the American Society of Composers, Authors, and Publishers.

Surviving are his widow, three sons, a daughter, brother and sister.

J. CLAYTON RANDALL

J. Clayton Randall, plant manager of station WTIC, Hartford, who died suddenly at his home in Hartford last week (19), was buried Thursday (21) in Springfield, Mass.

Randall had been associated with the engineering department of WTIC since its opening. When the Travelers Insurance Co. decided to build a radio station in 1924, Randall was chosen to assist in its construction and operation. He had been head of the technical department ever since.

He installed the radio systems of the Hartford police and fire departments. Since the adoption of radio by the local police force, Randall had been a member of the department, serving as technical radio engineer.

WILLIAM D. CONSTANT

William Durant Constant, 74, director of the first band to play on the Atlantic City Million Dollar Pier (now Hamid's) in 1909, died Saturday (23) at his home in Philadelphia.

For nearly 30 years Constant was a member of the Philadelphia Music Association and one of the best-known band conductors in the city. For the past 17 years he has been associated with an insurance company.

Surviving are his widow and a daughter.

DAVID M. ROBINS

David M. Robins, 61, manager of the Warner theatre, Youngstown, O., and a brother-in-law of the Warner brothers, died at North Side Hospital, Youngstown, Monday (25). He had been in the hospital two weeks. Funeral services in Youngstown were held yesterday (Tuesday).

Robins, who came to the U. S. from Russia 48 years ago, had lived in Youngstown since 1904. He operated a grocery business there before marrying Anna Warner, sister of the producers. He was made manager of the Warner theatre, the city's largest film house, when it was opened in 1931.

Widow, five brothers and two sisters survive.

Maj. Albert Warner planed to Youngstown from New York for the funeral.

Robins was widely known among theatre and film executives in Cleveland, where he often sat in on business conferences.

HUGH A. O'DONNELL

Hugh A. O'Donnell, 87, assistant business manager of the New York Times, formerly an actor, newspaper editor and lecturer, died at his home in New York, Aug. 24.

O'Donnell's stage experience followed his graduation from Notre Dame in 1894, when he appeared as a juvenile and a character actor in a series of Sardou plays and in the supporting cast of 'The Royal Box' with Blanche Walsh and Melbourne McDowell. He became a feature writer for the Minneapolis Tribune, and after a number of years with other publications, temporarily left the newspaper field to go on a lecture tour in 1909.

Surviving are three sisters and a brother.

JOHN C. YORKNEY

John C. Yorkney, 70, silent screen player and a member of the original cast of the legit 'The Merry Widow,' died of a heart attack Aug. 20 in Fort Lee, N. Y. For several weeks he had been undergoing treatment for a cardiac condition at Englewood, N. J., hospital.

Yorkney, born in Argentina, had played with John Barrymore and often appeared in Shakespearian roles. When Fort Lee was the center of the film industry some 25 years ago, he was seen in several D. W. Griffiths productions.

A brother, Arthur, of the staff of Oxford University, England, survives.

JOSEPH ROBERTS

Joseph Roberts, 60, oldtime vaudeville actor and banjoist, died in City Hospital, Atlantic City, Friday night (22) following a stroke while playing for passengers on a moonlight sailing boat about a mile at sea. Captain Charles Swan brought the boat to its dock on Steel Pier and an ambulance took Roberts to the hospital.

Roberts toured most of the nation's theatres on the Keith and Pantages circuits for years. Of late he played in cafes. This summer he banjoed on sailboat rides.

His wife, Viola, and two sons, William and Joseph, Jr., survive.

JOSEPHINE RANSOHOFF

Mrs. Josephine Beck Ransohoff, 39, daughter of the late Martin Beck, died Aug. 19 after a long illness at the Monmouth Memorial Hospital, Long Branch, N. J. An interior decorator, she and two relatives fell heir to the Martin Beck theatre, N. Y., upon her father's death in 1940. Before her health failed she acted as secretary of the corporation controlling the house.

Besides her husband, she leaves two daughters and a sister, Mrs. Helen B. Ladin.

LILLIAN WELDON

Elizabeth Martin, 72, known in vaudeville years ago as Lillian Weldon, died Aug. 22, in Los Angeles General Hospital. Burial was taken care of by troupers.

Known in the '90's as the 'Frisco Favorite,' Miss Weldon was later in vaude for quarter century. Under her real name of Elizabeth Martin she was one-half of an oldtime burlesk team of Murray and Martin. She was doing pix bits until stricken.

HARRIET L. TAYLOR

Mrs. Harriet Leaman Taylor, 98, died Aug. 22, in Boston, after a long illness. She was singer in late 80s, with long career here and in Europe with her brother, the late Charles Leaman.

Survived by a sister, Mrs. Herbert Bowl, and a nephew, Victor Leaman, both of London.

HAROLD S. BISHOP

Harold S. Bishop, 56, Rochester, N. Y., portrait artist and scenic designer, died Aug. 10 of a heart attack while visiting friends at Canadice Lake. Early in his career he taught voice and painting.

He leaves his widow, two sons, daughter, mother, brother and two sisters.

Charles B. Dillingham

Aug. 30, 1934

"Gone, but not forgotten"

R. H. B.

HENRI CHOMETTE

Henri Chomette, brother of Rene Clair, French film director now in Hollywood, died recently in Rabat, Morocco, according to word received in Vichy, France, Aug. 19.

Long active in French film circles, Chomette had also directed but was better known as a technical expert.

W. A. HAAS

W. A. (Uncle Bill) Haas, showman for 50 years and former manager of the Ambassador hotel theatre, Los Angeles, died Aug. 16 in Pasadena, Cal., where he had been a resident since 1914.

Surviving are two daughters.

JAMES M. LEASIA

James M. Leasia, 72, one of the oldest of Michigan's film exhibitors, died Aug. 19 in Detroit following a stroke. He was owner of the Castle and Dunbar theatres.

Leaves widow and two daughters.

ANTHONY ETRI

Anthony 'Bus' Etri, member of Charlie Barnet's orchestra, was killed in an auto crash in Hollywood, Aug. 21.

Further details in Orchestra section.

TONY AMBROSE

Tony Ambrose, 38, dance band leader, died at Sharon, Pa., Aug. 21, after an operation.

Kenneth Sisson, Jr., 14-year-old son of the radio director, composer and arranger, died Aug. 21 in Mary Immaculate hospital, Jamaica, Queens, N.Y. He had been ill two months. Besides his parents, a brother survives.

Mrs. Beulah Rice, mother of Grantland Rice, sports writer, died Aug. 22 in Nashville.

Filmers In Army

Continued from page 3

sociate story editor at Paramount, was highlighted by a mishap, the loss of a pair of pants—his only pair—which kept him indoors for a spell.

Stage Training

Camp Upton, L. I., Aug. 26.

Military school locale of George Abbott's legit production of 'Brother Rat' apparently had a salutary effect on the soldierly qualities of Gary Merrill, who appeared in it. He won first place last week in the manual of arms contest which concluded three weeks of basic military training for 127 members of the permanent personnel here. Merrill, 26, was also in Abbott's 'See My Lawyer.'

MARRIAGES

Bessie Geraldine Metcalfe to Richard Davis, in Calgary, Alberta, Canada, recently. He's a member of The Vagabond Cowboys, quartet aired over a Calgary station.

Irene Chargot to Dr. Edward Bien, in Detroit, Aug. 19. She's the daughter of Michael J. Chargot, film circuit owner, and active in the management of several theatres in Detroit.

Katherine Holdren to Howard Teitelbaum, in Grosse Pointe, Mich., Aug. 21. Bride is stepdaughter of Victor Kolar, director of the Detroit Symphony Orchestra.

Martha High to Thomas Snowden, in Rocky Mount, N. C., Aug. 17. He's program director of WEED, Rocky Mount.

Rosebud Scowcroft to Carl Greyson, in Ogden, Utah, Aug. 15. He is announcer for KSL, Salt Lake City.

Lois Delano, continuity, KIRO, Seattle, to Colvin C. Kitchener, non-pro, in Seattle, Aug. 15.

Nancy Nussbaum to Russell J. Scott, in New York, Aug. 23. Bride is a daughter of Berthold M. Nussbaum, v.p. of Lambert & Feasley advertising agency.

Louise King to Jimmy Both, in Chicago, July 29. Bride is vocalist with the Lucky Strike Hit Parade; he's an NBC musician.

Lydia Perera to Wil Marcus, in New York, Aug. 19. Groom is in the CBS publicity department; bride has been appearing on the same network's television programs.

Muriel Gray to Sydney M. Kaye, in Hillsdale, N. Y., Aug. 21. Lawyer is v.p. of Broadcast Music, Inc.; bride was advertising manager of The Nation.

BIRTHS

Mr. and Mrs. William Kir-Stimon, daughter, in Chicago, Aug. 19. Father is with WBBM (Chicago) press staff.

Mr. and Mrs. Jack Gross, daughter, in Hollywood, Aug. 17. Father is an executive producer at Universal.

Mr. and Mrs. John Detlie (Veronica Lake), daughter, in Hollywood, Aug. 21. Mother is screen actress; father an art director at Metro.

Mr. and Mrs. Bennett Cerf, son, in New York, Aug. 20. Father is the publisher (Random House); mother is the former Phyllis Fraser, writer.

Mr. and Mrs. Ed Dukoff, son, in New York, Aug. 16. Father is a publicist.

Mr. and Mrs. Earle Immel, daughter, in Los Angeles, Aug. 19. Father is musician at Universal.

Mr. and Mrs. Jack Wolever, Jr., daughter, Aug. 19, in Nashville. Father is program director at WSIX, Nashville.

Mr. and Mrs. A. Mike Vogel, son, Aug. 25, in N. Y. He's on M. P. Herald.

To the

MEMORY OF

a great actor

WILMER WALTER

who passed away August 23rd, 1941

Wilmer Walter for six years played

the title role of

DAVID HARUM

over the N.B.C. Red network

This remembrance is a tribute from his sponsor

B. T. Babbitt, Inc., New York

FDR's Way

Continued from page 1

plained he 'picked it up in Norfolk.' It is understood, however, that a representative of the National Press Club called on the British Embassy about a luncheon for the Duke of Windsor, who is to be here in September, and there was some half-joking remark made about another 'famous personage' bound for America, with Churchill hinted at. The press club rep is said to have informed Farr who did some further checking and whose speculative story coincided with an announcement in Parliament that Churchill was away. What Farr did get in Norfolk, it is understood, was a few details of the meeting, which he combined with what he knew about the two men to make a color story that again made the American correspondents mad—they were sure the Daily Mail had a man on the boat.

Stings from their desks had the White House newshawks in Maine so hopping mad that the President had considerably more difficulty than usual in placating them upon his arrival from the conference, although no group of men in the country is more ardently devoted to Roosevelt than those who cover his daily activities. He scheduled a quick press conference and when the boys came on board threw his arms around veteran correspondent Mike Hennessy, pushing him down in the Presidential chair. Then, mocking the tones and words with which he inevitably opens press conferences, he declared: 'Mike Hennessy says there is no news.'

Cooperative—Plus

A bit more playfulness and the lads were calmed. Later came another one of those instances which endear the President to newspapermen. A correspondent complained that they needed a bit of time to get their stories off and would miss the Presidential special returning Roosevelt to Washington. 'How much time do you need?,' the Chief Exec queried. 'Half hour,' was the reply. 'Okay, we'll wait 45 minutes,' agreed the President. Actually, the nation's chieftain and his entire party of officials, waited an hour at the President's order expressly for the newsmen to write their stories.

It's things like that that never fail to amaze foreign newsmen who cover the President. Another evidence of his thoughtfulness occurred last fall when the Capital correspondents accompanied him on his train to Philadelphia for an inspection of the Navy Yard. Train arrived late in the evening on a siding far down in South Philadelphia near the Yard. Quite certain the newsmen wouldn't relish sitting there all evening, the President arranged with the Philly police for a call-and-delivery service by radio squad cars to take his boys uptown and bring 'em back when they were ready.

Esteem of the White House correspondents for Roosevelt, instead of sinking with the passing of time, as has almost invariably happened with past presidents, has grown with familiarity.

Gracie Fields

Continued from page 2

turning to England next April. She plans to fulfill a promise to go to Australia in September, 1942.

Miss Fields said that some 500 small entertainment units are now touring England. Performers get a minimum of £4 and a maximum of £10 weekly, with the name players working for free. Shows, of every conceivable type, have been organized by Basil Dean, who heads ENSA (Entertainers National Service Association), Miss Fields said.

Luncheon Vaudeville

Most of the shows run from half hour to an hour and are given in factory canteens during lunch periods, she explained. They are considered by government heads as important morale builders.

'The Girls—they make up most of the British factory workers now—usually are packed as tight as sardines and are munching their lunch as they stand watching the concerts,' the variety and film star said. 'Stages usually consist of makeshift platforms and often there are the noises of machinery in the background, but neither audiences nor performers seem to mind and the entertainment is splendidly received.'

In addition to variety entertainers, Miss Fields declared Dean has set up troupes giving abbreviated versions of plays, tab musicals and other types of diversion. Occasionally, the shows are put on in the factories in longer versions after hours, although with the double shift a lunch-period entertainment may fall at 10 p.m.

Aside from the ENSA shows, which, of course, are free, Miss Fields said regular variety houses in the provinces are also operating full blast and doing tremendous business. Half an hour after the all-clear signal sounds in the heavily-blitzed industrial areas, she declared, the theatres are full.

Talented Factory Hands

Great new source of talent developing, Miss Fields remarked, is among the factory girls themselves. They are providing their own entertainment in many cases from among people in their own ranks, some of whom have surprising ability. 'I expect England will develop many new performers after the war is over from these girls who are getting their first taste of show business,' she declared.

Miss Fields' initial performance was in the factory in her home town, Rochdale, where she herself worked as a girl of 14. She also made a number of appearances on battleships at Scapa Flow and did one big concert at Albert Hall in London before returning to the United States.

Bills Next Week

Continued from page 47

Caesar & Rosita
Buster Kelin Rev

Blinstrub's
Karl Rohde Orc
Boyd Heathen
Paul Kirkland
Townsends
Jack & Lorraine

Casa Manana
Hal Miller Orc
Aulger Bros
Louise Sherwood
Earl Gregg
Jane Giddings
Jean Carle

Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
George Libby Rev
Cookie Bowers
Richard Adrian 3
Doris Abbott

Club Vanity Fair
Kal Nira Orc
Stella Ray
Alice Mann
Joey Luce

Coconut Grove
Mickey Alpert Orc
Don Rico Orc
Wally Wanger Rev
Billy Paine
Marianne Francis
Ampnolo Lopez
Enrico Novello
Nancy Healey
Keith Clarke

(Melody Lounge)
Marjorie Garretson
Herb Lewis

Crawford House
Ray Collins Orc
Miriam Johnson
Crawfordettes
Carole Hall
Ray Miles
Joan Petty

Fox & Hounds
Milton George Orc

Hi-Hat
Pete Herman Orc
Lucille Grey
Frank Petty

Hotel Bradford (Circus Room)
Florence Hallman
Runkle & Lambert

Hotel Essex
Ernest Murray Orc
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Corey
Rita Henderson

Hotel Gardner
Burt Shaw
Evalyn Harvey

Hotel Sheraton (Sky Garden)
Don Dudley Orc

Hotel Statler (Cafe Rouge)
Salvy Cavicchio Orc

Hotel Westminster (Roof Garden)
Jimmy McInnis Orc
Harry Drake Rev
Tanner & Thomas
Muriel Daniels
Bob Flynch
Johnny Argo
Hal Freed
Noel Sherman Gls

Hotel Ritz Carleton (Ritz Roof)
Dick Rogers Orc
Dr Giovanni
Mills Bros
Adrienne

International Casino
Henri Jobert Orc

The Cave
Ralph Porras Orc
Jack Fisher
Tamara Doriva
Jerry & Lillian
Collita & Corral
Phil Barry

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane

Arlington Lodge
Phil Cavezza Orc

Balconades
Buddy Carlson Orc

Bill Green's
E Hoagland Orc
Don Burke

Boogie-Woogie Club
Doug Sherman
Maxie Simon
Harry Comrade
Buddy Blaine
Tubby Miller
Reggie Dvorak

Cork and Bottle
Lloyd Fox

Colonial
Eddie Weitz Orc
Gerry Richards

Eddie Peyton's
Art Schamberg Orc
Mildred Segal
Eddie Peyton
Sandy Mcclintock
Marion Muller

Evergreens
Revelers
Kay Burke
Ruy Valance
Nancy Grey

Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Harry Walton

Hotel Henry (Silver Grill)
Stan Rucker 4

(Gay 90's)
Dorothy Nesbitt

Hotel 7th Avenue
Bess Saunders
Ida Iola
Everett Havin
Betty Donahoe
Al Devin

Evergreen Gardens
Revelers
Sam Sweet
Alice Sone
Zelda
Wicked Willies

Hotel Roosevelt
Johnny Kaalhue
Royal Hawilans

Hotel Wm Penn (Continental Bar)
Wanda
Escorts

Merry-Go-Round
Benny Burton Orc
Betty Harper
Babe Rhodes

Kennywood Park
Del Courtney Orc
Jack Milton
Joe Martin
Dick Dildine
3 Dells
Bob Moonan
Faludys

New Penn
Ralph Allen Orc
Leon & Dawn
Buddy Birch
Janet Lee
Flash Davis
Ida Jane

Nixon Cafe
Al Marisco Orc
Bob Carter
Caryl Gould
Mary Jane Brown
Blanchards
Golden Pair

Nut House
Sherdina Walker O
Ted Blake
George Gregg
Evelyn Nellis
Arthur Lloyd
Chuck Wilson

Oasis
Bobby Annie Orc
Stu Braden

Pines
Howard Becker Orc
Mae Harris

Trelon
Yachtsmen
Nancy Gardner
George Webber

Yacht Club
H Middleman Orc
Gordon & Sawyer
Rollette & Dorothea
Al Ferguson
March Gls
Shirley Heller

Sky-Vue
Teddy King Orc

Union Grill
Art Yagelin
Frank Natale
Mike Sandretto.

Villa Madrid
Ezzi Covalo Orc
Mark Lane
Cliff Winehill
2 Co-Eds
Peter Higgins
Key Taylor

West View Park
Buzz Ashton Orc
Torrence & Victoria

WIND CAUSES $12,000 DAMAGE TO RUSSELLS

Lynchburg, Va., Aug. 26.

Wind flattened four tents, including big top, of Russell Bros. circus when it played Richmond recently. Damage to equipment was estimated at $12,000 to $15,000.

Blow occurred in midst of afternoon performance, and several hundred onlookers escaped serious injury. A lion's cage upset, but animal didn't escape. Show played that night with only a canvas sidewall, but management hoped to have new tops to finish season.

Beatty Plans Circus Featuring His Animals

Dayton, O., Aug. 26.

Presently appearing with the Johnny Jones carnival, Clyde Beatty expects to put a 15-car circus on the road next season, featuring his animal acts but including regulation circus acts also.

He plans to tour the early part of the season, then join the carnival to play fair dates.

House Reviews

Continued from page 49

HAMID'S PIER, A. C.

(HIPPODROME)

'Sal's Got A Wooden Leg.' Act ends with Maynard doing a series of rope tricks which brought him tremendous applause at this catching Sunday (24).

Roecker, in white trousers and double-breasted blue coat, sings 'The Ranger Song' and Paul Whiteman's version of 'Road to Mandalay,' encoring with 'Did Your Mother Come From Ireland.' Crowd liked him. Joey Ross and Gladys Bennett do entertaining dance, songs and wisecracks. Her baby talk appeals.

Harold Boyd, dressed as a gob and Three Jigsaws, huskies in conservative blue suits, kept audience roaring with guffaws at their dizzy antics and acrobatics.

Grace Drysdale entertains with smart marionet turn in which she makes the dolls perform various dances. She finally comes out and does a dance of her own which was well received.

Other attractions on pier include Vaughn Monroe's and Eddy Morgan's orchs, Terrell Jacobs' circus and 'fun house.' *Carter.*

OLYMPIA, MIAMI

Miami, Aug. 20.

Roscoe Ates, Barbara Ray, Ginger Dulo, Iris Karyl, Will and Gladys Ahearn, Harry Reser House Orch; 'Barnacle Bill (M-G).

With Roscoe Ates proving the b.o. magnet, and a supporting bill that has its moments, Olympia can ring this up as one of the best shows it has unveiled this summer.

Ates is obviously on a goodwill junket, even going so far as to plug current and future releases. But at least he's got something more than a 'really it's so good to be able to work before a real live audience again' line of drivel. Monolog isn't exactly calculated to hypo 'em into hysterics, but it's moderately comical. Oddly enough Ates seemingly is anxious to shy away from his familiar stuttering routine, giving impression he wants public to know it's adopted and not an affliction. Raises point of whether or not this is good showmanship. Very noticeable that occasional tongue slips got biggest laughs. Barbara Ray, femme foil, is on for brief exchange, and remainder of turn is devoted to fooling with a fiddle.

Sleight of hand feats of Glen Pope can be picked up in any magic shop but obvious simplicity of his illusions is covered up by a depreciating line of chatter that keeps 'em giggling. Opening show he got gummed up in couple of tricks, but talked himself out of snarl, leaving most undecided as to whether he did it on purpose or not.

Mannerisms and vocal style of Ginger Dulo is too close a carbon of Martha Raye. Not only is resemblance very noticeable but she has to top it off with a full-fledged announced imitation of the wide-mouthed warbler. Miss Dulo will do better to coast on her own talents because she's got lots on the ball once she gets away from those Raye touches. Arrangements and asides are socko and she has an arresting personality.

Will and Gladys Ahearn can usually be counted on to turn in a creditable performance. Both are adept at rope twirling, hoofing and warbling. Will has a new mono to go with his rope-spinning single that gets plenty of guffaws.

Opener is Iris Karyl, a luscious looking tapster. Glorious gams, but tapping is tepid.

Full house with standees when caught (Wednesday) *Leslie.*

Literati

Mrs. F. D. R. on U. S. Pix

Mrs. Eleanor Roosevelt doesn't want censorship of pix, even to put Uncle Sam's best foot forward in South America, says she. In her question and answer page, titled, 'If You Ask Me,' in September Ladies' Home Journal, she is asked, 'Do you believe we should censor movies for export to avoid a false impression of the United States to South America?'

'I have a great objection to censorship,' she answers. 'I would far rather see us doing a constructive job of producing movies which tell the truth about this country and really give the South American people some idea of what our problems are and what we are trying to do to meet them.'

Can't Sell Answers to Contests

Cease order was hung by a New York court last week on a practice which has been a tremendous headache for a number of years now to newspapers running puzzle contests. Federal Judge Simon H. Rifkind granted a temporary injunction to the Philadelphia Record ordering Jules Leopold, proprietor of the Puzzlers Research Bureau, to stop selling solutions to puzzles published by the daily.

Court held that people who go into prize contests automatically enter into a contractual relationship with the contest managers, because, in submitting their entries, they signify acceptance of rules and conditions laid down. Those who offer for sale the answers to puzzles, Judge Rifkind declared, induce a 'breach of contract' and improperly interfere with the business of running the contest.

The Record is demanding a permanent injunction. Latter will be decided by a trial.

Envious of N. Y. Times' Scribes

When Fleet Street (newspaper row of London) was blitzed some time ago, among others to suffer was the New York Times' office. Paper promptly moved the entire staff to a topnotch hotel, where they were comfortably ensconced at a cost of $500 a week, which included 'bed and breakfast.'

Naturally the other American correspondents have been casting envious eyes upon this lucky crowd, which has resulted in continuous and persistent requests for higher wages. They have a strong argument to place before their publishers, based on the fact the cost of living in London at present is twice what it was before the conflict.

PM Replating

PM, which months ago adopted a one-edition policy, has recently started to replate pages one, two and three during the press run for important news breaks. In most cases the lift catches the tail-end of the run, but some days extra copies are printed several hours after the regular run has been completed. PM goes to press around 7 a.m.

Weldon James, of the foreign news department, went to England in a bomber last week to replace Ben Robertson, sheet's London correspondent, for a six-week's stretch. Publisher Ralph Ingersoll has arrived in Moscow and has made several broadcasts from there.

Canadian Weekly Folds

Watrous, Sask., Signal, weekly established in 1908, ceased publication July 31, and business was sold to the other local paper, The Watrous Manitou.

E. Leon Garrett, for the past eight years editor and manager of the Watrous, has been commissioned as a pilot officer in the Royal Canadian Air Force.

American Boy Suspends

The American Boy, for many generations a juvenile publication, suspended with the combined issue of July-August.

At the same time, Elmer P. Grierson, president-treasurer of Sprague Publications, Inc., filed a petition of bankruptcy in the Federal Court in Detroit listing assets of $9,191 and liabilities of $133,389.

Trustees for Dallas T-H

Control of and management of the Times-Herald Publishing Co., Dallas, and subsidiaries, including station KRLD there, passed into the hands of three trustees, long-time employes, who were named in the will of Edwin J. Kiest, publisher, who died last week (18). Trustees are Tom C. Gooch, v.p. and editor; Albert Swinsky, Jr., advertising director, and John W. Runyon, advertising manager.

Under the terms of the will, eight members of the staff of the paper, including the trustees, and several relatives of Kiest will share in the estate

LITERATI OBITS

John B. Main, 40, veteran newspaperman, who had been a member of the staff of the N. Y. Journal-American for the past six months, died of a heart attack Aug. 19 at his home in Ramsey, N. J.

Guy Emory, Spartanburg (S. C.) Herald - Journal circulation man, killed in automobile crash.

Chester E. Hutchins, national advertising manager, Savannah (Ga.) News and Evening Press, died Aug. 18.

J. B. Howse, 46, publisher Southwestern News, Houston, Texas, died recently.

Warren S. Hastings, 75, for 30 odd years an Albany newspaperman, died in Methodist Hospital, Brooklyn, Aug. 22.

Harry L. Izor, 63, editor of the Durand (Mich.) Express, which he acquired from his father in 1910, died Aug. 21 at his home in Durand. He leaves wife and daughter.

James M. West, 70, president of the Dallas Journal and the Austin Tribune Newspaper Publishing Co., died in Kansas City Aug. 24 of a heart attack. West, also an oil man, was reputedly worth between $30,000,000-$50,000,000.

Silas Calvin Cutler, 78, publisher of the Hackettstown, (N.J.) Gazette since 1925, died Aug. 22 at his home in Hackettstown, after a 10-day illness.

Fred M. Hammett, 82, dean of Newport, R.I., newspaper man, died at Newport, Aug. 22 after a long illness. He became associated with the Newport Daily News in 1882 and has been with the paper 56 years until his retirement in 1938. He was managing editor when he retired.

CHATTER

Savannah (Ga.) Daily Times has suspended as daily and will resume publication soon as weekly.

Jeff Davis, formerly on Hedda Hopper's staff, sold 'The Guy In the Preacher Coat,' a tale of show business, to Collier's.

'Botany Bay,' written by Charles Nordhoff and James Norman Hall for Paramount, will be run as a serial in the Satevepost.

R. B. Davis, editor of the Enfield (N. C.) Progress, was struck by a cyclist at Wilmington, N. C., and suffered a fractured leg.

Stella Adler is writing a series of lectures to be used this fall in the drama course at the New School of Social Research in New York.

Stanley Silberman, copywriter with the Raymond Spector ad agency, has placed a children's book, 'Dexter,' with Simon & Schuster.

Cecelia Ager is taking a vacation from her chores as motion picture editor of the New York daily, PM, to visit her family in Hollywood.

Joseph D. Ravotto, UP and VARIETY correspondent in Madrid, and prior to that stationed in Paris and Vichy, has been shifted to Lisbon.

Constance Hope, who handles many of the Met's stars' publicity, will have a book entitled 'Publicity in Bracoili' published by Bobbs-Merrill, Sept. 22.

Random House rushing 'Dakar,' by Emil Lengyel, foreign correspondent of N. Y. Times, into print. Contract calls for completion of the manuscript by Sept. 10.

Vincent Sheean, whose first American novel, 'Bird of the Wilderness,' was published by Random House, Aug. 21, was expected to arrive for the publication, but unable to leave London.

Ray Brecht, formerly Harrisburg (Pa.) correspondent for the Philadelphia Evening Bulletin, becomes the paper's Washington correspondent Sept. 15, succeeding Ted Wilcox, who will return to the regular staff.

O'Neill Spencer, drummer with John Kirby for past four years, left that group recently and has signed a contract to play with Louis Armstrong's band. Joins outfit tomorrow (28) in Texas.

THE WORD ON EVERYBODY'S LIPS TODAY IS

"There's no other word for it. 'Lydia' is terrific!"
—Motion Picture Herold

"A movie you'll remember! Merle is one of our finest actresses!"
—Louella O. Parsons, International News Service

"The best attraction of its type since Dovid O. Selznick unleoshed 'Rebecca'!"
—Film Daily

"A masterpiece . . . a credit to the picture industry. Merle Oberon triumphs!"
—Hollywood reporter

"A sure-fire woman's picture, brilliantly played by Oberon."
—Daily Variety

"Hit Parode of the Screen: Kordo's 'Lydio' that women will love! Oberon, a fine actress, best performance of the week!"
—Jimmie Fidler, famous columnist

"Gold Stars to Merle Oberon's performonce in 'Lydia'!"
—Dorothy Kilgollen, The Voice of Broodwoy

"One of those rore good films, worm with life!"
— Los Angles Daily News

"A beautiful romance which should exert a strong appeal to women!"
—Showmen's Trode Review

"Treatment of the film is doring and scenes are brilliontly corried off by Oberon."
—Los Angeles Times

ALEXANDER KORDA *presents*

"Lydia"

Show Business is Agog **with that excited feeling that spreads like lightning from Hollywood to Broadway when a great, history-making picture is about to break! The tip-off is from the reviewers who are *100% unanimous*...**

starring **MERLE OBERON**

ALAN MARSHAL • JOSEPH COTTEN • HANS YARAY • GEORGE REEVES
with JOHN HALLIDAY • SARA ALLGOOD and EDNA MAY OLIVER

Directed by Julien Duvivier. Original story by Julien Duvivier and L. Bush-Fekete. Screenplay and dialogue by Ben Hecht and Sam Hoffenstein.

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